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**Ministry of Higher Education and Scientific Research**  
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**Manipulation in children's literature translation**  
**selected samples from classic literary works**

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the  
Master's Degree in English Literature and Civilization**

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**Academic Year: 2022/2023**

## *Dedication*

I dedicate this work to:

My beloved parents and siblings for their love and support that have been the bedrock of my accomplishments.

I extend my sincerest appreciation to my dearest NAIMA and ASMA, whose joyful presence has made my university journey truly special, I will forever cherish the wonderful times we have shared.

I also extend my gratitude to my friend AMEL, your existence has served as a motivation for me alleviating the anguish of my failures.

*HIND*

## *Dedication*

My parents, your unwavering support and guidance have been invaluable throughout my academic journey. I am forever grateful for the sacrifices you have made and the lessons you have taught me. This work is dedicated to you, as a testament to your love and belief in my abilities.

I would like to express my deepest gratitude to Sabrina for her dedicated support and inspiration. Her tenacity and ability to overcome obstacles have motivated me to embrace every opportunity for growth and to cultivate both my imagination and logical thinking.

To Mustafa, thank you for your insightful perspectives and consistent encouragement. Your presence and willingness to listen have been a source of strength for me.

Ferdous, your joyful presence brings light and energy into my life. Thank you for standing by my side, even during our disagreements, and for always offering your assistance when I needed it the most.

I am immensely grateful to you, Wahiba, who has been my guardian and source of moral guidance. Your firm support and understanding have provided me with a safe haven during challenging times.

To Fatima, your laughter and genuine companionship have been a lifeline during the most difficult moments. Thank you for your unflinching support and trust.

Hind, we have shared countless experiences, triumphs, and struggles. The bond we have built is one that I cherish deeply and hope to maintain for a lifetime.

I extend my heartfelt appreciation to Asma, a wonderful person who has been a source of friendship and support throughout our years together.

**Naima**

## *Acknowledgements*

We would like to express our deep and sincere gratitude to our supervisor Mr. BAKHOUCHE SALAH for his immense contribution and unwavering support throughout the entirety of this research endeavor. His invaluable guidance, unyielding encouragement, and exceptional expertise have profoundly influenced the course of this study.

Our thanks are extended to the Jury members Dr. M'HAMED NADIR and BENAICHA DJALEL EDDINE and to all the teachers of the Department of English at Ammar Telidji University for their valuable efforts in doing their noble mission of educating us.

## *List of Abbreviations*

**SL:** Source Language

**TL:** Target Language

## *List of Tables*

<b>Table No.</b>	<b>Title</b>	<b>Page</b>
<b>Table 1</b>	Comparison between the Grimm Brothers and Perrault versions of <i>Little Red Riding Hood</i>	58
<b>Table 2</b>	Similarities and differences between <i>Little Red Riding Hood</i> and <i>The Girl with the Green Dress</i>	60
<b>Table 3</b>	Similarities and Differences between <i>King Lear</i> and Princess of Salt " <i>Amirat Al-Milh</i> "	63
<b>Table 4</b>	Comparison between <i>Hayy Ibn Yaqdhan</i> , <i>Robinson Crusoe</i> , <i>the Jungle Book</i> and <i>the Boy Who Lived with Ostriches</i> .	67

## *Abstract*

The translation of children's literature poses unique challenges and requires careful consideration of linguistic, cultural, and cognitive factors. This study investigates the concept of manipulation in translating children's literature, through exploring its various forms and effects. Drawing on theoretical frameworks such as domestication and foreignization, rewriting theory, and cultural adaptation types, the research examines a range of selected cases from different cultural and linguistic backgrounds, including Arabic, English, and French following a comparative analytical approach. Censorship and rewriting emerge as common forms of manipulation, particularly in the Arab world where religious and traditional values are prominent. Moreover, translators often focus on moralizing children's stories, leading to further manipulation in the adaptation process. The findings shed light on the complexities surrounding the translation of children's literature and emphasize the significant impact of manipulation on making these works accessible across cultures.

**Keywords:** Children's literature, translation, manipulation, censorship, rewriting, cultural, linguistic, domestication, foreignization.

## *Table of Contents*

	<u>Pages</u>
Dedication 1	I
Dedication 2	II
Acknowledgements	III
List of Abbreviations	IV
List of Tables	V
Abstract	VI
Table of contents	VII
General Introduction	1
<b><i>Chapter One : Children's Literature from Creation to Translation</i></b>	
<b>1.1.</b> A Historical Background of Children's Literature	8
<b>1.2.</b> Definition of Children's Literature	12
<b>1.3.</b> Forms of Children's Literature	14
<b>1.3.1.</b> Picture Books	14
<b>1.3.2.</b> Fairy Tales	15
<b>1.3.3.</b> Poetry	16
<b>1.3.4.</b> Fables	17
<b>1.4.</b> The Major Players in Translating Children's Literature	18
<b>1.5.</b> The Importance of Translation in Making Children's Literature Accessible Across Cultures	21
<b>1.6.</b> The Challenges of Translating Children's Literature	23
<b>1.6.1.</b> Ambivalence in Children's Literature	23
<b>1.6.2.</b> Asymmetry in Children's Literature	24
<b>1.6.3.</b> Educational Tendency	24
<b>1.6.4.</b> Cultural Differences	25
<b>1.6.5.</b> Linguistic Nuances	26
<b>1.6.6.</b> Age-Appropriate Language	27
<b><i>Chapter Two: Children's Literature between Translation and Manipulation</i></b>	
<b>Section one : Translating for Young Audience</b>	
<b>2.1.</b> Linguistic and Cognitive Challenges of Translating for Children	29
<b>2.1.1.</b> Linguistic Challenges of Translating for Children	29

2.1.2. Cognitive Challenges of Translating for Children	31
2.2. Strategies and Approaches for Translating Children's Literature	33
2.2.1. Domestication & Foreignization	33
2.2.2. Adaptation	34
2.2.3. Simplification	34
2.2.4. Localization	35
2.2.5. Abridgment	35
<b>Section 02: Translation as A Manipulation Tool in Children's Literature</b>	
2.3. The Concept of Manipulation in Literature	36
2.4. Cognitive and Emotional Manipulation in Literary Works:	37
2.5. Positive and Negative Manipulation	38
2.6. The Concept of Manipulation in Translation	39
2.6.1. Unconscious Manipulation	40
2.6.1.1. Ignorance	40
2.6.1.2. Addition and Deletion	40
2.6.2. Conscious Manipulation	41
2.6.2.1. Addition & Deletion	41
2.6.2.2. Ideological Manipulation	41
2.6.2.3. Didactic Manipulation	41
2.6.2.4. Addition and Modification	42
2.7. Manipulation in Translating Children's Literature	42
2.8. Major Forms of Manipulation in Translating Children's Literature	45
2.8.1. Censorship	45
2.8.2. Rewriting	45
2.9. Children's Literature in the Arab World	47
2.10. Children's Literature and Animation	48
2.11. The Impact of Translation Manipulation on Children's Literature	49
<b>Chapter Three: Comparative Study of Selected Cases from Children's Literature</b>	
Case 01: <i>Cinderella by Charles Perrault and the Grimm Brothers</i>	52
Case 02: <i>Alice in Wonderland by Lewis Carrol</i>	54
Case 03: <i>Little Red Riding Hood by Charles Perrault and the Grimm Brothers</i>	57
Case 04: <i>King Lear by William Shakespeare</i>	61
Case 05: <i>The Fox and the Rooster by Aesop, Jean De La Fontaine and Ahmed Shawqi</i>	64

Case 06: <i>Hayy Ibn Yakdhan</i> by Ibn Toufail	67
Case 07: <i>A Little Princess</i> by Francis Hodgson Burnett	70
Case 08: <i>Selected Roald Dahl's Works</i>	71
a) <i>Fantastic Mr. Fox</i>	71
b) <i>Matilda</i>	72
c) <i>The Witches</i>	73
Case 09: <i>Le Petit Prince</i> by Antoine Saint Exupéry	73
Case 10 : <i>The Secret Garden</i> by Francis Hodgson Burnett	74
<b>General Conclusion</b>	78
<b>List of References</b>	80
<b>Résumé</b>	84
	ملخص 84



## *General Introduction*

In a world that grows increasingly interconnected, the power of literature to transcend borders and bridge diverse cultures becomes ever more pronounced. Children's literature, in particular, plays a significant role in shaping young minds, fostering imagination, and imparting valuable life lessons. However, the journey of children's literature across different cultures is not without its challenges, particularly when it comes to the delicate balance between translation and manipulation.

The translation and manipulation of children's stories is akin to the artistry of a gardener nurturing delicate blossoms. Just as a gardener carefully tends to each plant, providing the right amount of sunlight, water, and nutrients to enhance their growth, translators and manipulators of children's stories have the power to either amplify the beauty and depth of the original work or distort its essence. This process necessitates a subtle harmony between preserving cultural nuances, adapting the story to new contexts, and maintaining age-appropriate language, ensuring that the essence of the tale remains intact while making it accessible and engaging for young readers.

This work is a combination of two fields of study: literature and translation. When we chose English as our major, we were exposed to classic literary works. It was during this time that we had an epiphany: the plots of some of these works were familiar. When we were given the opportunity to research for our dissertation topic, we solved the mystery. Our childhood favourite cartoons had been adapted from these stories, while other classics were abridged versions found on bookshelves in libraries, lacking some of the shocking events. This work seeks to address these missing elements as manipulations, aiming to contribute to the enrichment of the field of translation studies that we are inclined towards, and also to satisfy our inner childhood space. As Saint Exupéry said, "All grown-ups were first children. But few of them remember it".

### **Statement of the problem:**

The problem addressed in this study is the overshadowing of children's literature by adult literature due to its unclear definition and double layer constraints. Consequently, the translation of children's literature requires a greater amount of manipulation strategies compared to other categories in translation studies. Therefore, the study aims at answering the following questions regarding the translation of children's literature:

- Which translation strategy(s) do translators use to manipulate children's literature?

From this question there came to light other sub-questions:

- What are the challenges that face translators when attempting to translate children's literature?
- How does the manipulation involved in translating children's literature, whether intentional or unintentional, affect the final production and its target audience?

The coming hypotheses are done for the sake of answering the former questions.

- Translators may employ specific translation strategies, such as simplification, cultural adaptation, or ideological alignment, to manipulate children's literature during the translation process.
- We hypothesize that translators face unique challenges when attempting to translate children's literature due to the need to preserve cultural context, adapt language and writing style, and maintain the intended age-appropriateness, ultimately impacting the effectiveness and impact of the translated work on young readers.
- The manipulation involved in translating children's literature, whether intentional or unintentional, significantly impacts the final production and its intended audience, leading to alterations in the linguistic, cultural, and thematic elements of the original work, which in turn affect the readers' comprehension, cultural understanding, and emotional engagement with the text.

### **Objective of the study:**

The objective of this research is to investigate the underlying causes of manipulation in the translation of children's literature and to identify the contexts in which such manipulation can be deemed either negative or positive. Furthermore, the study aims to explore how manipulation can lead to adaptations like "أميرة الملح", which draws upon the plot of Shakespeare's "King Lear", and create shortened versions of "Alice in Wonderland."

### **Significance of the study:**

The significance of this study lies in its potential to provide valuable insights and benefits to various stakeholders:

- For readers:

It aims at illuminating children's literature translation as a distinct field within translation studies, increasing awareness among responsible parties about how the manipulation of children's literature can shape young minds.

➤ For researchers/translators:

It aims at inspiring researchers and translators to invest more in studying children's literature, as it is susceptible to distortion when primarily adapted for screen consumption rather than experienced through reading, particularly during a child's formative years.

### **Methodology:**

In this study, comparative and analytical methods were used. The study starts with collecting data from English, French and Arabic versions of different literary works to spot manipulation that took place during the translation process.

The data for this study were collected in the following order:

- a) Collect data from various literary works, each with two or three translated versions.
  - b) Examine data containing manipulation in translation.
  - c) Describe the different types of manipulation from expressions and passages in English, French and Arabic.
- Then the collected data are classified according to Klingberg's classification.

After the former step was done, we followed the steps below:

- 1) Write data that has been classified into tables when needed.
- 2) Compare the data from the original work to the manipulated translated versions.
- 3) Recognize the examples of manipulation in translation.
- 4) Interpret the discovered results and draw appropriate conclusions.

### **Literature Review:**

Recently, a number of researches are done in the area of translating children's literature. Some of them are Peter Hunt, Maria Nikolajeva, Gabriel Thomson- Wohlgemuth, Lawrence Venuti, Göte Klingberg, Ritta Oittinen and Andre Lefevere. This research explores the interplay between translation and literature, examining their significant interconnection.

Peter Hunt in his book "Understanding Children's Literature" asserts the marginalization of children's books within society. Childhood itself is seen as a phase that individuals outgrow, resulting in the devaluation of children's literature. The domain of children's books, including their writing, publication, and engagement with young readers, has been predominantly associated with the culturally marginalized group, namely women. However, this marginalization has inadvertently preserved the integrity of children's literature, preventing it from being monopolized or controlled by any particular group or discipline. The lack of a dominant influence has allowed children's literature to retain its diverse and inclusive nature, offering a wide range of perspectives and experiences for young readers. (1999)

In her study, Nikolajeva emphasizes that children's literature is progressively aligning itself with mainstream literature, particularly in its postmodern phase. This phase is characterized by a notable inclination towards challenging and breaking established literary norms. Through this violation of conventional boundaries, children's literature reflects a broader trend seen in contemporary literary works. By exploring new narrative structures and deviating from traditional storytelling approaches, children's literature contributes to a rich and diverse literary landscape that captures the imagination and interests of young readers today. (2005)

In her dissertation, Thomson- Wohlgemuth highlights the diverse range of definitions associated with Children's Literature. This complexity arises from the multifaceted nature of children's literature, resulting in various interpretations. Some consider children's literature as anything that captures a child's interest, such as newspapers, magazines, and even video films. Others define it as literature tailored for children up to the age of 16, while some broaden the scope to encompass literature created specifically for children. Furthermore, children's literature can also include any literature intended for individuals below adulthood, including textbooks used in schools. These divergent perspectives emphasize the need to consider the context and audience when discussing children's literature, illustrating the breadth of its interpretations within scholarly discourse. (1998)

Venuti's book, *The Scandals of Translation: Towards an Ethics of Difference*, published in 1998, presents the concepts of domestication and foreignization in the context of translation. According to Venuti, these concepts revolve around the fundamental inquiry of how a translation either assimilates a foreign text into the language and culture of the target audience or, alternatively, highlights the differences inherent in the original text. This perspective underscores the ongoing debate in translation studies regarding the balance between maintaining fidelity to the source text and introducing the target audience to the foreignness of the original work. Venuti's framework provides a critical lens through which to analyze the

complex dynamics involved in the translation process and the ethical considerations that arise from the translator's choices. (1998)

Theo Hermans, in his seminal work *The Manipulation of Literature: Studies of Literary Translation* puts forth the intriguing notion that all translation involves a certain degree of manipulation of the source text, driven by a specific purpose. This perspective, known as the "manipulation hypothesis," challenges the conventional belief that translation is a neutral and transparent process. Instead, it suggests that translators inevitably make conscious or unconscious decisions to shape the target text in accordance with their intentions. By acknowledging the inherent manipulation involved, Hermans compels scholars and practitioners to critically examine the underlying motives and implications of translation, thereby opening up a rich avenue for exploring the dynamic relationship between source and target texts. (2014)

André Lefevere's theory that translation can be viewed as a type of rewriting has significantly contributed to the understanding of the complex nature of translation. Lefevere emphasizes that translation is not a mechanical process of reproducing words from one language to another, but rather an act influenced by various societal factors. These factors include patronage, ideology, poetics, and the overall discourse environment within a given society. By acknowledging the impact of these categories and norms, Lefevere highlights the dynamic nature of translation and the importance of considering the broader cultural context in which it occurs. (2016)

The translation of children's literature poses several challenges, as discussed by Oittinen (2000) and Klingberg (1986). Oittinen emphasizes that adaptations have existed throughout the history of literature, but they are often perceived negatively. Adaptations are considered secondary to the original work and of lesser value. The status of an adaptation is closely linked to the status of its original, whether it is the original of a translation or a true original. On the other hand, Klingberg highlights the difficulties encountered while translating for children, particularly in the realm of cultural context adaptation. Klingberg suggests that cultural context adaptation should be limited to minor details, and arbitrary adaptation should be avoided unless absolutely necessary.

This study is divided into three chapters, with the following organizations:

The first two chapters deal with the theoretical framework of the study.

The first chapter sets the stage by tracing the historical background of children's literature. It dives into the roots of this genre, spanning from ancient tales to the emergence of classic works that have withstood the test of time. By examining the evolution of children's literature, from moralistic fables to whimsical fairy tales, this chapter provides a comprehensive understanding of the foundation upon which this genre was built.

Chapter Two presents a theoretical exploration of the intricate relationship between translation and manipulation in children's literature. The section "Translating for Young Audience" sheds light on the linguistic and cognitive challenges translators face when adapting literary works for children. It dives into strategies and approaches employed to navigate these challenges, including domestication, foreignization, adaptation, simplification, and localization. The subsequent section, "Translation as a Manipulation Tool," tackles the concept of manipulation in both literature and translation, examining cognitive and emotional manipulation in literary works. It then unveils the impact of manipulation in translating children's literature, discussing major forms such as censorship, rewriting, and ideological and didactic manipulation.

The third chapter employs a comparative analysis approach to examine selected cases from children's literature. By delving into renowned works such as Cinderella, Alice in Wonderland, Little Red Riding Hood, King Lear, The Fox and the Rooster, Hayy Ibn Yaqdhan, The Little Princess, Roald Dahl's works, Le Petit Prince, and The Secret Garden, this chapter aims to uncover the complexities that arise during translation. By closely scrutinizing different adaptations and variations of these stories, it seeks to highlight the impact of cultural, linguistic, and ideological nuances on the final product.

**CHAPTER ONE:**  
**CHILDREN'S LITERATURE: FROM  
CREATION TO TRANSLATION**

## CHILDREN'S LITERATURE FROM CREATION TO TRANSLATION

### **Introduction:**

Children's literature, in particular, plays a vital role in shaping a child's imagination, creativity, and moral development. It has the power to inspire and entertain young readers, while also teaching them important life lessons. This chapter provides a comprehensive overview of the development and dissemination of children's literature, from its creation to its translation across different cultures and languages. It offers insights into the historical, cultural, and social contexts that have shaped children's literature, as well as the challenges of translating this important genre of literature for young readers around the world.

### **1.1. A Historical Background of Children's Literature:**

Before emerging to be an independent genre of literature, children's literature used to take an oral form; adults used to share stories with their children like the stories of fairy tales, songs, lullabies and folk tales, but there were no books dedicated for children. Children used to read religious books or books written for adults and even when writers started to write books for children, they did not take entertainment into consideration; their major concern was to instruct and educate them. Small Chapbooks were written to teach children some prayers in a simple manner. It was not until 1744 that entertainment was taken into consideration with the writings of John Newbery (1717-1767) who is often considered as the father of children's literature taking it a step forward.

### **Children as Blank Tablets:**

Children's literature written before the 18<sup>th</sup> century aimed primarily at instructing and educating the young generation. It took the shape of educational manuals and religious texts. School books were no exception, they were full of morals, manners and religion based on the beliefs of puritans who saw that children are evil by nature and need to be taught in order to change their nature. Overall pleasure and entertainment were not a primary goal or were not even a goal so in order to seek this pleasure, children were reading books written originally for adults like Robinson Crusoe and Gulliver's Travels. They were also reading chapbooks that flourished by that time.

By that time, children were regarded as small adults (imperfect adults) rather than innocent creatures incapable of self-defense. However, this point of view has evolved over time. During the romantic period, it was influenced by the ideas of the French philosopher Jean

Jacques Rousseau who claimed that children are inherently innocent and that humans are born pure then become corrupted through their interactions with the environment (qtd in Tait 152). Overall, philosophical ideas and social attitudes toward children gradually changed people's perceptions, and childhood came to be recognized as a distinct stage of life.

The concept of childhood was also influenced by the ideas of John Locke who believed that at birth, a person's mind is a blank tablet, and the first impressions a child receives come from things not words. It is the idea that when people are born, they lack any preconceived beliefs and opinions, instead being a blank tablet for information to be written on (Locke XIX). Thus, in order for children to learn and develop, it is important to provide them with appropriate education and learning experiences to help them discover and form their own ideas and beliefs. Lock saw that people and specifically children should enjoy what they are doing in order to learn as he stated:

*"...They love to be busy, and the change and variety is that which naturally delights them... curiosity is but as appetite after knowledge and therefore ought to be encouraged in them, not only as a good sign, but as the great instrument nature has provided to remove that ignorance they were born with".*

(Ibid 47-152)

This means that people who love to be busy and crave change and variety are naturally curious. Human curiosity is what drives them to seek knowledge and learn new things. Such innate quality helps them gain new skills, abilities, and experiences that help them grow and develop as individuals.

These ideas of Rousseau and Locke may be inspired by the Islamic tradition where the prophet Mohamed (peace be upon him) stated that:

*"There is none born but is created to his true nature (Islam). It is his parents who make him a Jew or a Christian or a Magian quite as beasts produce their young with their limbs perfect .Do you see anything deficient in them?"<sup>(3)</sup>*

(Sahih Muslim 36)

<sup>(3)</sup> قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ " مَا مِنْ مَوْلُودٍ إِلَّا يُولَدُ عَلَى الْفِطْرَةِ، فَأَبَوَاهُ يُهَوِّدَانِهِ أَوْ يُنَصِّرَانِهِ أَوْ يُمَجْسِئَانِهِ، كَمَا تُنْتَجُ الْبَيْهَمَةُ بِهَيْمَةِ جَمْعَاءَ، هَلْ تُجَسِّوْنَ فِيهَا مِنْ جَدْعَاءَ " (صحيح مسلم 36).

This hadith touches on the concept of nature versus nurture in regards to a person's beliefs and identity. The idea behind this statement is that a person's true nature is inherently neutral and it is the influence of their upbringing, culture, and environment that change their beliefs and identity.

Children's literature is an example of how customs and culture shape human behavior. The stories, myths, and fables that are passed down to children through literature often reflect the customs and values of a particular culture. These stories can shape the way children perceive the world around them and influence their behavior and beliefs.

Ibn Khaldun (1332-1406), a renowned scholar and historian, famously stated that "Man is the child of customs, not the child of his ancestors" (318). This statement refers to the idea that a person's upbringing and environment have a greater impact on their development and character than their genetic inheritance.

One aspect of Ibn Khaldun's statement is physical appearance. While genetics do play a role in determining certain physical traits, such as height or eye color, environmental factors such as diet and exercise also have a significant impact. For example, a child who grows up in a malnourished environment may not reach their full height potential, while a child who has access to a healthy diet and exercise may grow taller than their genetic potential.

Climate is another environmental factor that can shape a person's physical appearance, as well as their culture. For example, people who live in areas with harsh winters may have developed physical adaptations such as thicker skin and hair to survive in the cold. Similarly, cultures in warmer climates may have developed clothing styles and social customs that allow for more comfortable living in hot weather. Culture is perhaps the most significant environmental factor in shaping a person's development. From an early age, children are exposed to the customs, beliefs, and values of their community, which shape their understanding of the world and their place in it. Literature is a powerful tool in this regard, as it can expose children to different ideas and perspectives that they may not encounter in their daily lives. Overall, Ibn Khaldun's statement highlights the importance of considering environmental factors in understanding human development and behavior.

### **Children as Non-Adult-Like Individuals: Childhood Shifted, Literature Developed:**

The shift in viewpoints about childhood between the 18<sup>th</sup> and 19<sup>th</sup> centuries led to the development of modern children's literature. In the 18<sup>th</sup> century, childhood was viewed as a stage of life to be quickly passed through on the way to adulthood, with little attention paid to

the unique needs and experiences of children. However, by the 19<sup>th</sup> century, there was a growing recognition that childhood was a distinct and important phase of life, and this led to a new emphasis on children's literature that spoke directly to the experiences of young readers. As Peter Hunt argued:

*"If we argue that recognizable children's literature requires a recognizable childhood, and should not be totally shared with adults, then we might argue that only in the eighteenth century, with British publishers such as Mary Cooper and John Newbery, did English-language children's books emerge".*

(Hunt 5)

This argument highlights an important aspect of the history of children's literature, namely the recognition of childhood as distinct and separate stage of life with its own characteristics and needs. Prior to this recognition, literature aimed at children was often moralistic, with little consideration given to the unique perspective and experience of childhood.

One of the key figures in the development of children's literature was John Newbery, as he was one of the first publishers to focus exclusively on producing books for young readers. He introduced several classics, such as "The History of Little Goody Two-Shoes" and "The Newbery Bible". (Hughes 19)

Charles Perrault was French author whose English translations of his collection of fairy stories were the first to address children as an audience in Britain (Ibid 18). His iconic works such as "*Cinderella*", "*Little Red Riding Hood*" and "*Sleeping Beauty*" continue to charm children around the world.

Johann David Wyss a Swiss author, Wyss is best known for his novel "*The Swiss Family Robinson*", which was a massive success in the 18<sup>th</sup> century and continues to be popular today.

These figures were instrumental in shaping the course of children's literature throughout modern history, paving the way for future generations of authors and readers alike. Their works continue to inspire, awe, and educate young readers around the world.

### **The Golden Age of Children's Literature:**

The term "Golden Age" refers to a specific era in the history of children's illustrated books, spanning roughly from 1880 to the early 1900s. This period is highly esteemed in the world of literature and is recognized for producing exceptionally beautiful and artistic works for children. (Encyclopedia)

During the Golden Age of children's literature, there was a significant shift in the dedication of artists and publishers towards creating literature specifically intended for young readers. This newfound focus on children's literature was primarily driven by advancements in printing techniques, facilitated by the emergence of the Industrial Age. These advancements enabled the production of higher quality illustrations that could accompany these literary works. (Ibid)

Picture books emerged as a new type of children's literature and began to replace earlier formats such as chapbooks, and gradually became more sophisticated in both their text and imagery. Picture books were intended to be read and enjoyed by children and adults alike, with many containing moral or educational messages.

## **1.2. Definition of Children's Literature:**

The concept of childhood has undergone notable changes over time. In earlier times, children were viewed as extensions of their parents or as future members of the community. In the middle Ages, childhood began to be recognized as a distinct phase of life, but children were still expected to take on adult responsibilities early on. The 17th and 18th centuries saw childhood being viewed as a separate and important stage of life, which was prolonged and children were seen as innocent and in need of nurturing. Children's literature in the 19th and early 20th centuries depicted children as innocent and imaginative, which helped to shape idealized visions of childhood. However, starting in the mid-20th century, the concept of childhood was challenged and redefined, with children seen as active participants in their own lives as mentioned by Pearson: "They generate critical interest in the kinds of books, children chose for themselves" (Pearson 68). Current debates continue to explore issues around children's rights, technology and social media, and the role of parents and caregivers in children's development.

It is important to acknowledge that Children's literature cannot be defined by a single universal definition due to its multifaceted nature. Thus, various definitions can be applied to this subject matter, reflecting its intricate characteristics (Thomson-Wohlgemuth 5). Ritta Oittinen defines children's literature as "Seen from a very wide perspective, children's literature could be anything that a child finds interesting" (Oittinen 62). The genre encompasses a wide range of literary works, including picture books, early readers, chapter books, middle-grade novels, young adult novels, poetry, and folklore. The defining characteristic of children's literature is its focus on age-appropriate content, themes, and characters that are intended to entertain, educate, and foster a love of reading among children.

Scholars in the field of children's literature have noted that children's literature can have an impact on children's understanding of the world around them and can reflect societal

attitudes towards childhood and the role of young people in society. As Jacqueline Rose notes, “if children’s fiction builds an image of the child inside the book, it does so in order to secure the child who is outside the book, the one who does not come so easily within its grasp” (Rose 2). Children's literature can serve as a window into other cultures, time periods, and perspectives, and can help to foster empathy and understanding among young readers.

According to McDowell, children's books possess several defining characteristics that make them appealing to young readers:

*“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; they 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 fantasy and simplicity and adventure”.*

(Thomson-Wohlgemuth 6)

Firstly, they are generally shorter in length compared to books aimed at adult readers. This is because children have shorter attention spans and may find lengthy texts overwhelming. By keeping the books concise, authors can maintain the engagement of young readers. Furthermore, children's books tend to favour an active treatment of the story. Instead of relying on lengthy descriptions or introspective passages, these books focus on dialogue and incidents that drive the plot forward. This dynamic approach captivates the young readers' attention and keeps them actively involved in the story.

Child protagonists are a common feature in children's literature. By featuring characters of their own age, young readers can more easily relate to and identify with the experiences, challenges, and perspectives portrayed in the story. This connection enhances their engagement and emotional investment in the narrative.

Conventions play a significant role in children's books. Authors often utilize established storytelling structures, archetypal characters, and recurring themes. These conventions provide a sense of familiarity and comfort, aiding young readers' understanding and enjoyment of the story.

Optimism is another characteristic prevalent in children's literature. These books generally have an optimistic tone, conveying positive messages of hope, resilience, and the potential for positive outcomes. This optimistic approach inspires and uplifts young readers, encouraging them to believe in their own capabilities and potential.

The language used in children's books is child-oriented. It is simpler, more straightforward, and tailored to the understanding and vocabulary of young readers. This child-friendly language enhances comprehension and engagement, ensuring that young readers can easily follow and enjoy the story.

Children's books often exhibit a distinctive plot order. Probability is often discarded, allowing for more imaginative and fantastical elements to be incorporated. This departure from traditional plot structures enhances the sense of magic, adventure, and whimsy, capturing the young readers' imaginations and transporting them to new worlds.

In conclusion, children's literature is characterized by its shorter length, active treatment of the story, child protagonists, use of conventions, optimistic tone, child-oriented language, distinctive plot order, and the inclusion of magical, fantastical, simple, and adventurous elements. These characteristics collectively contribute to creating engaging, relatable, and enjoyable reading experiences for young audiences.

### **1.3. Forms of Children's literature:**

There are different types of children's literature that are commonly recognized, each with its unique characteristics and purposes. Picture books, for example, are aimed at young children and combine illustrations and text to tell a story. Fairy tales and folktales, on the other hand, are stories that have been passed down through generations and often feature magical or fantastical elements, poetry that uses language in a rhythmic and expressive way and fables which use animals to teach important lessons.

#### **1.3.1. Picture books:**

Picture books are children's books that use illustrations as the primary means of telling the story. They are typically aimed at young children, and often feature simple text and colorful, engaging illustrations. Picture books can cover a wide range of topics, from bedtime stories and animal tales to social issues and historical events.

Picture books can also be used to address complex topics in a way that is accessible to young readers. For example, books like "The Sneetches" by Dr. Seuss and "We're Different, We're the same" by Bobbi Kates use animal characters and whimsical illustrations to explore themes of diversity and acceptance. In addition, picture books have been recognized as a powerful tool for promoting empathy and emotional intelligence in young readers. By introducing children to characters with diverse backgrounds and experiences, picture books can help children develop a greater understanding and appreciation for others.

In his insightful exploration of picture books, Nodelman highlights the profound impact of the interplay between words and pictures:

*“Many picture books – indeed, possibly all of the best ones – do not just reveal that pictures show us more than words can say; they achieve what Barthes called “unity on a higher level” by making the difference between words and pictures a significant source of pleasure’ (209) asserting that the finest examples transcend the limitations of each medium and instead derive a distinct pleasure from their harmonious yet distinct qualities.”*

(Nodelman 209)

This elucidates the notion that exceptional picture books go beyond the mere representation of visuals and text, instead leveraging the inherent contrast between the two to create a heightened aesthetic experience that brings a unique sense of pleasure and unity on a deeper level.

### **1.3.2. Fairy Tales:**

Fairy tales are a genre of stories that often feature magical and supernatural elements transporting kids to imaginative worlds fostering creativity and a sense of wonder inside them. In his article "The Meaning of Fairy Tale within the Evolution of Culture", Jack Zipes speaks about the origins and evolution of fairy tales which go back to thousands of years ago. Initially, fairy tales emerged as small tales with magical and miraculous elements, rooted in the beliefs, values, rituals, and experiences of pagan societies. These stories were primarily conveyed orally, as imaginative narratives passed down from generation to generation. With the advent of print technology, fairy tales began to be documented and standardized in written form. The production of fixed texts and the establishment of conventions for telling and reading fairy tales were facilitated by the invention of printing. However, even with the emergence of print, fairy tales continued to resist being exclusively shaped by it. Fairy tales underwent further transformations and adaptations, transcending the limitations of print media. They persisted in their fluid nature, continually modified and disseminated through oral tradition. (Zipes 221)

Zipes also shed light on the interaction between orality and print, as well as other technological advancements like painting, photography, radio, and film, which further influenced the evolution and diffusion of fairy tales across different cultural contexts. Technological inventions provided new avenues for the expansion of fairy tales. These tales found their way into various cultural domains, utilizing different mediums and reaching larger audiences. The integration of visual elements, audio recordings, and cinematic adaptations allowed fairy tales to transcend their textual origins and become part of a broader multimedia

landscape and has further shaped and expanded the fairy tale's presence across diverse cultural spheres. (Ibid)

### 1.3.3. Poetry:

Poetry is a form of literature that uses language to create a specific emotional or aesthetic response in the reader. Children's poetry often features rhymes, repetition, and other techniques that make the language playful and engaging. Poetry may or may not be intended for a specific audience, such as children. According to M.O Grenby and Andrea Immel, "The definition of poetry compounds the problem of defining children's literature itself in that so much of what might be considered 'children's' poetry, from nursery rhymes to Robert Frost, was never composed specifically for a child audience" (78).

This means that defining poetry itself can be difficult, and it becomes even more challenging when trying to define children literature because of what is considered children's poetry, such as nursery rhymes and Robert Frost's poems, was not necessarily written specifically for children adding another layer of complexity to defining children's literature as a whole.

The discussion of poetry as a controversial type of literature for children is not a new one. There has long been a debate about whether or not children are capable of understanding and appreciating poetry, and whether or not poetry written for children is simply a watered-down version of adult poetry. Philip argues:

*"Some would argue that the very notion of poetry for children is nonsense.... Yet there is a recognizable tradition of children's verse. It is, most crucially, a tradition of immediate apprehension. There is in the best children's poetry a sense of the world being seen as for the first time, and of language being plucked from the air to describe it.... This does not necessarily mean that children's poems are 'simple' in any reductive sense. I would argue that no poem can be called a poem that does not have at its heart some unknowable mystery". (xxv)*

(qtd in Hunt 4).

However, this argument that there is a tradition of children's verse that is characterized by immediate apprehension, and which contains an unknowable mystery at its heart, effectively demolishes this proposition. This assertion that the best children's poetry captures the sense of the world being seen for the first time, and language being plucked from the air to describe it, is a powerful one. It suggests that poetry for children is not simply a matter of simplifying adult poetry or using childish language, but rather of tapping into a particular kind of wonder and amazement that is unique to childhood. Moreover, Philip's assertion that no poem can be

called a poem if it does not have an unknowable mystery at its heart is a crucial one. It suggests that the best poetry for children is not simply a matter of conveying a clear message or moral lesson, but rather of creating an atmosphere of mystery and intrigue that invites children to engage with the poem in their own way.

In this sense, poetry for children can be seen as controversial precisely because it challenges our assumptions about what children are capable of understanding and appreciating. It suggests that children are capable of grappling with complex ideas and emotions, and that poetry can be a powerful tool for helping them to do so. Thus, poetry can be a valuable and enriching form of literature for children, provided it is approached in the right way. Rather than assuming that children are incapable of understanding or appreciating poetry, we should be looking for ways to engage them with this rich and rewarding form of literature, and to help them develop their own unique understanding of it.

Children's poetry is much more than just a form of entertainment. It can help children to explore, understand, and make sense of the world around them, while also empowering them to develop their own voice and sense of agency. By engaging with poetry, children can cultivate a love of language and literature that will stay with them for the rest of their lives, enriching their personal growth and intellectual development in countless ways. As Fisher stated:

*“Poetry may do many things, helps children to see to hear and to feel, to understand themselves and others better, to help them grow as people and to develop their understanding of words as tools for thinking”.*

(Fisher 8)

#### **1.3.4. Fables:**

Fables are short fictional stories that typically feature animals or other non-human characters that behave like humans. They are often used as a means of teaching moral lessons, with the characters serving as allegories for human behavior (Grenby 1). These moral can be applied to a wide range of situations and can help readers understand and navigate complex social and ethical issues. Some common themes in fables include the consequences of greed, the importance of honesty, and the value of hard work.

One of the most famous collections of fables is *Kalila wa Dimna*, a Middle Eastern text from the 4th century CE. This collection features animal characters that act out human behavior and teach lessons about human nature and society. The fables of *Kalila and Dimna*, which originated from Sanskrit, have transcended their Indian roots and spread across various countries and communities. Throughout their journey, these fables have undergone significant

alterations in terms of both content and length, as they have assimilated some distinctive features of different cultures.(Aktaş, and Beldağ).

Another well-known collection of fables is the Fables of Jean de La Fontaine, a French collection from the 17th century. La Fontaine was influenced by Aesop and other ancient storytellers, and his fables often feature animal characters that embody human virtues and vices. La Fontaine's fables were originally published in 1668 and was an immediate success, eventually becoming one of the most popular works of French literature (Super 1906).

#### **1.4. The Major Players in Translating Children's Literature:**

Translating children's literature is a collaborative process that involves four major players: the reader, the author, the translator, the editor, the critic, and the publisher. Each player brings a unique skillset and perspective to the task of translating stories from one language and culture to another.

##### **1.4.1. The reader:**

Children play a crucial role in the translation and production of children's literature. Although children's books are written and published by adults, they are ultimately intended for young readers. Therefore, the needs, capabilities, and interests of child readers must be taken into account during the translation process. One of the key factors in translating children's literature is the “power difference between adult mediators and child readers” (Alvstad 159). Adults decide which books are appropriate for children, and children are expected to accept and enjoy these books. However, this power dynamic can limit the range of stories and perspectives that are available to children. It is important for translators to be aware of this dynamic and to strive to make children's literature more inclusive and diverse.

Children have different levels of literary knowledge and experience, and their receptive abilities vary depending on their age and background. Emer O’ Sullivan illustrates this factor in her essay where she states that:

*“Children’s literature has to take into account the needs, capabilities and interests of its readers. Amongst the distances between adults and children that have to be bridged in and by it are: command of language, experience of the world, and literary knowledge...These cognitive and emotional developmental issues and the actual receptive ability of child readers are at the heart of children’s literature translation...” (O’ Sullivan 18)*

Therefore, while adults play a vital role in the production and distribution of children's books, it is ultimately children who should be at the center of the process. By taking into

account the unique perspectives and experiences of young readers, translators and publishers can create books that are truly meaningful and impactful for children.

Linguists also emphasize the role of the reader; Hans Robert Jauss illustrates the importance of the reader in the process of transferring the source text to the target text. His reception theory views literature from the point of view of the reader or consumer rather than from the point of view of the writer or the translator. Thus the meaning of the work is always in flux as it is read and reinterpreted by different audience. he explains this opinion:

*“...the relationship of work to work must now be brought into this interaction between work and mankind, and the historical coherence of works among themselves must be seen in the interrelations of production and reception. Put another way: literature and art only obtain a history that has the character of a process when the succession of works is mediated not only through the producing subject but also through the consuming subject—through the interaction of author and public.”*

(qtd in Kinoshita 1)

#### **1.4.2. The author:**

Authors play a crucial role in shaping the reading experience for children and have a significant responsibility towards their young audience. They not only provide entertainment but also have the power to influence and shape the values and beliefs of children. Like translators, authors also have a social status and responsibility towards their readers. They have to be aware of the potential impact their writing may have on their young readers and be mindful of the messages they convey through their work. Moreover, they should recognize the power they possess to influence children's perception of the world. However, authors have more freedom than translators when it comes to shaping the narrative and its messaging. While translators must stick to the original text, authors can choose to incorporate their own personal assumptions and beliefs. They can use literary tools to color their stories, shape the plot, and characters to direct the reader's sympathies. (Thomson-Wohlgemuth 49)

When an author translates their own work, they have the freedom to make changes to the original text, which can result in a translation that is more faithful to their artistic vision. This can create the perception that author-translators have greater authority and rights over their translations than ordinary translators. In terms of intellectual property, authors have the right to control how their work is translated and distributed, but this does not necessarily give author-translators greater rights than professional translators. Ultimately, the quality and value of a translation should be evaluated on its own merits, regardless of who created it. (Ibid 49-50)

**1.4.3. The translator:**

The translator is responsible for adapting the story to the TL and culture, while preserving the author's intent. According to Reiß, the translators are granted the status of secondary authors who have to make decisions with regard to children. In deciding, they act independently, without any guidance from the author of the ST. This, for Reiß, makes the concept of faithfulness lose its validity in the context of children's literature which suggests that the goal of translation is not necessarily to produce an exact replica of the source text, but rather to create a text that is faithful to the intent and spirit of the original while also being accessible and engaging to the target audience. (12)

There have been many comments made regarding the ideal qualities and attributes a translator should possess, with a common emphasis on language proficiency - including knowledge of both the source language (SL) and target language (TL), as well as a strong command of language in general (Klingberg qtd in Thomson-Wohlgemuth 44). A translator who is skilled in these areas will be able to produce a translation that is both accurate and easy to read, conveying the meaning of the original text in a way that is clear and concise.

**1.4.4. The critic:**

Criticism is a crucial component of the literary and artistic world, as it serves as a means of evaluating and assessing the quality of creative works. The role of professional critics is to balance the interests of the audience with the standards of quality, which can be a challenging task, particularly in the case of translations. (Hearne qtd in Thomson-Wohlgemuth 51) While it is important to ensure that the translation meets the needs and expectations of the target audience, it is equally essential to evaluate the translation's accuracy, clarity, and style.

The globalization of the production and marketing of children's literature has changed the way that young readers engage with books and has, in turn, influenced the way that critics analyze children's literature and culture. Critics play a crucial role in evaluating and interpreting children's literature for audiences, and their perspectives are shaped by the changing landscape of the publishing industry. In this light, Peter Zipes argued:

*“The best-selling book for young readers between three and eighteen are now produced and marketed globally in a manner that has altered the reading and reception of children's literature, and consequently, this kind of production also has an impact on the way critics analyze children's literature and culture today.”*

(Zipes 1-2)

One of the key ways in which globalization has impacted children's literature is through the production and distribution of best-selling books. As books become more widely available,

readers from diverse cultural backgrounds and language groups have access to the same stories. This has led to the emergence of a global children's literature culture, where books are shared and discussed across borders. The role of the critic in this context is to evaluate and interpret these stories in a way that takes into account their global impact and appeal. Critics can help readers understand the cultural context of these stories and how they relate to larger issues such as identity, race, and social justice. At the same time, the global nature of children's literature production has also created challenges for critics. With so many books being published and marketed, it can be difficult to keep up with trends and to identify the most important works. Critics should be aware of the larger context in which these books are produced and marketed, and they should be able to discern which books are truly impactful and which are simply part of a passing fad.

#### **1.4.5. The publisher:**

The publishers play a crucial role in the selection process of translated works. They had to consider not only the general quality of the book, but also how it would be perceived by other important stakeholders, such as literary critics or academic circles. This is because the publishers have a responsibility to ensure that the translated work is not only of high quality, but also has a chance of being well-received by the target audience and the wider literary community. As stated by Charbon:

“The significant role played by the publishers in this selection process is evident. Not only did they have to consider the general quality of a book, they also had to constantly take into account how a particular book would be judged “higher up”

(qtd in Coillie and Verschueren 175)

Together, these four players work to create translations that are both true to the original and engaging for young readers in the TL and culture. By collaborating in this way, they help to foster a love of reading and a sense of connection across languages and cultures.

#### **1.5. The Importance of Translation in Making Children's Literature Accessible Across Cultures:**

Translation plays a crucial role in making children's literature accessible across cultures, and it has become increasingly important in our globalized world. Children's literature can provide valuable insights into different cultures, customs, and perspectives, and translation allows readers from diverse backgrounds to engage with these stories. One of the main benefits of translated children's literature is that it can promote intercultural understanding. By reading stories from different parts of the world, children can gain a greater appreciation for the diversity of human experience and learn to see the world from multiple perspectives.

Kemp Sites the benefits of spreading multicultural works across geographical borders:

*“Sharing diverse children's books with young children...can foster more outward-looking perspectives and critical thinking about language, identity, and the way we interact and empathize with people from other countries and backgrounds”.*( Kemp qtd in Nolden166)

In addition, translating children's books from lesser-known cultures can help to ensure that they are not overlooked or forgotten. Translations are an important way to bring deserving, less-known writers into the global literary conversation. By translating these books into more widely spoken languages, cultural traditions and literary heritage can be preserved and shared with a wider audience.

As noted by Cecilia Alvstad “what some consider the earliest forms of children's literature in many countries- fairy tales and folktales- are in themselves a translated phenomenon”, with many translations altering the tales’ content for didactic purposes and cultural accessibility. (Alvstad 159-160)

Richard Bamberger argued “children are not interested in a book because it is a translation, as maybe the case for adults, but in the power of narratives as adventure story, fantasies and so on, just as if the books were originally written in their own language” (Bamberger qtd in Lathey 10). He suggests that children are not primarily concerned with whether a book is a translation or not, but rather with the power of the narrative and its ability to engage their imagination and curiosity.

According to Bamberger, children approach books as adventure stories or fantasies, and are less concerned with the technicalities of language or translation. This argument raises important questions about the role of translation in children's literature. While it is true that children may be less concerned with the technical aspects of language, such as grammar or syntax, they are still sensitive to nuances of style, tone, and voice that can be lost in translation. Moreover, the cultural and social contexts that shape a story can also be lost or distorted in translation, potentially robbing children of valuable insights into different ways of seeing the world. At the same time, however, translation can also open up new horizons for children, exposing them to stories and perspectives that might otherwise be unavailable to them. By translating children's literature from diverse linguistic and cultural contexts, we can broaden the range of stories that children have access to, enriching their understanding of the world and encouraging them to appreciate the diversity of human experience. In conclusion, it is important to consider the role of translation in shaping children's literary experiences. Translation can both enhance and diminish the power of narrative, and it is important to

approach it with a critical eye, balancing the benefits of exposure to diverse stories with the potential drawbacks of loss or distortion of cultural and linguistic context.

## 1.6. The Challenges of Translating Children's Literature:

Translating children's literature presents a unique set of challenges compared to translating other genres of literature. Children's literature encompasses a wide range of types, including picture books, fairy tales, fables and poetry, each of which requires a different approach to translation. Children's books often contain playful language, puns, rhymes, and cultural references that may not easily translate into the TL. Furthermore, the target audience for children's books requires specific attention to the age-appropriateness of the language and themes. Another challenge in translating children's literature is the ambivalence of certain themes and messages, which may require careful consideration in order to maintain the intended impact on the target audience.

### 1.6.1. Ambivalence:

There has been a growing trend in children's literature to target not only the young audience but also adults. This dual audience creates a challenge for translators as they have to cater to the needs of both groups in the translated literature. As Metcalf notes:

*“More children’s books than ever before address a dual audience of children and adults, which on the other hand comes with a dual challenge for the translator, who now has to address both audiences in the translated literature”.*

(Metcalf 323)

One of the main implications of targeting dual audiences in children's literature is that the stories become more complex and layered. The stories must appeal to both children and adults, which means they must contain themes and messages that are relevant to both age groups. This complexity allows the stories to be more engaging for adults while still being accessible to children. The result is literature that can be enjoyed by both parents and children, encouraging a shared reading experience. However, this complexity also presents challenges for translators. Translators must find a way to convey the complexity of the story in the TL without losing the accessibility that makes it appealing to children. This requires a delicate balance between retaining the original language's nuances while still making it understandable to a young audience.

"Where the Wild Things Are" by Maurice Sendak is a children's book that presents a unique challenge in translation due to its ambivalent themes. The story is imaginative and dark, appealing to both children and adults, but its portrayal of anger and frustration can be

difficult for young readers to understand. Translating the book required capturing the richness of its language and emotions while still making it accessible to a young audience. Despite concerns from psychologists upon its release that the book could be traumatizing to young children, it has gone on to receive numerous awards, including the Caldecott medal. One prominent psychiatrist even criticized the book, claiming that it glorified unacceptable behavior, but later admitted to never having read it. Overall, "Where the Wild Things Are" remains a beloved and influential children's book that challenges both readers and translators alike. (Bowden)

### 1.6.2. Asymmetry:

The concept of asymmetrical assimilation in this context refers to the idea that there may be a disconnection between the source text and the target audience. This is because the translator is often working within a different cultural and linguistic context than the original author, and they must navigate this gap to ensure that the translated text is accessible and engaging for its intended readers. At the same time, the translator must also balance the need for accuracy and faithfulness to the source text with the need to adapt it to suit the cultural and linguistic expectations of the target audience. As noted by O'Sullivan:

*"The Asymmetrical assimilation is mirrored when children's literature is translated: the various steps from the selection of texts to the details of how individual lexical items are to be translated are subject to the assumptions of publishers and translators as to what children can understand, what they enjoy, what is suitable and acceptable. These norms and suppositions function on educational, sociocultural, ideological, and aesthetic levels". (O'Sullivan 117)*

At its core, this quote highlights the complex process of translation, especially when it comes to children's literature. The translator must make judgments about what is suitable for children to read, taking into account factors such as age-appropriateness, cultural sensitivity, and literary quality.

The assumptions made by publishers and translators are shaped by various factors, including educational norms (e.g., what is considered appropriate reading material for children at different stages of development), sociocultural factors (e.g., cultural values, traditions, and beliefs that may influence what is considered acceptable or taboo), ideological factors (e.g., political or religious beliefs that may influence what is considered appropriate or desirable), and aesthetic factors (e.g., literary conventions and expectations about what makes a text enjoyable or engaging for children).

### **1.6.3. Educational Tendency:**

Parents, teachers, and other adults often assign texts to children as a means of imparting important life lessons and shaping their worldview. As O'Sullivan points out "Adult, therefore, assign texts to children and, in the process, transmit dominant morals, values and ideals of their time and culture". (O'Sullivan 12)

However, this practice is not without controversy, and it presents several challenges in translating children's literature. On one hand, the transmission of morals through literature can be seen as a positive aspect of education. Children's literature can be a powerful tool for teaching empathy, promoting critical thinking, and fostering creativity. By exposing children to a wide range of stories and characters, adults can help them develop a more nuanced understanding of the world and their place in it. Children's literature can also provide a platform for discussing sensitive or complex issues, such as social justice, identity, and mental health. On the other hand, there are concerns about the potential for adults to use children's literature as a tool for indoctrination or moralizing. When adults assign texts with the intention of imparting specific values or ideas, they risk imposing their own worldview onto the child and limiting their capacity for independent thought. Additionally, the pressure to conform to dominant morals and values can stifle creativity and diversity in children's literature, as authors may feel compelled to write within certain parameters to appease adult gatekeepers. The challenge in translating children's literature lies in balancing these competing concerns. Translators must navigate the tension between imparting important values and allowing children the space to explore and form their own opinions.

For example, the classic fairy tale "Little Red Riding Hood" has been translated into many different languages and cultural contexts. However, the story's moral message has been subject to interpretation and alteration over time. Some versions of the story emphasize the importance of obedience and caution, while others focus on the dangers of trusting strangers. In some cases, the story has been adapted to reflect specific cultural or religious values, such as emphasizing the importance of modesty and piety.

### **1.6.4. Cultural Differences:**

Translating children's literature can be a complex process, especially when it comes to dealing with cultural differences. This is because cultural references and nuances play a significant role in children's literature, and these references are often difficult to translate. As Newmark argued, "Most cultural words are easy to detect, since they are associated with a particular language and cannot be literally translated". (Newmark 95)

This quote points that many cultural references in children's books are specific to a particular country or region. For example, a reference to a traditional holiday or festival in one country may not make sense to a reader in another country where that holiday or festival is not celebrated. Cultural differences can also affect the language used in children's literature. For example, some languages have different levels of formality and different ways of addressing people based on their age or social status. This can make it challenging to accurately convey the tone and style of the original text in the translated version. Additionally, cultural differences can impact the themes and messages of children's literature. For example, stories that focus on individualism and independence may be more common in Western cultures, while stories that emphasize collectivism and community may be more common in Eastern cultures. Translating these themes and messages accurately can be a challenge, as the values and beliefs of one culture may not necessarily translate directly to another.

One example of a work of children's literature that posed cultural problems when translated into French is "Charlie and the Chocolate Factory" by Roald Dahl. The book, originally written in English, has been translated into numerous languages and adapted into two films. However, the book's translation into other languages caused controversy because of cultural differences between British and other countries audiences. In the original English text, the Oompa-Loompas are described as being "tiny black men from Africa." However, when the book was translated, the Oompa-Loompas were given a new identity as "rosy-white skin" and "fair hair." This change was made by translators and the author himself because of the negative connotations associated with the portrayal of non-white characters as being "inferior" in French literature at the time (Looby 8). As Gillian Lathey talked about this issue in his book where he stated:

*"For example, take the picture of the Oompa-Loompas in Roald Dahl's "Charlie and the Chocolate Factory" (British edition 1985): after textual and graphic purification, they were represented as white, where in the original...they are black"*  
(42)

#### **1.6.5. Linguistic Nuances:**

Linguistic nuances refer to the subtle variations in language that convey meaning beyond the literal definition of words. These nuances can include things like tone, humor, irony, sarcasm, and cultural references. Landers asserts that: "Most of challenges of translating literature for adults- for example, fluency, accuracy, register, flexibility, a feeling for style, an appreciation of nuance and transparency, are also present in translating children's literature"(Landers 106). Translating these nuances accurately is crucial to ensuring that the intended meaning of the text is conveyed to the reader. For example, a children's book about a

family gathering might include playful banter between siblings, which helps create a sense of familiarity and warmth for the young reader. Translating this banter accurately requires an understanding of the cultural and linguistic context in which it is written. However, linguistic nuances can also present a challenge when translating children's literature. Many of these nuances are culture-specific, meaning that they may not translate directly into another language or culture. For example, a pun wordplay that works in English may not make sense in another language, and translating it directly could result in confusion or loss of meaning. To overcome this challenge, translators must have a deep understanding of both the source and TL and culture, as well as the intended audience of the text.

#### **1.6.6. Age-Appropriate Language:**

Translating children's literature requires special attention to age-appropriate language, as children have different language abilities and understanding than adults. Translators of children's literature must be careful to use language that is suitable for the target age group. As Landers argued:

*“Age, level must be taken into consideration: what is right for a ten-year-old will usually be beyond the grasp of a seven-year-old, while kids on the verge of adolescence feel they’re ready to read so-called young adult literature”.* (Ibid)

The quote highlights an important aspect of translating children's literature - age appropriateness. When translating literature for children, it is essential to consider the age and level of the target audience. Children's literature is typically categorized into age groups, and what is appropriate for one age group may not be suitable for another. It is not just about translating the text word for word; the translator must consider the audience's age, level, and cultural background to ensure that the text is both age-appropriate and culturally relevant.

In conclusion, the historical background of children's literature reveals its evolution from ancient times to the present, reflecting society's changing attitudes towards children and their education. Children's literature includes picture books, fairy tales, fables, fantasy, and more, catering to different age groups and developmental stages. The major players in translating children's literature play a vital role in making it accessible across cultures, bridging the gap and fostering cultural exchange. However, translating children's literature poses several challenges, including ambivalence and asymmetry in adaptation to cinema, cultural differences, linguistic nuances, and the need for age-appropriate language. Despite these challenges, translation remains crucial in ensuring the global reach and impact of children's literature, allowing young readers from diverse backgrounds to experience the magic of storytelling and fostering cross-cultural understanding.

**CHAPTER TWO:**  
**CHILDREN'S LITERATURE: BETWEEN**  
**TRANSLATION AND MANIPULATION**

## **CHILDREN'S LITERATURE: BETWEEN TRANSLATION AND MANIPULATION**

The world of children's literature is a fascinating field of study for many scholars and researchers. It is an area that has seen a significant rise in popularity over the years, and has become an integral part of many children's lives. The translation of children's literature is a contentious issue, with debates surrounding the extent to which translators should adapt or modify the source text to suit the target readership which may have different cultural backgrounds, levels of literacy, and language abilities. They employ various strategies to ensure that the translation is appropriate for young readers, such as simplifying vocabulary, adjusting cultural references, and preserving the tone and style of the original text.

However, translators may also manipulate the text to convey certain messages, censor controversial topics, or avoid offending the sensibilities of the target culture. Such manipulation raises ethical concerns, as it can distort the author's original intent and perpetuate cultural stereotypes. Therefore, this chapter offers a comprehensive analysis of the complex issues involved in translating children's literature. It sheds light on the important role that translators play in shaping the literary experience of young readers by examining both the challenges and ethical concerns of the translation process.

### **Section One: Translating for young audience**

#### **2.1. Linguistic and cognitive challenges of translating for children**

Translating for children can be a challenging task, as it involves not only linguistic, but also cognitive considerations. Children have a different way of processing information, and their comprehension level varies depending on their age and developmental stage. When it comes to translation, the linguistic and cultural differences between the source and target languages can further complicate the task. Moreover, the translator must take into account the specific context and audience for whom the translation is intended. In this regard, it is crucial for translators to have a deep understanding of both the source and TLs, as well as the cognitive and cultural aspects of the target audience.

##### **2.1.1. Linguistic challenges of translating for children**

The linguistic challenges of translating children's literature refer to the difficulties faced by translators when transferring meaning from the SL to the TL while retaining the intended linguistic complexity, cultural references, and appeal to the target audience. As Norton points out: Translation is a transfer process, which aims at the transformation of a written SL text

into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL. (qtd in Tisgam 5)

Norton's definition of translation as a transfer process highlights the challenges that translators face when dealing with children's literature. Children's literature often includes complex linguistic structures and word choices that are tailored to the developmental level of the target audience. The linguistic challenges in translating children's literature can be analyzed in terms of the syntactic, semantic, and pragmatic aspects of the SL text. The syntactic aspect involves the structure of the sentences and the grammatical rules that govern them. Children's literature often uses simple sentence structures and employs repetition and parallelism to make the text more accessible to young readers. Translating such structures requires the translator to retain the simplicity and clarity of the original text while ensuring that the TL text adheres to the rules of the TL. The semantic aspect of children's literature translation relates to the meaning of the words and phrases used in the SL text. Children's literature often contains metaphorical and figurative language that may not have a direct equivalent in the TL. The translator must, therefore, employ techniques such as substitution or adaptation to convey the intended meaning of the SL text accurately. The pragmatic aspect of children's literature translation deals with the intended purpose of the text and the cultural context in which it is produced.

For example, in children's literature, humor plays an important role in engaging young readers and keeping them interested in the story. However, translating humor in children's literature can be especially challenging, as the translator has to balance the humor with the appropriate level of sensitivity and appropriateness for the target audience. As Calvo and Micaela state:

*“The interrelationship between humour and sound... proves to be very difficult to translate. This is especially relevant in the translation of sound-based humour as the translator faces to distinctive challenges: the semantic and the phonological one”.*

*(Calvo and Micaela 263)*

There are many different types of humor, including satire, irony, parody, and black humour. Translating humor, especially sound-based humor, can be a challenging task, as the translator has to navigate both the semantic and phonological aspects of the language. Semantic challenges arise when the humor relies on cultural references, idiomatic expressions, or wordplays that do not have direct equivalents in the TL. For example, a joke that relies on a pun in English may not be translatable into a language that does not have a

similar pun structure. Phonological challenges arise when the humor relies on the sound of words or on specific rhythms or patterns of speech. These types of humor are often difficult to translate because the sound and rhythm of words are tightly linked to their meaning. For example, a joke that relies on the repetition of a certain sound or syllable may lose its humor if the translator cannot find an equivalent sound in the TL.

One of the writers that present linguistic challenges is Roald Dahl whose writing style is often marked by his playful and inventive use of language presenting a challenge for translators tasked with rendering his work in another language. One of the books that has particularly challenged translators is "The BFG," a children's book that features a range of made-up words and unconventional language. For example the BFG utters strange similes: such as "You is deaf as a dumpling", as well as unusual collocations: "Once in a blue baboon". Translators are faced with the challenge of finding equivalents for these expressions in the TL, while also preserving the humor and whimsy of the original text. This can involve a great deal of creativity, as well as a deep understanding of the nuances of both the source and TLs. (Zorgati)

### **2.1.2. Cognitive challenges of translating for children**

The translation of children's literature presents unique challenges, one of which is determining what constitutes "literary" or fictional for young readers. Every reader, including children, defines for themselves what they consider to be literature. This makes it difficult for translators to accurately convey the intended meaning and tone of the original work. As Oittinen highlights "It is usually an adult who decides what literature is and what it is not. This is another reason why I prefer to speak about translating for children instead of the translation of children's fiction: to a large extent every reader defines for her/himself what she/he considers "literary" or fictional". (7)

Additionally, translating for children requires an understanding of the cognitive abilities and developmental stages of the target audience, as Lathey states "As children mature physically, mentally and emotionally, their requirements concerning the content of reading matter change radically". (6)

Lathey's statement highlights the facts that as children grow and develop, their reading interests and preferences change significantly. This change is a natural part of their development, as they acquire new knowledge and experiences that shape their understanding of the world. Physical development is one of the primary factors that contribute to changes in reading preferences. For instance, young children may be more interested in picture books that contain bright colours and simple illustrations, while older children may prefer books

with more complex and detailed artwork. Similarly, children who are learning to read may enjoy books with large print and simple sentences; while more advanced readers may prefer books with smaller print and more complex sentence structures.

Mental and emotional developments also play a crucial role in shaping children's reading preferences. As children grow and gain more knowledge, they become interested in books that explore more complex topics and themes. For example, younger children may enjoy books that feature simple stories with clear moral messages, while older children may prefer books that deal with more complicated issues such as relationships, identity, and social justice. Emotional development is also a key factor in shaping children's reading preferences. Younger children may be more interested in books that feature happy endings and familiar characters, while older children may prefer books that explore more complex emotions such as grief, loss, and heartbreak. Children's reading preferences may also be influenced by their personal experiences, such as their family background, cultural identity, and social environment.

When translating for children, it is challenging because they have a natural ability to recognize when the language used does not sound right or if the text is trying too hard to teach them something. In other words, it is important to make the language and message of the translation feel natural and not forced or preachy. As stated Karminska: "It is much more difficult to translate for children as the child reader will intuitively sense any dissonance or intrusive didacticism". (qted in Oittinen, Koduru and Dybiec-Gajer 126)

Similarly J.A Appleyard recognized three developmental stages of reading concerning children; Reader as player (early childhood), Reader as a hero and heroine (later childhood), and Reader as thinker (adolescence). (Rodopi 100-102-102)

During the early childhood stage, children tend to view reading as a form of play. They enjoy books that are interactive, such as pop-up books or books with flaps to lift. They also enjoy stories with repetitive language or rhyming patterns, which help them develop their language skills and improve their memory. At this stage, children are just beginning to develop their sense of imagination and are exploring new worlds through books.

As children enter the later childhood stage, they begin to see themselves as the heroes and heroines of the stories they read. They are drawn to stories with relatable characters and strong moral messages, and they enjoy books that allow them to imagine themselves in exciting and adventurous situations. At this stage, children are developing their sense of identity and are looking for stories that help them make sense of the world around them.

During adolescence, readers begin to engage with literature on a deeper level. They are interested in books that challenge their thinking and provide them with new insights and perspectives. They are drawn to complex characters and themes, and they enjoy books that deal with social issues and philosophical questions. At this stage, readers are developing their critical thinking skills and are beginning to form their own opinions about the world.

## **2.2. Strategies and approaches for translating children's literature**

When it comes to translating children's literature, a wide range of strategies and approaches are utilized to ensure that the translated text captures the essence of the original while being accessible and engaging for young readers. Inggs and Meintjes assert that:

*“Most approaches to the translation of children's literature propose target-text oriented strategies such as domestication, localization and cultural adaptation to make the translated text as accessible as possible”.*

(Inggs and Meintjes xvii).

This often involves making significant cuts, omissions, and adaptations to the original text to conform to the target audience's context, norms, and culture. In contrast to adult literature, translating children's literature allows for a greater degree of freedom in terms of simplifications, explanations, and adaptations. This approach, while necessary to ensure that the translation is successful and engaging, also raises questions about the balance between authenticity and accessibility in translated children's literature. (Leonardi 116)

### **2.2.1. Domestication & Foreignization:**

In the realm of language and literature, the act of translation is often thought of as a means of transporting a text from one language to another. However, the approach to translation can vary greatly depending on the translator's intention and audience. One such approach is known as foreignization, in which the translator prioritizes preserving the unique linguistic and cultural features of the source text, allowing the reader to experience the foreignness of the original work. In contrast, domestication seeks to assimilate the text into the TL and culture, making it more familiar and accessible to the reader. As stated by Venuti:

*“Foreignization usually refers to a translation method which takes the reader to the foreign text, preserving significant stylistic and cultural features of the source text, whereas domestication assimilates the text to target cultural and linguistic norms and values”.* (20)

(qtd in Van Coillie & McMartin)

Both methods have their advantages and limitations, and the choice between them can greatly affect the interpretation and reception of the translated work.

The preservation or replacement of foreignness in literature or media can depend on various factors, including the target audience and cultural context. Peeters argues that “Sometimes foreignness is preserved because the target readership is assumed to tolerate allusions to the foreign; other times foreignness is replaced by more domestic text or illustrations because target readers are assumed to be less tolerant to foreign allusions.” (qtd in Sorvani 14)

Puurtinen argues that children's literature is adapted more than adult literature because children are less likely to tolerate unfamiliar or strange elements in a text. This means that when translating children's literature, there is often a need to simplify or adapt the text in order to make it more accessible to young readers. (Ibid)

### **2.2.2. Adaptation**

Oittinen defines adaptation as “The rendering of an expression in the source language by way of an expression in the target language which has a similar function in that language” (qtd in Sammoudi and Nedjah 19). Adaptation involves finding expressions in the TL that are not only functionally equivalent but also culturally appropriate and relevant to the target audience. Adaptation might include altering cultural references, characters' names, settings, and even storylines to make them more relevant and relatable to the target audience. In addition to linguistic proficiency, the translator should have knowledge of the cultural and societal conventions of the intended readership to guarantee the absence of any unsuitable or disrespectful material in the text. Klingberg discussed types of cultural adaptation including simplification, localization, and abridgement...). (qtd in Oittinen 89)

### **2.2.3. Simplification**

Baker defines simplification as “tendency to simplify the language used in translation” (qtd in Dai 25) through using this strategy, the translator aims to simplify the language used in order to make it more understandable for the intended audience. This can involve simplifying complex sentence structures, using more common vocabulary, and using clear and concise expressions that are easy to understand.

In the example of the "Nursery Alice", Carroll simplified the characters to make them less ambiguous, with characters being either good or bad but nothing in-between. For very young children, this type of simplification can make the story more engaging and accessible. Alice's character was simplified to be a good girl without any bad thoughts who never argues or loses

her temper. The distinction between reality and imagination was also made clear in the "Nursery Alice", which was based upon a dream, and it is explicitly stated that Alice is asleep. This type of simplification can help young readers better understand the story and its themes. (Thomson-Wohlgemuth 57)

#### 2.2.4. Localization

According to Klingberg, localization refers to the process of adapting or customizing a product, such as a translation, to suit the cultural and linguistic expectations of a particular target audience (qtd in Oittinen 89). For example, the translation of the short story Snow White into Arabic involved the localization of the title. In Western cultures, snow is commonly associated with beauty, but in Arab culture, the symbol for beauty is "شمس". Therefore, the Arabic translation of Snow White was adapted to reflect this cultural difference, and the title was changed to "شمس" to better resonate with the target audience's cultural expectations. This is an example of localization, where the translation was modified to suit the socio-cultural and ideological considerations of the Arab readership. (Khwira 23-24)

Klingberg puts forward the idea of "anti-localizing," which is the practice of avoiding cultural adaptation in translation. According to him, it is essential for children to be exposed to different cultures and ways of life through literature. In order to achieve this, translators should retain all the cultural and contextual details of the original text, even if it may seem unfamiliar or exotic to the reader. (qtd in Oittinen 89) This approach highlights the foreign setting of the story and helps children to learn about the customs, values, and traditions of other cultures. By retaining the original details, the translator can convey the unique atmosphere of the foreign setting and make the story more engaging and educational for the reader.

#### 2.2.5. Abridgement

According to Thomson-Wholgemuth, abridgement in children's literature can refer to two different processes: the adaptation of adult literature for children, or the simplification and shortening of existing children's literature. The negative perception of abridgement is due to concerns about a perceived lack of appreciation for children's literature, as well as the potential infringement on the original author's rights, as abridgement can alter or diminish the integrity of the original work. (64)

Abridgements of works of fiction, like "Robinson Crusoe," may take the form of shorter adaptations or summaries, which can range from 25-page chapbooks to more extensive versions. These abridgements are typically created to make the text more approachable and

easier to read for audiences who may not have the time or patience to read the entire original work. However, it is important to note that abridged versions may leave out essential details and nuances of the original text. (Day and T. Lynch 3)

According to O'Sullivan, most translators of children's literature do not take a purely foreignizing or domesticating approach. Instead, they employ a combination of various translation strategies to ensure that no single approach dominates over the others. In other words, O'Sullivan suggests that a balanced approach is often used by translators of children's literature. They do not rely solely on literal translations or cultural adaptations but rather use a mix of techniques to maintain the essence of the original text while making it accessible to the target audience (99). Inggs and Meintjes share the same view point with O'Sullivan where they stated that:

*“Similarly, the choice of translation approaches and strategies used during the translation process, the establishment of the translated product, the dissemination of this product, and its reception by readers are all affected by this ever-changing network of discourses”*(164).

This quote highlights the complex and dynamic nature of the translation process, which is influenced by a variety of factors. The term "network of discourses" refers to the different contexts and cultural backgrounds in which the original text and the translated product exist. The choice of translation approaches and strategies, such as literal or free translation, also affects the translation process. This decision can be influenced by factors such as the intended audience and the purpose of the translation. Once the translated product is established, it is then disseminated to its intended audience, and the reception of the product by readers is also impacted by the various discourses present in the network.

## **Section 02: Translation as manipulation tool in children’s literature**

### **2.3. The concept of manipulation in literature**

The definition of manipulation, as given in the Longman Dictionary, suggests that it involves the deliberate use of tactics to influence or control someone's thoughts, beliefs, or actions. This can be done through deception or other methods that exploit the vulnerabilities of the person being manipulated (Longman Dictionary). While manipulation can be used in various contexts, such as in negotiations or marketing, it can also be a negative behavior when used to take advantage of others. In this sense, it is important to be aware of the power dynamics at play in any given situation and to use ethical and respectful methods of communication and persuasion.

Manipulation is a deliberate behavior that involves the use of tactics to influence or control someone's thoughts, beliefs, or actions. Van Dijk states: "manipulation cannot happen by accident" (qtd in Ovshieva 125). It is a purposeful action that is often motivated by a desire to gain an advantage or to achieve a particular outcome.

One key characteristic of manipulation is the use of language and communication to achieve the desired effect. According to de Saussure, manipulation often involves the use of the addressee, or the person being addressed, in order to influence their thoughts or actions. (Ibid) This can take many forms, from using flattery or compliments to gain someone's trust, to more overt forms of persuasion or coercion. Manipulation can also involve the use of deception, either through lying or by withholding information. This can make it difficult for the person being manipulated to make informed decisions or to fully understand the situation they are in. Additionally, manipulation can often be subtle or hard to detect, which can make it even more effective.

One of the earliest examples of manipulation in literature can be found in Homer's epic poem, "The Odyssey". In this classic work, the protagonist, Odeysseus, uses his wit and cunning to manipulate his way out of various situations. For instance, when he confronts the Cyclops Polyphemus, he lies about his identity and tricks the giant into getting drunk, which allows him to escape. Odeysseus's manipulation serves as a reflection of the values of ancient Greek society, which placed a high premium on intelligence and resourcefulness.

William Shakespeare also frequently employed manipulation in his plays. In "Othello", the character Iago is portrayed as a master manipulator who uses his cunning and deceptive ways to control the actions of other characters. He manipulates Othello into believing that his wife, Desdemona, is unfaithful, which ultimately leads to the tragic ending of the play. One example of Iago's manipulation can be seen in his soliloquy where he states, "And what's he then that says I play the villain? When this advice I give and honest..." (Othello 52) Here, Iago is manipulating the audience by appearing honest and sincere while also admitting to being a villain. Shakespeare's use of manipulation is often a reflection of the power dynamics of his time, where those in positions of authority often used their influence to control and manipulate those beneath them.

#### **2.4. Cognitive and Emotional Manipulation in Literary Works:**

Linguistic manipulation is not solely about using particular linguistic features such as metaphors, syntactic structures, or quantifiers, but rather about how these features are used to serve a specific purpose at the pragmatic level. In other words, linguistic manipulation is about how language is used to persuade or influence others, rather than simply conveying

information. This can involve using language in a way that is intentionally misleading or deceptive, or in a way that seeks to appeal to the emotions or beliefs of the listener or reader. (Saussure & Schulz 119)

#### **2.4.1. Cognitive Manipulation:**

Cognitive manipulation is a strategy used by writers or speakers to influence the reader or listener's thinking, attention, reasoning or perception. Emmott asserts that cognitive manipulation of the reader may be achieved by foregrounding plot-insignificant items while burying plot-significant items in the background. (qtd in Ovshieva 126) This strategy is intended to shift the reader's attention away from important plot points or information and instead focus on minor or insignificant details. By manipulating the reader's cognitive processing, the writer can influence how the reader perceives and interprets the story or message being conveyed. This can be done for various purposes, such as to create suspense or to hide important information until a later point in the narrative. Overall, cognitive manipulation is a technique used to shape the reader's understanding of the text in a deliberate and strategic way.

#### **2.4.2. Emotional Manipulation:**

Emotional manipulation is the act of intentionally influencing or controlling someone's emotions, thoughts and behaviours for personal gain or to achieve a specific outcome. According to Mills "A manipulative artwork tries to elicit – and often succeeds in eliciting – an emotional response unwarranted by the quality of the work (Ibid). In other words, the artwork is designed to provoke a strong emotional reaction from the viewer, even if the work itself may not be particularly well-crafted or artistically significant. Emotional manipulation in art can take many forms, such as using sensational or shocking images, exploiting cultural or political symbols, or using manipulative language or narratives to create an emotional response in the viewer. The goal of emotional manipulation in art is often to provoke a strong emotional reaction from the viewer, rather than to create a meaningful or lasting artistic experience. While emotional manipulation in art can be effective in eliciting an immediate emotional response, it may also be seen as a cheap or shallow approach to art that does not stand the test of time.

### **2.5. Positive and Negative manipulation**

#### **2.5.1. Positive manipulation**

Positive manipulation refers to a persuasive technique used by a speaker to influence the listener in a positive way, by presenting arguments and evidence that support their position. The listener is free to accept or reject the speaker's arguments, and the goal of the positive

manipulation is to convince the listener to adopt the speaker's viewpoint voluntarily. In other words, the speaker is using persuasion to motivate the listener to take a specific action or change their belief in a positive way.

### 2.5.2. Negative manipulation

Negative manipulation refers to a persuasive technique that is designed to influence the listener in a negative way. This can involve using tactics such as deception, misinformation, or emotional appeals to create a sense of fear or anxiety in the listener. Negative manipulation often gives the recipient a more passive role, as they may feel like "victims" of the manipulation, and may be less likely to resist or reject the manipulative message (Van Dijk 361). Overall, while positive and negative manipulations both seek to influence the listener's beliefs or actions, the methods and outcomes of the two approaches are quite different.

## 2.6. The concept of manipulation in translation

Throughout time, translation has been used to bridge the communication gap between different cultures and nations. However, it has also been used as a tool for manipulation, where the translator may **intentionally** or **unintentionally** alter the meaning of the original text. As Theo Hermans points out:

*“From the point of view of the target literature all translation implies a degree of manipulation of the source text for a certain purpose.”*

(qtd in Snell-Hornby 48)

Manipulation in the context of translation can have both positive and negative connotations. On one hand, manipulation can refer to improving the original text by making it more readable or culturally appropriate for the target audience. This type of manipulation can be seen as a positive form of handling. On the other hand, manipulation can also refer to distorting the original text or changing its meaning for various reasons. This type of manipulation is often considered unethical in translation and is sometimes referred to as "translational manipulation." (Dukate) It is important to note that the decision to manipulate a text is often based on the translator's interpretation and understanding of the original text. This means that manipulation is a subjective process and can be influenced by various factors such as the translator's cultural background, political views, or personal biases. Furthermore, the intention behind the manipulation can also vary. Sometimes, manipulation is done to adapt the text to a different culture or language without changing its meaning. In this case, manipulation can be seen as a necessary and positive form of handling. Thus, it is up to the translator to make ethical and responsible decisions when handling the original text to ensure

that the final translation is accurate, culturally appropriate, and faithful to the original meaning.

### **2.6.1. Unconscious Manipulation:**

The phenomenon of unconscious manipulation in translation refers to the tendency of translators to perceive and fill in gaps in the source text, leading them to add new elements or assumptions that may not be present in the original text. As Farazaneh Farahazad notes, this is due to “the human tendency to perceive incomplete information as complete” (qtd in Dukate 54), which can influence how translators approach the text. When translators encounter gaps or ambiguities in the source text, their natural inclination is to resolve them by making assumptions or filling in missing information. This can result in unintended changes to the meaning or tone of the original text, which can impact how readers interpret it. For example, if a translator assumes a causal relationship between two events in the source text, this could lead them to add a causal conjunction that was not present in the original. Alternatively, if a translator adds an explanation to clarify an ambiguous phrase, they may inadvertently change the intended meaning of the text. Unconscious manipulation can be particularly problematic in contexts where the translation is intended for a specific audience or purpose, such as legal or medical translations. In these cases, even small changes to the text can have significant consequences for how it is interpreted. To mitigate the risks of unconscious manipulation, translators must be aware of their own biases and tendencies and take steps to minimize their impact on the translation process.

#### **2.6.1.1. Ignorance**

Ignorance can be a form of unconscious manipulation in translation when the translator lacks knowledge and understanding of the source text's cultural and linguistic nuances. As Dukate states: “Thus, it might be claimed that the source text has been manipulated as a result of the translator’s ignorance and lack of feeling for language” (104)

The translator's lack of familiarity with the source text's language, idioms, and cultural references can lead to unintentional changes in meaning or tone, resulting in a manipulated text. For instance, if the translator does not know the difference between two words with similar meanings in the SL, they might choose the wrong one and convey a different idea or message. Moreover, the translator's lack of awareness of their own biases and assumptions can also lead to unconscious manipulation of the text.

#### **2.6.1.2. Addition" and "deletion**

According to Farahazad the terms "addition" and "deletion" are used in translation to address any vagueness or ambiguity in the source text, or to make up for any details that the

translator may have missed. Addition refers to the inclusion of information or details that are not explicitly stated in the source text, while deletion refers to the omission of information or details that are implicit or inferred from the source text. (qtd in Dukate 157)

Additions and deletions of parts in a translated text can be a manifestation of unconscious manipulation by the translator. These changes may result from the translator's lack of understanding of the SL or culture, or they may be the result of the translator's own subjective interpretation of the original text. When a translator adds or deletes parts of the text, they may be changing the intended meaning of the original text, which can result in a manipulated translation. Assuming new relations between parts of the text can also be a manifestation of unconscious manipulation. This can occur when the translator reorganizes the structure of the text, alters the syntax, or changes the sequence of ideas in the translation. This can result in a distorted interpretation of the original text and can cause confusion for the reader.

### **2.6.2. Conscious Manipulation:**

Conscious manipulation refers to the deliberate and intentional use of various translation techniques by the translator to manipulate the text's meaning or message. This manipulation is done with the knowledge of the translator and is influenced by various social, political, and other factors. These factors could include the translator's personal beliefs and values, the cultural context of the source and TL, the intended audience, and the purpose of the translation. The conscious manipulation is carried out to ensure that the translated text is appropriate, accurate, and effective in communicating its intended message to the target audience. (ibid 54)

#### **2.6.2.1. Ideological manipulation**

Ideological manipulation refers to the alteration or distortion of a text, image, or message in order to promote a particular ideology or worldview. It involves the selective presentation of information or ideas, with the aim of influencing the audience's beliefs, attitudes, or behaviors, often in a way that serves the interests of a particular group or political agenda. Zauberga provides an example for ideological manipulation, in the American 1993 version of Hans Christian Anderson's fairy tale, the removal of the epithet 'white' can be seen as an attempt to avoid any potential controversy or offense that might be caused by the racial connotations of the word, thereby promoting a particular ideological viewpoint. (qtd in Dukate 55)

#### **2.6.2.2. Didactic manipulation**

Didactic manipulation refers to the intentional alteration of texts for ideological purposes. It can involve the conversion of small-scale units such as words and phrases or small-scale

omissions. It can also impact the decision-making process of whether or not to translate texts that are deemed problematic according to the manipulator's ideology. Essentially, didactic manipulation involves modifying texts to promote a particular ideology or worldview, often with the intention of persuading or convincing the audience. (Ben-Ari 264)

### **2.6.2.3. Additions and modifications**

Additions and modifications, as defined by Ben-Ari, involve inserting new material or altering existing material in a text to improve its accuracy and completeness. When applied to the conscious manipulation, this could involve adding or modifying information in a way that is designed to influence an individual's beliefs or perceptions. (Ibid 294)

For example, a manipulator may add new information to a conversation or presentation that is designed to reinforce a particular viewpoint or belief system. Alternatively, they may modify existing information in a way that distorts or misrepresents the truth, leading the individual to adopt a false or manipulated perspective.

The active intervention in the text, as mentioned by Ben-Ari, can also be seen as a form of consciousness manipulation. By actively intervening in the language or presentation of a text, a manipulator can influence the way an individual processes and understands information.

Manipulation in literary translation exists and can be both conscious and unconscious. While unavoidable manipulation may not be categorized as good or bad, conscious manipulation or manipulation due to ignorance can be considered bad and undesirable. The statement implies that the morality of manipulation in literary translation depends on the translator's intent and level of knowledge. If manipulation is done deliberately or out of ignorance, it can result in a loss of accuracy, integrity, and quality in the translation. Therefore, the ethical dimension of manipulation in literary translation is an important aspect to consider for translators. (Dukote 117)

## **2.7. Manipulation in translating children's literature:**

The act of translating children's literature involves more than just converting words from one language to another; it requires careful consideration of the context, cultural backgrounds, and the translator's own biases, which can impact the outcome and potentially influence the meaning conveyed to young readers. Lefevere addresses this issue where he explained that translators do not simply translate words, but they take into consideration the entire context and situation in which the words are used. This includes their cultural background, personal experience, and their perception of a child's world (Stolze 1). However, this process of

translation can also be influenced by the translator's own biases and intentions, which can potentially lead to manipulation in translating children's literature. Ritta Oittinen stated:

*“Translators never translate words in isolation, but whole situations. They bring to the translation their cultural heritage, their reading experience, and, in the case of children’s books, their image of childhood and their own child image.” (3)*

The translator's personal experiences, cultural background, and child image can influence the translation process. For example, a translator may choose to remove or modify certain controversial or sensitive topics that are deemed inappropriate for the target audience, such as references to violence or religion. While this may be done with good intentions, it can also result in the loss of important themes or messages from the original text. On the other hand, a translator may intentionally manipulate the text to promote a certain agenda or ideology, such as political propaganda or cultural imperialism. This can result in a distorted or biased representation of the original text, and can potentially harm the readers' understanding of the source culture.

Ben Ari suggests that in the translation of children's literature, there is often a prioritization of conforming to the norms and conventions of the TL's children's literature over maintaining a faithful representation of the original text (qtd in Pöchhacker, Kaindl, Snell-Hornby 84). This can lead to manipulation in the translation process. Translators may make changes to the plot, characters, or cultural references to fit the norms and conventions of the TL's children's literature. For example, a translator may change a character's name to make it easier to pronounce in the TL or may alter the cultural references to be more relevant to the TL's audience. While these changes may make the translated text more accessible to the target audience, they can also lead to a loss of authenticity and cultural significance.

The process of translating children's literature can involve a certain degree of manipulation, particularly when it comes to relating the text to existing models in the target system. This is a well-known phenomenon in translation, but it is particularly prominent in children's literature due to the tendency of the target system to only accept what is already conventional and familiar.

According to Shavit, if the model of the original text does not exist in the target system, the translator may have to add or delete elements from the text to adjust it to the integrating model of the target system. This manipulation can involve changes in language, cultural references, character names, settings, and other aspects of the original text (qtd in Oittinen, Koduru and Dybiec-Gajer 126). For example, a children's book that includes references to specific cultural practices or events in the original language may need to be adapted to the

target culture by changing those references or adding explanatory notes. Similarly, if a particular type of character or setting is not familiar to the target audience, the translator may need to modify or delete those elements. This manipulation can have both positive and negative effects on the translation. Furthermore, the degree of manipulation can vary depending on the translator's own cultural background, personal preferences, and target audience. For example, a translator who is more familiar with the target culture may feel more comfortable making changes to the original text, while a translator who is more committed to preserving the original may be less inclined to make such adjustments.

Translation is a complex process that involves multiple factors that influence the final product. Jeremy Munday summarizes these factors into three categories: professional, patronage, and dominant poetics (qtd in Zhou and Li 667). In addition, Lefevere argues that all translations are a form of rewriting that reflects a certain ideology and poetics, which can manipulate the literary work in a given way (Ibid). To understand the impact of these factors on translating children's literature, we are going to examine each of these three factors in more detail.

First, the professional factor refers to the role of the translator within the literary system. Translators are professionals who are responsible for transferring the meaning and cultural context of a text from one language to another. In children's literature, translators have a significant responsibility because they are introducing young readers to stories from different cultures. However, the professional factor also involves the translator's decisions about which text to translate, how to translate it, and how to market it. For example, a translator may choose to simplify or adapt certain parts of the story to make it more accessible to young readers. However, this decision can also be influenced by the translator's ideology or the publisher's desire to make the book more marketable.

Second, the patronage factor refers to the external forces that can influence the translation of children's literature. Patronage can take many forms, such as government censorship, commercial interests, or cultural bias. In some cases, these external forces may lead to the suppression of certain stories or themes. For instance, a government may ban books that promote certain political or religious views or a publisher may choose not to publish a book that does not align with their commercial interests. These external factors can significantly impact the translation process and the final product.

Finally, the dominant poetics factor refers to the prevailing literary traditions and ideologies that influence the translation process. In children's literature, the dominant poetics may vary across cultures and time periods. For example, the cultural values and beliefs of a

society can shape the way stories are told and interpreted. Additionally, the translation of children's literature may be influenced by the prevailing literary traditions in the TL.

## **2.8. Major forms of manipulation in translating children's literature**

Translation of children's literature involves a delicate balance between accuracy and cultural sensitivity. The translator is responsible for making sure that the intended message of the original work is preserved while making it accessible to a new audience. However, throughout history, manipulation has been used to censor or rewrite certain elements of children's literature to conform to the societal norms and beliefs of the target culture.

### **2.8.1. Rewriting:**

Rewriting in the context of translating children's literature refers to the process of adapting existing literary works originally written for adults into versions that are suitable and accessible to child readers. As mentioned by Lefevere, these rewritten versions are created by "those in the middle," individuals who are not the original authors but play a significant role in shaping the translated literature (1). This concept becomes particularly relevant when examining the translation and adaptation of children's literature.

According to the analysis by Priyada Shridhar Padhye, one of the reasons for the prevalence of rewriting in the West is the unavailability of literature exclusively written for children when it was needed. Consequently, children's literature had to draw heavily from existing adult literature, which often possessed ideological and religious themes and was written in a sophisticated style (118). This borrowing and subsequent rewriting of adult literature for children created a unique set of challenges and opportunities.

When adapting adult literature for children, significant manipulations and rewrites were necessary. Satire, ideological undertones, and sophisticated writing styles, which were originally present in works like *Gulliver's Travels*, *Robinson Crusoe*, and *Alice's Adventures in Wonderland*, had to be eliminated or simplified. This process involved the careful selection of content, language, and style to make the adapted versions more accessible and suitable for children. (Ibid 119)

The act of rewriting children's literature can be viewed as a form of manipulation. This manipulation can involve simplifying complex ideas, removing adult-oriented themes, adjusting language complexity, and even altering cultural references that may be unfamiliar to young readers.

However, while manipulation may be seen as a form of alteration, it is important to consider that it serves a purpose of bridging the gap between the adult-oriented source material and the intended child audience. Rewriting children's literature is a creative process aimed at making the content more relatable, engaging, and understandable for young readers.

### **2.8.2. Censorship:**

In a world where words have the power to shape young minds, a silent force lurks within the realm of children's literature. It hides behind the colorful illustrations and enchanting tales, manipulating the stories that reach the eager eyes and curious hearts of our little ones. This clandestine influence is none other than censorship, a covert form of manipulation that silently governs the translation of children's books. As Mdallel once proclaimed: "The way we write for children governs to a great extent the way we translate for them" (300). This suggests that the manner in which content is originally written for children plays a significant role in shaping the translation process.

Hollindale's definition of ideology as a "systematic scheme of ideas" that justifies actions is particularly relevant to understanding censorship in translation for children's literature (qtd in Hunt 19). Ideology can influence the selection, adaptation, or omission of certain elements in translated works to align with specific political, social, or cultural agendas. Censors may seek to promote or suppress certain ideas, values, or perspectives by manipulating the content accessible to young readers. This can be seen as a form of manipulation, as the translation process becomes a tool for shaping children's perceptions and understanding of the world.

Translation is subject to various pressures, including political, moral, social, economic, cultural, religious, ideological, and psychological factors (Richet and Delesse 348). This highlights the multi-faceted nature of censorship. These pressures can come from governments, religious institutions, educational authorities, publishers, or even translators themselves. Political or religious ideologies, for instance, may lead to the exclusion of certain themes or ideas that are deemed controversial or conflicting with prevailing beliefs. Economic considerations may influence the translation of popular books, prioritizing profitability over fidelity to the original content.

When censorship occurs in the translation of children's literature, it limits the diversity of perspectives and restricts the free flow of ideas. It can prevent young readers from encountering different cultures, challenging concepts, or alternative viewpoints, ultimately impeding their intellectual and emotional development. Censorship in translation also raises ethical questions regarding the responsibilities of translators and publishers, as well as the rights of young readers to access a wide range of literature.

In the Arab world, censorship in children's literature serves as a means to preserve the cultural identity and uphold the moral values cherished by the society. As Mdallel states: "Censorship is sometimes a means to preserve one's own cultural identity and avoid being just a copy of the other." (303) The censorship measures implemented in the Arab world aim to shield young readers from what is perceived as corrupting influences and to ensure that the literature they encounter aligns with the cultural and moral ideals cherished by their communities. Consequently, translations of foreign children's books undergo careful scrutiny, with potentially controversial or conflicting ideas being omitted or altered to fit within the accepted framework. The emphasis lies on fostering a sense of pride in Arab heritage and promoting narratives that instill virtues and uphold the principles that are seen as essential to maintaining the cultural fabric.

## **2.9. Children's Literature in the Arab World:**

Children's literature translation in the Arab world has been a topic of debate among scholars and critics. While the tradition of storytelling has existed for centuries, the recognition of children's literature as a distinct genre is a relatively new concept. However, the translation of foreign works into Arabic has brought with it a range of challenges and concerns. (Abu Nasr qtd in Mdallel 299)

The first issue that arises when discussing children's literature in the Arab world is the prevalence of didacticism. According to Mdallel, many Arabic children's books are infused with morality, didactics, and ideological biases, with themes such as Islam and Arab nationalism being dominant (298). While didacticism may have been prevalent in Western children's literature in the past, it is decreasing now. However, it remains prevalent in the Arab world, where children's literature is seen primarily as a tool for teaching children the dichotomy between good and evil. (Ibid 301)

In addition to didacticism, the translation of foreign works into Arabic has raised concerns about the impact on Arab children. Many Arab scholars, such as Manaa, argue that the amount of translations presented to Arab children is too high and potentially harmful. They fear that the influx of foreign literature may lead to an invasion of Arab culture, replacing it with foreign values and beliefs. (201)

These concerns are not unique to the Arab world. Bernard Epin, a French critic of children's literature, expressed similar fears about the increasing threat to the future of creation in France due to the high number of translations being published (qtd in Mdallel 303).

Faiza Nawar criticized Abdel Tawab Youssef's comments in the introduction to the translation of Sendak's book, where Youssef questioned the appropriateness of certain words and phrases used in the book saying: "who bought for that child the wolf disguise? Who allowed him to commit such mistakes? How come that a mother pronounces a word like 'wild'? How can a writer have a child tell his mother 'I'll eat you up', and then the word like 'wild' should have never been mentioned". (qtd in Mdallel 301) While Nawar acknowledges the importance of cultural sensitivity, she also argues that translations should not be censored or altered to fit cultural norms.

### **2.10. Children's Literature and Animation:**

Children's literature and animation are powerful tools for shaping the minds and beliefs of young audiences. As stated by the International Animated Film Association (ASIFA), animation should contribute to the world's cultural heritage and promote peace and mutual understanding between people. However, the process of adapting literature and transforming it into animation can be a challenging task.

According to Merriam-Webster's definition of adaptation, it is the process of rewriting a composition into a new form. In the case of animation, this involves manipulating characters and plot to create a unique structure that appeals to the target audience. As Bluestone (IX) notes, the filmmaker treats the source material, such as a novel, as raw material to create their interpretation. This process can result in a re-envisioning of the narrative, particularly when adapting a story for a new audience in a different cultural environment, as stated by Cartmell and Whelehan:

*"At its best an adaptation on screen can re-envision a well-worn narrative for a new audience inhabiting a very different cultural environment, and their relationship to the 'origin' may itself change enormously...A text may well have outlived its usefulness or become too tired for contemporary tastes."* (23)

One of the significant challenges in adapting literature for animation is conveying the original message and themes effectively. As Lyon notes, Generation Z, also known as the Net Generation or Internet Generation, spends an average of 7 hours and 38 minutes consuming entertainment media every day. This means that they are exposed to a vast amount of content, including books, movies, and television shows. Therefore, it is crucial to ensure that the messages and themes conveyed through children's literature and animation are clear and accessible.

Disney movies are an excellent example of the adaptation of children's literature into animation. For instance, the movie "The Lion King" is based on the story of Hamlet by

William Shakespeare. However, the characters and plot have been manipulated to create a unique story that appeals to young audiences. Similarly, the movie "Frozen" is based on the fairy tale "The Snow Queen" by Hans Christian Andersen. Still, the story has been adapted to include a message of sisterhood and empowerment that resonates with contemporary audiences

The Venus Centre is a Syrian dubbing studio that specializes in dubbing children's programs and animation to the Arabic language, particularly Japanese anime. Under the World Masterpieces Theatre project, they have adapted various works such as Secret Garden, The Little Princess (سالي), Les Miserables, Treasure Island (جزيرة الكنز), and Black Brothers (عهد الأصدقاء) to fit the local and regional Arab political cultures. These adaptations involve not only translating the original content but also manipulating the characters and plot to make them more relatable to the Arabic audience. The new opening songs in standard Arabic also give these works a unique and localized touch.

### **2.11. The Impact of Translation Manipulation on Children's Literature:**

Children's literature has always been a powerful tool in shaping young minds and socializing them into adhering to a particular political system or ideology. Through stories, fables, and fairy tales, children are introduced to a world of wonder and imagination, but also to a set of values and beliefs that are deemed desirable by those in power. This is what S. Mdallel refers to as "ruling by consent - a subtle form of indoctrination that operates through the guise of entertainment". (160)

However, when it comes to translated literature, this process becomes even more complex. Translation manipulation, or the intentional alteration of the source text to fit a particular ideological or cultural agenda, can have a profound impact on the way children perceive and internalize the messages contained within the stories they read.

On the one hand, translation manipulation can be used to introduce children to new and diverse perspectives that they might not otherwise encounter in their own cultural context. By translating books from different languages and cultures, children can learn about different ways of life, beliefs, and values, and develop a more nuanced and empathetic worldview. On the other hand, translation manipulation can also be used to reinforce certain ideologies or cultural biases, either by omitting or adding information, or by altering the tone or message of the original text. This can be especially problematic when it comes to children's literature, as young readers are more vulnerable to the subtle cues and messages contained within the stories they read.

In the world of children's literature, translation and manipulation go hand in hand. Translating for young audiences poses unique linguistic and cognitive challenges that require careful consideration and strategic approaches. However, translation can also be used as a tool for manipulation, both consciously and unconsciously, which can have a profound impact on the stories and messages conveyed to young readers. Censorship and rewriting are among the major forms of manipulation found in translated children's literature, particularly in the Arab world. The impact of such manipulation on children's literature and animation is undeniable, and it is crucial for translators, publishers, and educators to be aware of the potential consequences.

**CHAPTER THREE:**  
**COMPARATIVE ANALYTICAL STUDY OF**  
**SELECTED CASES FROM CHILDREN'S**  
**LITERATURE**

## COMPARATIVE ANALYTICAL STUDY OF SELECTED CASES FROM CHILDREN'S LITERATURE

The process of translating children's literature from one language to another is far from straightforward, and raises complex questions about cultural context, interpretation, and manipulation. In this analytical chapter, we will explore these issues by examining selected case studies from famous children's literature. By delving into these case studies, we hope to gain a deeper understanding of the challenges and opportunities presented by translating children's literature, and to shed light on the ways in which translation can shape the stories that young readers encounter

### Case One: Cinderella

1. "The eldest went to her room to try on the shoe...then her mother handed her a **knife**, saying **cut the toe off**. So the girl cut off her toe, squeezed her foot into the shoe". (5)
2. "the other sister must try on the shoe. So she went into her room to do so, and got her toes comfortably in, but her heel was too large. Then her mother handed her the knife, saying, "**Cut a piece off your heel**; when you are Queen you will never have to go on foot." So the girl cut a piece off her heel, and thrust her foot into the shoe, concealed the pain, and went down to the Prince..." (5)

1. فحاولت الأختان لبس الحذاء الزجاجي مرارا، فلم تنجحا في لبسه. (39)

The first example is a passage from the original Cinderella fairytale, where the stepmother instructs her eldest daughter to cut off her toe in order to fit into the glass slipper. This passage can be analyzed as an example of manipulation in children's literature, as it portrays a cruel and violent act as a means to an end. The stepmother's actions and the daughter's willingness to harm herself in order to fit the shoe send a dangerous message to children. When it comes to translation, it is important to consider how this passage will be translated into other languages. In some cultures, the act of cutting off a body part may be seen as particularly gruesome, and a different approach may need to be taken to convey the same message. The second example, "فحاولت الأختان لبس الحذاء الزجاجي مرارا، فلم تنجحا في لبسه" is a translation of the same passage into Arabic. In this case, the translator has chosen to **omit** the detail of the mother handing her daughter a knife and instructing her to cut off her toe. On the contrary, gory details are less tolerated in the Arab culture. In this case, the translator may have chosen to include a footnote or explanation to clarify the meaning of the passage, rather than altering the text itself. This would allow the reader to understand the original message while also taking into account the cultural differences between the source and TLs.

2. When the winter came the snow covered the grave with a white covering, and when the sun came in the early spring and melted it away, the man took to himself another wife. (1)
3. و استمر الأب سنوات كثيرة بغير زواج ثم رأى أن من الواجب أن يتزوج سيدة تحل محل زوجته الأولى في العطف على بنته وتربيتها ، والقيام بتدبير امور البيت. (4)

Translated as "The father remained unmarried for many years, then he thought that it was his duty to marry a woman who would take the place of his first wife in caring for his daughter and raising her, and taking care of household affairs" is a more explicit statement that presents the man's decision to remarry as a sense of responsibility and duty towards his daughter and household. Unlike the first example, this statement explicitly addresses the man's motivations for remarrying and highlights the importance of caring for children's emotional and practical needs. The use of the phrase "duty" suggests that the man is not simply seeking companionship in his remarriage but is driven by a sense of responsibility towards his daughter's well-being. In terms of the Cinderella story, the focus on marriage as a choice versus duty is an important theme to consider. In many versions of the story, Cinderella is forced to marry a prince as a means of securing her social status or escaping poverty, rather than as a personal choice based on love or compatibility. This can be a problematic message to convey to young readers, as it suggests that marriage is primarily a transactional arrangement rather than a mutual decision based on love and respect.

In contrast, some retellings of the Cinderella story emphasize the importance of making independent choices and pursuing personal fulfillment, rather than relying on external factors such as marriage or wealth. By portraying Cinderella as a resilient and resourceful character who takes control of her own destiny, these versions of the story offer a more empowering message that encourages children to think critically about societal expectations and pursue their own goals and aspirations.

3. So as the bridal procession went to the church, the eldest walked on the right side and the younger on the left and the pigeons picked out an eye of each of them. And as they returned the elder was on the left side and the younger on the right, and the pigeons picked out the other eye of each of them. And so they were condemned to go blind for the rest of their days because of their wickedness and falsehood. (6)

و قد دعيت زوجة أبيها وبناتها لحضور حفل الزواج، وخصص بهن مكن خاص من أمكنة الأسرة الملكية، و أهدت إليهن سندرلا بعض الهدايا الثمينة، وخصتهن بعطفها وتفكيرها النبيل، وبعد شهرين وجدت للبتنتين زوجين من الأشراف الفقراء الذين يفخرون بالأسر والأنساب و الآباء والأجداد.

The first example is a dark and gruesome punishment that is commonly associated with the evil stepsisters in the Cinderella story which highlights their cruel and deceitful nature, as they are punished for mistreating Cinderella and trying to prevent her from attending the ball. However, when adapting this story for children's literature, it's important to consider the appropriateness of this type of violent punishment. The graphic nature of the punishment may be too intense or frightening for children, and may also promote a sense of vengefulness that is not conducive to positive social and emotional development. Therefore, it may be necessary to modify this element of the story to make it more suitable for children. For example, the punishment could be less severe, or a more positive message of forgiveness and redemption could be emphasized instead.

However, in the Arabic version translated as "The stepmother and her daughters were invited to attend the wedding ceremony, and were given a special place in the royal family's seating area. Cinderella gave them some valuable gifts and treated them kindly with her noble thoughts and compassion. After two months, the stepsisters found suitors from the impoverished nobility who were proud of their lineage and ancestry", provides a contrasting example to the first passage. This passage emphasizes the kind and generous nature of Cinderella, who treats her stepsisters with compassion and even gives them valuable gifts. It also presents a **more** positive message about love and marriage, showing that even those from less privileged backgrounds can find happiness and fulfillment in relationships. When adapting the Cinderella story for children's literature, it's important to present characters in a nuanced and complex manner, rather than simply portraying them as "good" or "evil". By showing the stepsisters in a more sympathetic light and emphasizing their positive qualities, the story can offer a more nuanced and relatable portrayal of human behavior and relationships.

### Case Two: Alice in Wonderland

1. "Have some wine, the March Hare said, I don't see any wine, she remarked" (p. 96)

The passage "Have some wine, the March Hare said, I don't see any wine, she remarked" is a significant moment in the story because it is when Alice encounters the March Hare and the Mad Hatter at their tea party. In the original English version of "Alice in Wonderland", the March Hare offers Alice some wine. This is an important detail because it highlights the absurdity of the tea party and the bizarre behavior of the characters. It also adds to the overall surreal and dream-like quality of the story. However, in the Arabic translation by Alkafir Abdullah, this passage is **omitted** because of the depiction of wine/alcohol which goes against

Islamic beliefs that prohibit the consumption of alcohol." This is an example of censorship in translation, where the translator has removed a detail from the original text because it may be considered inappropriate or offensive in the target culture. While it is understandable that the translator may have wanted to avoid offending cultural sensitivities, this deletion has significant implications for the story. By removing the mention of wine, the translation loses some of the absurdity and surrealism that is central to the original text. It also alters the characterization of the March Hare and the Mad Hatter, as their offer of wine is a key part of their bizarre behavior"

2. Pig!" She said the last word with such sudden violence that Alice quite jumped; but she saw in another moment that it was addressed to the baby" (p 82)

This passage shows the Duchess's rude behavior towards the baby. She calls the baby a "pig," which is a harsh and disrespectful word to use for a human being. This behavior of the Duchess highlights the absurdity and irrationality of the Wonderland world. Additionally, in Islamic culture, pigs are considered unclean animals and are prohibited from being consumed or depicted in a positive light. As a result, the translator may have **removed** the passage where the Duchess calls the baby a "pig" and the one where Alice thinks the pig is handsome to avoid offending readers.

3. "The cook took the cauldron of soup off the fire, and at once set to work throwing everything within her reach at the Duchess and the baby—the fire-irons came first." (83)

This shows the violent behavior of the cook towards the Duchess and the baby. The cook's behavior indicates the chaotic and unpredictable nature of the Wonderland world. By deleting this passage, the translator might have thought of protecting children from violence and aggression.

4. "Speak roughly to your little boy, and beat him when he sneezes; He only does it to annoy, because he knows it teases." (85)

This passage shows the Mock Turtle's absurd poem about how to treat a child. The poem is satirical and highlights the ridiculousness of some traditional child-rearing practices. By deleting this passage, the translator might have thought of avoiding the promotion of negative attitudes towards children.

5. "If it had grown up," she said to herself, "it would have made a dreadfully ugly child: but it makes rather a handsome pig, I think." (88)

This passage shows the Cheshire cat's strange comment on the baby's transformation into a pig. The Cat's comment is another example of the Wonderland world's absurdity and irrationality. By deleting this passage, the translator might have thought of avoiding the promotion of negative attitudes towards children's physical appearances. In conclusion, the deletion of these passages from the Arabic translated version of "Alice in Wonderland" might have been done to protect children from negative attitudes and behaviors. However, by deleting these passages, the translator might have also altered the original work's satirical and critical nature, which is a crucial aspect of children's literature.

6. "One side of what? The other side of what?" thought Alice to herself. "Of the mushroom," said the Caterpillar (68)

6. أحد الجانبين؟ ... جانب أي شيء؟ ... فردت اليرقة: "إني أحدثك عن هذه النبتة... نبتة عيش الغراب" (19)

In the original English version, Alice asks the Caterpillar about which side of the mushroom she should eat, to which the Caterpillar replies, "One side of what? The other side of what?". The use of this wordplay and ambiguity is a common literary device used by Lewis Carroll to create a sense of confusion and absurdity in the story. In the Arabic translation by Alkafir Abdullah, the phrase "عيش الغراب" is used instead of "mushroom". "عيش الغراب" translates to "raven's bread", which is a type of plant that grows in the Middle East and North Africa. This change in translation is significant because the original wordplay involving the word "mushroom" would not have made sense to Arabic-speaking readers who may not have been familiar with this type of fungi. However, the use of "عيش الغراب" introduces its own cultural references and wordplay that may not have been present in the original text. For example, the name "raven's bread" has connotations of darkness and death, which may affect how Arabic-speaking readers perceive the Caterpillar's character and the overall tone of the story. Additionally, the use of a different type of plant may change the visual imagery that readers associate with this scene."

7. They very soon came upon a Gryphon, lying fast asleep in the sun. (138)

وفي الطريق رأنا الببغاء راقدة في الشمس (31)

The passage "They very soon came upon a Gryphon, lying fast asleep in the sun" is from the original English version of Alice's Adventures in Wonderland by Lewis Carroll. The Gryphon is a mythical creature with the body of a lion and the head of an eagle. In the story, the Gryphon is portrayed as being wise and knowledgeable, but also somewhat eccentric. In the Arabic translation by Alkafir Abdullah, the Gryphon has been **replaced** by a parrot. This

change in animal has significant implications for the interpretation of the story. The parrot is a more common and familiar animal, and lacks the mythical connotations of the Gryphon. The **substitution** of the parrot for the Gryphon may be seen as a form of manipulation, aimed at making the story more accessible and appealing to a younger audience. However, the change in animal also has the effect of altering the symbolic meaning of the Gryphon and its appearance is a sign that Alice is entering into a realm of deeper understanding. By replacing the Gryphon with a parrot, this symbolic meaning is lost, and the story becomes more focused on Alice's adventures and experiences, rather than on her intellectual and spiritual growth.

### Case Three: Little Red Riding Hood

The wolf pulled the bobbin, and the door opened, and then he immediately fell upon the good woman and ate her up in a moment..." (2) (Charles Perrault)

And, saying these words, this wicked wolf fell upon Little Red Riding Hood, and ate her all up. (1)

"The wolf pressed the latch, and the door opened. He stepped inside, went straight to the Grandmother bed, and ate her up". (4) (Grimm Brothers)

"And with that he jumped out of bed, jumped on top of poor Little Red Cap, and ate her up". (4)  
 "A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look. He stepped inside, and in the bed there lay the wolf that he had been hunting for such a long time. "He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So he took a pair of scissors and cut open his belly. He had cut only a few strokes when he saw the red cap shining through. He cut a little more, and the girl jumped out and cried, "Oh, I was so frightened! It was so dark inside the wolf's body!" And then the grandmother came out alive as well. Then Little Red Cap fetched some large heavy stones. They filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he fell down dead." (4)

These passages are excerpts from different versions of the classic fairy tale "Little Red Riding Hood" by Charles Perrault and the Brothers Grimm. While the overall story remains the same, there are notable differences in the events and the tone depicted in each version.

In Perrault's version, the wolf eats both Little Red Riding Hood and her grandmother. The tone is relatively straightforward and concise, focusing on the wolf's actions without much elaboration. Perrault's version serves as a cautionary tale, emphasizing the danger of interacting with strangers. However, The Brothers Grimm's version provides more detailed descriptions of the wolf's actions. It introduces the huntsman as a character who eventually

saves Little Red Riding Hood and her grandmother. The tone in this version is darker, with a greater emphasis on danger and suspense.

	<b>Perrault's version</b>	<b>the Brothers Grimm's version</b>
<b>Wolf's Actions:</b> In both versions, the wolf tricks Little Red Riding Hood's grandmother and devours her.	The wolf immediately proceeds to eat Little Red Riding Hood as well.	The wolf plans to eat Little Red Cap Hood but is interrupted by the huntsman.
<b>Intervention of the Huntsman:</b>	Perrault's version does not include this character or any intervention to save Little Red Cap.	The Brothers Grimm's introduces the character of the huntsman, who discovers the wolf in the grandmother's bed and decides to save Little Red Cap. This element adds a sense of hope and redemption to the story.
<b>Tone and Atmosphere:</b>	Perrault's version of the story is relatively concise and focuses on the wolf's actions. It conveys a sense of danger and serves as a cautionary tale for children.	The Brothers Grimm's version is more detailed and includes suspenseful elements. The introduction of the huntsman adds a layer of suspense and the possibility of rescue.
<b>Resolution:</b>	Perrault's version, on the other hand, does not offer any resolution or redemption for the characters, as both Little Red Riding Hood and her grandmother are consumed by the wolf.	In the Brothers Grimm's version, the huntsman cuts open the wolf's belly and rescues both Little Red Cap and her grandmother. This ending provides a sense of relief and a happy resolution.

**Table 01:** Comparison between the Grimm Brothers and Perrault versions of little Red Riding Hood

وفي أحد الايام طلبت والدة ليلي منها أن تذهب لزيارة جدتها في الغابة لتهدى لها بعض الكعك والحليب.

One day her mother, having made some cakes, said to her, "Go, my dear, and see how your grandmother is doing, for I hear she has been very ill. Take her a cake, and this little pot of butter. (1) (Charles Perrault)

One day her mother said to her, "Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well.(3) (Brothers Grimm)

Both the Grimm and Perrault versions of "Little Red Riding Hood" present a similar storyline with slight variations. The central theme revolves around Little Red Riding Hood's journey to visit her sick grandmother and the encounters she has along the way.

In Perrault's version, Little Red Riding Hood's mother instructs her to take a cake and a little pot of butter to her grandmother, who is ill. The emphasis here is on providing nourishing food to the grandmother. There is no mention of wine in this version, as it focuses on the act of delivering sustenance.

The Grimm brothers' version introduces a bottle of wine alongside the cake, which is intended to be taken to the grandmother. The wine is portrayed as a means to help the sick and weak grandmother, suggesting its potential medicinal value or restorative properties. However, it is important to note that the Grimm brothers' tale was written in a different cultural context and at a time when the consumption of alcohol was not regarded in the same light as it might be today.

In the Arabic version of Little Red Riding Hood, the wine is replaced with milk (حليب). This alteration reflects a conscious decision to avoid promoting the consumption of alcohol to children. Milk is often associated with nurturing, health, and vitality, making it a suitable substitute for the wine in the context of providing sustenance to the grandmother.

The modifications made in the Arabic version align with the idea of promoting a healthier choice for children and avoiding any potential encouragement of alcohol consumption at a young age. It underscores the cultural sensitivity and adaptability of the story across different contexts, considering the values and preferences of the Arabic audience.

In another version, the story takes a twist as the protagonist receives a green dress to be known as "ذات الرداء الأخضر" (The Girl with the Green Dress) as a gift from her mother. Unlike the traditional tale of Charles Perrault and the Grimm Brothers, she initially dislikes the color of the dress. However, this seemingly insignificant detail plays a significant role later on.

When faced with danger, the girl cleverly hides amidst the vibrant green grass, using the very dress she once disliked to outsmart the thieves and make her daring escape.

### ذات الرداء الأخضر

أمرت الأم ابنتها الصغيرة أن تحمل الغداء وتذهب إلى أبيها في الحقل؛ ليأكل منه ويواصل عمله. و في طريق عودة الفتاة من حقل أبيها قابلت صاحباتها... تعثرت زميلة منهن... فأسرعت ذات الرداء الأخضر لمساعدة صديقتها حينذاك سمعت ذات الرداء الأخضر صوت رجلين منبعث من داخل الحظيرة عرفت ذات الرداء الأخضر بذكائها أنهما لصان غريبان تسللا إلى القرية وهنا أنذرت ذات الرداء الأخضر زميلاتها... و لما أدرك اللصوص ذلك جروا وراءهن حتى لحقوا بهن... ما عدا ذات الرداء الأخضر التي انبطحت وسط نبات البرسيم فتاهت عن أعينهم تماما. أسرعت ذات الرداء الأخضر إلى أهل القرية وقالت لهم: أيها الفلاحون لقد خطف اللصوص بنات قريبتكم، هيا الحقوا بهم. فجروا حتى لحقوا باللصوص الأشرار... وبسرعة خلصوا بناتهم من شرهم، ثم قبض الخفراء على اللصوص لينالوا ما يستحقونه من العقاب.

The passage is a retelling of the story of "Little Red Riding Hood" with some variations. While the core elements of the story are recognizable, there are differences in the details and narrative structure compared to the versions by the Grimm Brothers and Charles Perrault.

Similarities	Differences
The presence of a young girl wearing a red/green cloak or hood.	In the traditional versions, Little Red Riding Hood meets the wolf in the forest, while in this passage; she encounters two strange thieves in a barn.
The girl is tasked by her mother to deliver something (in this case, lunch) to a family member.	Little Red Riding Hood's cleverness and warning her friends about the thieves are unique to this passage.
The girl encounters danger.	Little Red Riding Hood hides in the clover plants, diverting the attention of the thieves.
	The villagers, upon hearing Little Red Riding Hood's warning, pursue the thieves and rescue their daughters.

**Table 02:** Similarities and differences between Little Red Riding Hood and The Girl with the Green Dress

when comparing these passages to the versions by the Grimm Brothers and Charles Perrault, we can see several variations. The most notable differences are the substitution of

the wolf with thieves and the involvement of the protagonist in warning and aiding her friends. Additionally, the rescue of the captured girls by the villagers is an added element not present in the traditional versions.

The original story by the Grimm Brothers portrays a more cautionary tale, with Little Red Cap falling prey to the wolf due to her innocence and disobedience. Perrault's version emphasizes the consequences of straying from the safe path and the moral lesson of obeying one's parents. In contrast, in the version written by Mahassen Djadou focuses on bravery, cleverness, and communal support. The Girl with the Green Dress takes an active role in outsmarting the thieves and rallying the villagers to rescue their daughters.

#### Case Four: Shakespeare King Lear

<p>Edgar. Your leave, my Liege, for an unwelcome Message. Edmund (but that 's a <b>Trifle</b>) is <b>expir'd</b>; What more will touch you, your imperious Daughters Gonerill and haughty Regan, both are Dead, [420] Each by the other <b>poison'd</b> at a Banquet; This, Dying, they <b>confest</b>.</p>	<p>EDGAR. “Your leave, my liege, for an unwelcome message.” Edmund (but that’s a <b>trifle</b>) is <b>expired</b>; “What more will touch you, your imperious daughter” “Gonerill and haughty Regan, both are dead, Each by the other <b>poisoned</b> at a banquet”; This, dying, they <b>confessed</b>.</p>
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The two passages are from Act V, Scene 3 of Shakespeare's play "King Lear." The first passage is the original text written by Shakespeare, while the second passage is a modernized version written by Nahum Tate. The modernized version **replaces** some of the older verbs with their more modern equivalents. In the first passage, Edgar informs King Lear about the deaths of his daughters, Goneril and Regan, and their confessions. The language used in this passage is typical of Shakespearean English, with older verb forms such as "expir'd" and "confest."

In the second passage, Tate modernizes the language by replacing the older verb forms with their modern equivalents. For example, "expir'd" is changed to "expired," "confest" is changed to "confessed," and "poison'd" is changed to "poisoned." This modernization makes the passage easier to read and understand for modern audiences who may not be as familiar with older English verb forms. Overall, the two passages convey the same message, but the modernized version makes the language more accessible to contemporary readers.

<p>Lear.</p> <p>Cheer'd with relation of the prosperous Reign</p> <p>Of this celestial Pair; Thus our Remains</p> <p>Shall in an even Course of Thought be past, Enjoy the present Hour, nor fear the Last.</p>	<p>LEAR.</p> <p>“Cheered with relation of the prosperous reign”</p> <p>Of this celestial pair; thus our remains</p> <p>“Shall in an even course of thought be past,”</p> <p>Enjoy the present hour, nor fear the last.</p>
<p>I know when one is dead, and when one lives.</p> <p>She's dead as earth. Lend me a looking glass.</p> <p>And my poor fool is hang'd! No, no, no life!</p> <p>Look there, look there! He dies.</p>	<p>أنا لا أجهل الفرق بين الميت والحي إنها لا تنبس ببنت شفة (لا تلفظ بحرف) لقد همدت لقد خنقوا (البهلول) و أسلمته أحزانه إلى الردى... فمات.</p>

This passage represents different parts of the play and depicts various events and characters. In the original version, King Lear is an old and foolish king who divides his kingdom among his three daughters based on their flattery, leading to a tragic sequence of events. The passage in which Lear talks about the "celestial pair" refers to Cordelia and Edgar, who are the only characters in the play that maintain their virtue and truthfulness throughout the story. The passage reflects the hope that their reign would be prosperous, and their goodness would prevail in the end. On the other hand, the version by Nahum Tate has a happy ending in which Cordelia and Lear both live, and Edgar and Cordelia are engaged. The passage by Edgar, "Whatever storms of fortune are decreed / that truth and virtue shall at last succeed," reflects this optimistic view of the world. It suggests that even though there may be trials and difficulties, truth and virtue will ultimately prevail.

The passage about Cordelia's death in both versions shows the tragic nature of the play. In the original version, Cordelia dies, and Lear dies soon after, leading to a sense of despair and hopelessness. In Tate's version, Cordelia's death is averted, and Lear and Cordelia live happily ever after. The passage about the fool's death in the original version is a poignant moment that highlights the senseless tragedy that befalls even innocent characters. In Tate's version, the fool's death is also averted, and he is **omitted**.

Both the Tate and Nahum versions of Shakespeare's play "King Lear" have been published for children. However, the two versions differ significantly in terms of their endings and characterizations. The Arabic translation of the passage from King Lear stays true to the original tragedy by Shakespeare, portraying the sense of despair and hopelessness

in the characters' situations. Unlike Tate Nahum's version with its happy ending, the Arabic translation maintains the original tragic ending that is a hallmark of Shakespearean works. Additionally, the **omission** of the character of the fool in Tate Nahum's version does not occur in the Arabic translation, and the audience can still experience the full impact of his death. The Arabic translation thus provides a faithful rendition of the original text and its themes, allowing audiences to appreciate Shakespeare's masterful storytelling in a new language.

"جلس الملك يتسامر مع بناته الثلاث...فقال الكبري: هل تعلم يا أبي أنني أحبك كما أحب الذهب، فالتفت الملك الموفق مع ابنته الوسطى وقال: و أنت يا بنتي؟ قالت: أنا أحبك كما أحب المجوهرات كلها. عندها اندفعت الصغرى وقالت أما أنا أحبك كما أحب الملح..."

"... و غضب الملك منها، وقرر ارسالها بعيدا لتعيش مع سيدة مسنة في كوخ صغير... و بينما كانت تملأ جرتها يوما إذ وجدت شابا هاجمه اللصوص...فأسرعت إليه وساعدته...وكم كانت دهشة الفتاة كبيرة حين اكتشفت أن الشاب هو ابن أمير المملكة المجاورة..."

ثم أخبرت الأمير بقصتها فقرر أن يساعدها...فأقام الأمير حفلة كبيرة دعا إليها كل ملوك الممالك المجاورة، وأعد لهم فيها مأدبة شهية، أمر طباطبا القصر أن يعد طعاما دون ملح أبدا، أمر الخادم أن يضعها على طاولة الملك الموفق وابنتيه.

"فأخبره الملك بأنه لم يستطع تناول أي صنف من الطعام على الرغم من منظره الشهى، لأنه يفتقد إلى الملح... وفي هذه اللحظة ظهرت ابنته من ورائه وقالت له: وهكذا أنت يا أبي الحبيب.. أنت قطعة الملح التي لا طعم للحياة بدونها.

The passages from "أميرة الملح" (Princess of Salt) and Shakespeare's play "King Lear" share some thematic similarities, but they also differ significantly in their plot and context. The below table compares and analyzes these passages:

Similarities	Differences
<p><b>Father-Daughter Relationships:</b> Both passages explore the relationships between fathers and their daughters. In both cases, the daughters express their love for their fathers, but their expressions of love differ in intensity and metaphorical language.</p>	<p><b>Cultural Context:</b> "أميرة الملح" is an Arabic story, whereas "King Lear" is a play written by William Shakespeare in Renaissance England. The cultural and historical contexts of the two works shape their themes, characters, and narrative structures.</p>
<p><b>The Rejection of the Youngest Daughter:</b> The youngest daughter in both passages is the one who expresses her love differently and faces consequences as a result. She is sent away or faces anger from her father.</p>	<p><b>Setting and Characters:</b> The settings and characters differ greatly between the two works. "أميرة الملح" is set in a fictional kingdom with a king and princesses, while "King Lear" is set in medieval Britain and revolves around a king and his three daughters.</p>

<p><b>Redemption and Recognition:</b> In both passages, the youngest daughter's actions lead to her redemption and the realization of her true worth. Others recognize her value and offer assistance or support.</p>	<p><b>Plot and Conflict:</b> The plot of "أميرة الملح" focuses on the youngest daughter's encounter with a prince from a neighboring kingdom, leading to her redemption. In contrast, "King Lear" revolves around the political and familial conflicts within the kingdom, including the consequences of King Lear's decision to divide his kingdom among his daughters.</p>
	<p><b>Themes:</b> While both passages explore themes of love, loyalty, and recognition, "King Lear" delves deeper into themes of madness, power, betrayal, and the consequences of human folly. "أميرة الملح" centers more on the transformation and redemption of the youngest daughter.</p>

**Table 03:** Similarities and differences between King Lear and Princess of Salt "Amirat Al-milh" ~~considering these differences, it is clear that "أميرة الملح" is not a direct retelling or~~ **adaptation** of the plot of "King Lear." However, they share common elements and thematic threads related to father-daughter relationships, the rejection of the youngest daughter, and redemption. "أميرة الملح" can be seen as drawing inspiration from the broader themes and dynamics explored in "King Lear" while presenting its own unique story and context.

### Case Five: The Fox and the Rooster

In this analytical comparison, we will be examining the story of the fox and the rooster as told by three different authors: Ahmed Shawqi, Jean de la Fontaine, and Aesop. While all three versions may share the same basic plot, each author brings their own unique perspective and literary style to the tale. By comparing and contrasting these different versions, we can gain a deeper understanding of how storytelling evolves across different cultures and time periods. Specifically, we will be analyzing the language, themes, and cultural influences that are present in each version of the story. Through this analysis, we hope to uncover the ways in which these authors use the story of the fox and the rooster to convey larger messages about human nature and society.

Sur la branche d'un arbre était en sentinelle  
 Un vieux coq adroit et matois.  
 a Frère, dit un renard, adoucissant sa voix,  
 Nous ne sommes plus en querelle :  
 Paix générale cette fois.  
 Je viens te l'annoncer ; descends, que je  
 t'embrasse:  
 Ne me retarde point, de grâce ;  
 Je dois faire aujourd'hui vingt postes sans  
 manquer.  
 Les tiens et toi pouvez vaquer,  
 Sans nulle crainte, à vos affaires.  
 Nous vous y servirons en frères.  
 Faites- en les feux dès ce soir ;  
 Et cependant viens recevoir  
 Le baiser d'amour fraternelle .  
 -Ami, reprit le coq, je ne pouvais jamais  
 Apprendre une plus douce et meilleure nouvelle  
 Que celle  
 De cette paix ;  
 Et ce m'est une double joie  
 De la tenir de toi . Je vois deux lévriers,  
 Qui, je m'assure , sont courriers  
 Que pour ce sujet on envoie :  
 Ils vont vite, et seront dans un moment à nous.  
 Je descends : nous pourrons nous entre-baiser  
 tous.  
 -Adieu, dit le renard , ma traite est longue à faire :  
 Nous nous réjouirons du succès de l'affaire  
 Une autre fois . Le galant aussitôt  
 Tire ses grègues , gagne au haut,  
 Mal content de son stratagème.  
 Et notre vieux coq en soi- même  
 Se mit à rire de sa peur ;  
 Car c'est double plaisir de tromper le trompeur.

بَرَزَ الثَّعْلَبُ يَوْمًا \* فِي شِعَارِ الْوَاعِظِينَا  
 فَمَشَى فِي الْأَرْضِ يَهْدِي \* وَيَسْتَبُ الْمَاكِرِينَا  
 ويقول: الْحَمْدُ لِلَّهِ \* إِلَهِ الْعَالَمِينَا  
 يَا عِبَادَ اللَّهِ تَوَبُوا \* فَهُوَ كَهْفُ التَّائِبِينَا  
 وَاذْهَبُوا فِي الطَّيْرِ إِنْ أَلَّ \* عَيْشَ عَيْشِ الزَّاهِدِينَا  
 واطلُّوا الديك يُوذِن \* لَصَلَاةِ الصُّبْحِ فِيْنَا  
 فَآتَى الدِّيكَ رَسُوْلًا \* مِنْ إِمَامِ النَّاسِكِينَا  
 عَرَضَ الْأَمْرَ عَلَيْهِ \* وَهُوَ يَرْجُو أَنْ يَلِينَا  
 فَأَجَابَ الدِّيكُ عُدْرًا \* يَا أَضَلَّ الْمُهْتَدِينَا  
 بَلِّغِ الثَّعْلَبَ عَنِّي \* عَنْ جُدُودِي الصَّالِحِينَا  
 عَنْ ذَوِي التَّيْجَانِ مِمَّنْ \* دَخَلَ الْبَطْنَ اللَّعِينَا  
 إِنَّهُمْ قَالُوا وَخَيْرُ أَلَّ \* قَوْلُ قَوْلِ الْعَارِفِينَا  
 " مُخْطِئِي مَنْ ظَنَّ يَوْمًا \* أَنْ لِلثَّعْلَبِ دِينَا

One moonlight night a Fox was prowling about a farmer's hen-coop, and saw a Cock roosting high up beyond his reach. "Good news, good news!" he cried. "Why, what is that?" said the Rooster. "King Lion has declared a universal truce. No beast may hurt a bird henceforth, but all shall dwell together in brotherly friendship." "Why, that is good news," said the Rooster; "and there I see some one coming, with whom we can share the good tidings." And so saying he craned his neck forward and looked afar off. "What is it you see?" said the Fox. "It is only my master's Dog that is coming towards us. What, going so soon?" he continued, as the Fox began to turn away as soon as he had heard the news. "Will you not stop and congratulate the Dog on the reign of universal peace?" "I would gladly do so," said the Fox, "but I fear he may not have heard of King Lion's decree. Cunning often outwits itself.

Both of these fables feature a fox attempting to deceive a rooster by pretending to be friendly. In Jean De La Fontaine's version, the fox tricks the rooster into thinking that there is a peace treaty among all the animals, which would mean that the fox would no longer hunt the rooster. In Aesop's version, the fox claims that there is a decree of universal peace among all animals, so the rooster has no reason to fear the fox.

The poetic nature of Jean De La Fontaine's version is immediately apparent from the rhyming couplets and the playful language, such as "Je dois faire aujourd'hui vingt postes sans manquer" (I must make twenty stops without fail today). The fox is presented as a sly and cunning character, while the rooster is depicted as wise and cautious. The rooster's laughter at the end of the poem emphasizes the moral of the story, that it is doubly satisfying to deceive a deceiver.

In contrast, Aesop's version is presented in a more straightforward, didactic manner. The language is simple and direct, and there is no rhyme scheme. The fox is also portrayed as cunning and deceptive, while the rooster is wise and cautious. The moral lesson is emphasized at the end, with the statement that "cunning often outwits itself."

Overall, both versions of the fox and the rooster have similar themes and messages, but they are presented in different styles and aimed at different range of audience for whom the two versions were intended; de la Fontaine's version was likely aimed at a more educated, upper-class audience, while Aesop's version was intended for a more general audience, including children.

Ahmed Shawqi's version of "The Fox and the Rooster" is a famous **localized Arabic adaptation** of the fable with a strong religious overtone. Compared to the previous versions by Aesop and La Fontaine, it has some notable differences in terms of language, cultural context, and message.

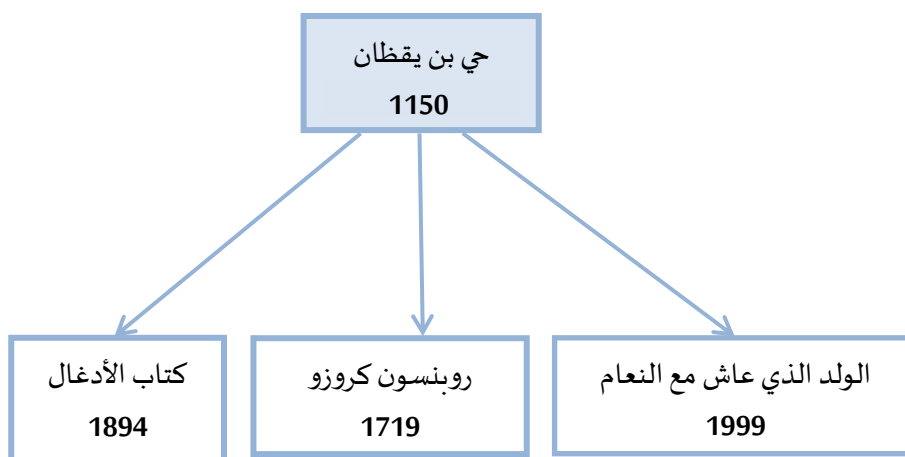
Firstly, Shawqi's version of the story is written in Arabic poetry, with a rhyming and rhythmic structure that adds a musical quality to the text. The language is also rich in metaphors and allusions that reflect the Islamic cultural context, such as the reference to the "cave of repentance" and the "life of the ascetics."

Secondly, the message of Shawqi's version is slightly different from the previous ones. While Aesop and La Fontaine focus on the cleverness of the fox and the foolishness of the rooster, Shawqi emphasizes the theme of repentance and spiritual guidance. The fox appears as a preacher who advises people to turn away from worldly pleasures and seek redemption,

In the Arabic version by Ahmed Shawqi, there are several differences from the versions by Aesop and de la Fontaine. The dogs are completely omitted from the story, which is a significant departure from the original versions where they play an essential role in the plot. Moreover, the place where the story takes place is not specified in Shawqi's version, which is different from Aesop's and de la Fontaine's versions, where the story takes place in a farm or a barnyard. Furthermore, Shawqi replaced the fox with a messenger who advises people to repent and seek the company of the pious. While the rooster is a symbol of the call to prayer and religious observance.

Shawqi's version of "The Fox and the Rooster" adds a new dimension to the fable by combining literary beauty, religious morality, and cultural specificity. Its analytical comparison with the previous versions by Aesop and La Fontaine highlights the diversity and richness of the fable genre across different languages and traditions.

**Case Six: حي بن يقظان**



"ثم بين لي أنه تطرق في كتابه لكل الأسماء التي أثرت فعلا في النهضة الأوروبية، وركز كثيرا على ابن طفيل، معتبرا أن قصته حي بن يقظان أخذ منها الكاتب الانجليزي دانيال ديفو قصته الشهيرة روبنسون كروزو ، التي نشرت سنة 1719 كما أخذ عنها الكاتب الانجليزي رويارد كيبلينغ شخصية الفتى ماوكلي بطل مجموعة القصصية في كتاب الأدغال. رؤى و تأملات" 61-

62

	حي بن يقظان	Robinson Crusoe	The Jungle Book	The Boy Who Lived with Ostriches
The Main Character	Hayy Ibn Yakdhan	Robinson Crusoe	Mowgli	Haddara
Age	A baby	A young man	A child	A two-year-old

<b>Experience With life and nature</b>	He never experienced another life (born primitive)	He lost his other life (learn from nature)	Raised by animals	
<b>Life purpose</b>	Spiritual person seeking knowledge	Survivor person Reminiscent of the past	A lost boy seeking recognition	
<b>Supporting characters</b>	Absal (Cooperative relationship)	Friday ( Sir and sired)	Balou and adoptive parents	Sheikh Maalin
<b>Moral of the story</b>	Knowing god through mind and intuition	The Importance of reason through the disobedience, punishment and repentance	Allegory for Imperial British relationship with India	A true story
<b>Animals</b>	Gazelle	No animals	Wolf pack	Ostriches
<b>Back to human life</b>	Never returned (asceticism life)	After 28 years	After marriage	After 11 years
<b>Setting</b>	Isolated island		Indian Jungle	Algerian Sahara

**Table 04:** Comparison between Hayy Ibn Yakhdan, Robinson Crusoe, the Jungle Book and the Boy Who Lived with Ostriches.

The quote by Samih highlights the influence of Hayy Ibn Yakhdan on European literature, particularly on Daniel Defoe's Robinson Crusoe and Rudyard Kipling's Jungle Book. However, there are other stories that share similar themes and motifs with Hayy Ibn Yakhdan, such as the Algerian true story, "The Boy Who Lived with Ostriches".

Philosophically, "Hayy ibn Yakdhan" presents a vision of a self-sufficient individual who has been isolated from society and has to rely on his own intellect to discover the truth about the world. This philosophical vision of self-reliance and individualism can be compared to the character of Robinson Crusoe, who is also a self-sufficient individual stranded on an island, forced to rely on his own ingenuity to survive. Both Hayy and Crusoe represent the idea of man's ability to survive and thrive independently, without the need for society.

On the other hand, the story of the boy who lived with ostriches presents a different philosophical perspective. Rather than emphasizing individualism, this story emphasizes the interconnectedness between humans and the natural world. The boy in the story lives in harmony with nature, learning from and adapting to the behaviors of the ostriches. This perspective is in contrast to the view of humans as separate from nature, which is evident in both "Hayy ibn Yakdhan" and "Robinson Crusoe".

Ideologically, "Hayy ibn Yakdhan" promotes a vision of Islam that values knowledge and reason. The story presents Hayy as a seeker of truth, who uses his intellect to discover the laws of nature and ultimately arrives at the conclusion of the existence of God. In contrast, "Robinson Crusoe" portrays a Western colonial perspective, where Crusoe sees himself as superior to the native people on the island. This perspective is evident in Crusoe's attempts to "civilize" Friday, the native whom he rescues from the island.

Moralistically and religiously, "Hayy ibn Yakdhan" presents a vision of a morally upright individual who is guided by reason and natural law "Alfitra". This moral perspective is based on Islamic ethical principles and can be seen in Hayy's actions throughout the story. In contrast, "Robinson Crusoe" presents a moral perspective that is influenced by Christian principles, where Crusoe's actions are guided by his belief in God's providence and his duty to convert the natives to Christianity through the depiction of the relationship between him and the native "Friday" as superior and inferior. This depiction nurtures the sense of superiority inside the children and distorts their perception of human equality.

Finally, "The Jungle Book" presents an allegory of the imperial British relationship with India and their belief in the "white man's burden." The story portrays the native animals as inferior to the protagonist, Mowgli, who is raised and educated by white colonialists. This perspective is reflective of the colonial attitudes prevalent during the time of Kipling's writing .

**Case Seven: A Little Princess**

“She was very like her house, Sara felt: tall and dull, and respectable and ugly. She had large, cold, fishy eyes, and a large, cold, fishy smile. It spread itself into a very large smile when she saw Sara and Captain Crewe” (6)

وكان أول انطباع كونته سارا عن الأنسة منشن لدى دخولها الحجر أنها هي الأخرى عتيقة مغالية في زينتها وأيضا جامدة وباردة إلى حد ما. (8)

The translation of Faika Djordjos Hana stays faithful to the original text, using similar descriptive words and maintaining the same tone. However, some words have been simplified, such as "fishy" being replaced by "cold", and "respectable" being translated as "محترمة" (respectful) instead of "respectable" which can carry connotations of social status.

“Why does she say I am a beautiful child?” she was thinking. “I am not beautiful at all. Colonel Grange’s little girl, Isobel, is beautiful. She has dimples and rose-colored cheeks, and long hair the color of gold. I have short black hair and green eyes; besides which, I am a thin child and not fair in the least. I am one of the ugliest children I ever saw. She is beginning by telling a story” (6).

قالت سارا في نفسها: أنا أفبح فتاة على وجه البسيطة، وأشدهن نحافة. إن الأنسة منشن مرائية كبيرة. (8)

The Arabic passage is a simplified version of the English passage. It only includes Sarah's thoughts about herself, where she thinks that she is the ugliest and thinnest girl and the woman is beginning to tell a story. The passage doesn't include Sarah's comparison to Isobel or her physical description.

Are you learning me by heart, little Sara?”(11)

أتحاولين أن تحفظي شكلي عن ظهر قلب؟ (9)

In the original passage, Captain Crewe is asking Sara if she is trying to memorize or learn about him very well. In the Arabic translation, the phrase "by heart" is translated literally as "عن ظهر قلب", which means "by the back of the heart". This is a common translation in Arabic to convey the meaning of "by heart".

"You are inside my heart"(11)

لا أنا بالفعل أحفظك عن ظهر قلب، فأنت تقع بين ثنايا قلبي (9)

Both passages convey the idea that the other person is very important to the speaker, and is held closely within their heart. However, the Arabic translation uses more descriptive language, referring to the other person as "dwelling between the folds of my heart". This adds a poetic quality to the text, but could also potentially alter the meaning slightly by emphasizing the physical location of the other person within the speaker's heart.

She knew that "he felt sad" when he said it. (2)

ومع أنه حاول أن "يخفي شجنه"، فقد أدركت سارا أنه كان يتمنى لو أنهما لم يصالا. (1)

Both passages describe someone who is experiencing sadness or emotional pain. However, the Arabic translation uses the phrase "hides his sorrow", which implies that the person is actively trying to conceal their emotions. This adds an extra layer of complexity to the text, as it suggests that the person is not only feeling sad but is also attempting to hide or suppress those feelings. In contrast, the original English text is more straightforward and simply states that the person "felt sad".

### Case Eight: Selected Roald Dahl's Works

#### Fantastic Mr. Fox

Boggis and Bunce and Bean

One fat, one short, one lean

These horrible crooks

So different in looks

Were nonetheless equally mean (5)

السيد "بوجيس" والسيد "بونس" والسيد "بين" واحد

ثمين، والثاني قصير، والثالث هزيل.

هؤلاء المحتالون الرهيبيون

مختلفون جدا في المظهر الخارجي

وكانوا مع ذلك لثيمين بنفس القدر. (7)

The first passage from "Fantastic Mr Fox" describes the three crooks Boggis, Bunce, and Bean and their mean nature. The English version uses rhyme and rhythm to create a catchy and memorable song-like passage that is easy for children to remember and recite. The Arabic translation by Mustafa Djamel captures the meaning of the original text but lacks the poetic structure and musicality of the English version.

Mrs Fox. "Mr. Fox sang a little song  
a little song as he ran:  
"Home again swiftly I glide,  
Back to my beautiful bride  
She'll not feel so rotten  
As soon as she's gotten  
Some cider inside her inside"

Then Badger joined in:  
"Oh poor Mrs. Badger, he cried,  
So hungry she very near died,  
Bud she'll not feel so hollow  
If only she'll swallow  
Some cider inside her inside." (73)

غنى السيد "ثعلب" أغنية صغيرة وهو يركض:  
سأعود إلى المنزل مرة أخرى بسرعة  
أعود إلى عروستي الجميلة  
لن تشعر باليأس الشديد  
بمجرد أن يحصل على  
بعض عصير التفاح بداخل جوفها ."

ثم انظم السنجاب "بادجر" إليه، بنحيب  
"يا سيدة "بادجر" المسكينة  
لقد كانت جائعة جدا على وشك الموت  
لكنها تشعر بالعطش  
إذا كانت ستبتلع فقط  
بعض عصير التفاح بداخل جوفها." (110)

The second pair of passages show Mr. Fox singing a little song about his return home to his wife, with Badger joining in. The English version uses rhyming and rhythmic language to create a catchy and humorous song. In contrast, the Arabic translation uses prose and does not retain the same rhyming or rhythmic elements, resulting in a less poetic and less humorous song.

#### Matilda:

"She went on olden day sailing Ships with Joseph Conrad. She went to Africa with Ernest Hemingway and to India with Rudyard Kipling". (17) 2001 edition

"She went to nineteenth century estates with Jane Austen. She went to Africa with Ernest Hemingway and California with John Steinbeck". 2022 edition

In both editions of *Matilda* by Roald Dahl, the author lists various places and authors that the titular character went to and with. In the 2001 edition, *Matilda* is said to have gone on olden day sailing ships with Joseph Conrad and to Africa with Ernest Hemingway and to India with Rudyard Kipling. However, in the 2022 edition, *Matilda* is said to have gone to nineteenth-century estates with Jane Austen, to Africa with Ernest Hemingway, and to California with John Steinbeck. The **substitution** of Conrad and Kipling with Austen and Steinbeck in the 2022 edition appears to be a response to the controversy surrounding Conrad and Kipling's views on race. Both authors have been accused of promoting racist and imperialist ideologies in their works, which has led to criticism and calls for their works to be removed from school curricula. By replacing Conrad and Kipling with Austen and Steinbeck, the author of the 2022 edition may be trying to distance the book from these controversial figures and their problematic views. Instead, Austen and Steinbeck are widely regarded as

literary giants whose works are celebrated for their insights into human nature and social issues.

### The Witches

“Don’t be foolish”, my grandmother said. “You can’t go around pulling the hair of every lady you meet, even if she is wearing gloves, Just you try it and see what happens”. (9) 2001 edition

“Don’t be foolish”, my grandmother said. “Besides, there are plenty of other reasons why women might wear wigs and there is certainly nothing wrong with that”. 2022 edition

The two editions of the passage from *The Witches* by Roald Dahl reflect a significant change in the perception of women wearing wigs. The 2001 edition suggests that pulling the hair of a lady wearing gloves could lead to trouble, and implies that such ladies might be witches. This passage could be interpreted as encouraging a negative perception of women who wear wigs or have alopecia.

In contrast, the 2022 edition acknowledges that there are various reasons why women might wear wigs, including alopecia, and suggests that there is nothing wrong with this. This version of the passage demonstrates a more positive and accepting attitude towards women and their choices regarding their appearance. Both editions caution against pulling the hair of women to check if they are witches. This is a reflection of the damaging and harmful consequences of stereotypes and prejudice, as well as a reminder of the importance of treating others with respect and kindness. In conclusion, the 2022 edition of *The Witches* shows a more inclusive and respectful attitude towards women and their choices, including wearing wigs for medical reasons. The passage also highlights the importance of treating all people with kindness and avoiding harmful stereotypes.

### Case Nine: Le petit Prince

Je demande pardon aux enfants d'avoir dédié ce livre une grande personne. je veux bien dé—dier ce livre l'enfant qu'a été autrefois cette grande personne. Toutes les grandes personnes ont d'abord été des enfants. (Mais peu d'entre elles s'en souviennent.) (dedication)

Un jour, j'ai vu le soleil se coucher quarante— quatre fois! Et un peu plus tard tu ajoutais «Tu sais... quand on est tellement triste on aime les couchers de soleil... Le jour (les quarante-quatre fois, tu étais donc tellement triste?» (31)

« Ça c'est, pour moi, le plus beau et le plus triste paysage du monde...C'est ici que le petit prince apparut sur terre, puis disparu ». (98)

أقدم اعتذاراً للأطفال لأنني أهديت هذا الكتاب لأحد من الكبار، فإني أرغب تقديم هذا الكتاب لهذا الطفل الذي كانه يوماً ذاك الإنسان الكبير. لأن كل الكبار كانوا ذات يوم أطفالاً. (وإن كان القلائل منهم يتذكرون هذا) (2)

قلت لي: رأيت يوماً الشمس تغرب ثلاثاً وأربعين مرة. ثم أردفت: لا تجهل أن المرء، إذا اشتدت كآبته أحب أن يرى الشمس عند غروبها. (12)

إن المنظر الذي ترى في الصفحة المقابلة لهذه الصفحة هو في عيني أجمل منظر في الكون وأشد المناظر كآبة... ففي هذا المكان ظهر الأمير الصغير على الأرض ومنه اختفى. (51)

The passages and quotes from "The Little Prince" by Antoine de Saint-Exupéry suggest themes of sadness, depression, and suicide, as well as criticism of grown-ups. These themes, along with others in the book, have led to controversy and censorship in various parts of the world, including France during the author's exile and in Turkish prisons after 2016.

The dedication of the book to a grown-up, with the author later wanting to dedicate it to the child that the grown-up once was, emphasizes the idea that all grown-ups were once children themselves. This notion of the loss of innocence and the struggles of adulthood is a theme that runs throughout the book and can be seen as critical of grown-ups. This criticism of adults and their ways of thinking may have contributed to the banning of the book in certain contexts.

The passage about the sunsets being beautiful to those who are sad suggests a connection between sadness and beauty. This theme of melancholy is further reinforced by the quote about the Little Prince's arrival and departure from the world, which is described as both beautiful and tragic. These themes may have been seen as too heavy for children and led to the book being banned.

Furthermore, the insinuation of suicide in the passage could have been seen as inappropriate for children's literature, leading to controversy and censorship. The idea that a character in a children's book may contemplate suicide is undoubtedly a sensitive topic that some may argue is not suitable for young readers.

### Case Ten: The Secret Garden

“Her mother had been a great beauty who cared only to go to parties and amuse herself. She had not wanted a little girl at all, and when Mary was born she handed her over to the care of an Ayah, who was made to understand that if she wished to please the Mem Sahibb she must keep the child out of sight as much as possible. So when she was a sickly, fretful, ugly little baby she was kept out of the way, and when she became a sickly, fretful, toddling thing she was kept out of the way also”. (1)

“She never remembered seeing familiarly anything but the dark faces of her Ayah and the other native servants, and as they always obeyed her and gave her her own way in everything, because the Mem Sahib would be angry if she was disturbed by her crying, by the time she was six years old she was as tyrannical and selfish a little pig as ever lived.

“**Pig! Pig!** Daughter of **Pigs!**” she said, because to call a native a **pig** is the worst insult of all”.(2)

The original novel "The Secret Garden" by Frances Hodgson Burnett portrays a world where racism and classism were common, and the main character Mary is shown to have a bad relationship with her mother who cares only about her social status and beauty. Mary is portrayed as selfish and tyrannical towards her native servants who she calls pigs.

On the other hand, the Japanese animation dubbed into Arabic by Venus Centre has made significant changes to the story. The references to racism and classism have been removed, and Mary is shown to have a happy and loving relationship with her caretakers, including her native servants. The relationship between Mary and her mother has been altered to be a happy and special family, which is a stark contrast to the original novel.

Collin "Magic is in me! Magic is making me better ! (185)

Additionally, the use of magic in the original novel has been removed, and the character Kamera has been introduced as a friend of Mary and Collin's mothers, who teaches them about herbal medicine and helps to heal Collin's psychological illness, enabling him to walk again. This change could be seen as an attempt to remove any negative connotations associated with witchcraft and promote a more positive image of healing through natural remedies.

Overall, the changes made to the story in the Japanese animation dubbed into Arabic by Venus Centre for children in the Arab world suggest an effort to promote positive values of family, friendship, and natural healing. However, these changes also significantly alter the original story, which may be disappointing for fans of the novel.

After analyzing the selected case studies of children's literature, it is clear that translation plays a vital role in shaping children's literary experiences. The studies highlighted the challenges and complexities involved in the translation of children's literature and the potential risks of manipulation, which can occur during the translation process.

However, the research also emphasizes the importance of ensuring that children have access to diverse and high-quality literature in their own language, as well as exposure to literature from other cultures. Translators, publishers, and educators must work together to ensure that children's literature is not only translated accurately but also thoughtfully and sensitively.

In conclusion, this analytical chapter has shed light on the complex relationship between children's literature, translation, and manipulation. It has demonstrated that translation has the power to both enrich and potentially distort children's literary experiences. It is our

responsibility as adults to ensure that children have access to diverse, high-quality literature in their own language and that the translation process is carried out with care and respect for the original text and its intended audience. Only then can we truly promote cross-cultural understanding and appreciation of children's literature.

# **GENERAL CONCLUSION**

## *General Conclusion*

The problem of navigating the intricate relationship between translation and manipulation in children's literature poses significant challenges and necessitates a deep understanding of the linguistic, cultural, and cognitive considerations involved. This examination of children's literature, translation, and manipulation shed light on the complexities inherent in translating for young audiences. By exploring the potential impact of manipulation in the translation process and delving into specific case studies from children's literature reveals the subtle link between translation and manipulation, highlighting the challenges and implications faced when navigating between the need for faithful translation and the potential for manipulation in adapting these works for different cultures and audiences.

When examining the challenges faced by translators in the realm of children's literature, it becomes apparent that they encounter unique obstacles compared to other forms of translation. These challenges arise from the necessity to preserve cultural context, adapt language and writing style, and maintain age-appropriateness, all of which ultimately impact the effectiveness and influence of the translated work on young readers. This finding supports the hypothesis that translators encounter unique challenges in translating children's literature. Translators must navigate issues such as ambivalence and asymmetry, cultural differences, linguistic nuances, and the use of age-appropriate language, all while ensuring the essence and intent of the original text are faithfully conveyed.

Furthermore, the manipulation involved in translating children's literature, whether intentional or unintentional, significantly affects the final production and its intended audience. Through the process of translation, various alterations may occur in the linguistic, cultural, and thematic elements of the original work. These changes can have far-reaching consequences on readers' comprehension, cultural understanding, and emotional engagement with the text. It is crucial to recognize that manipulation in translation can take different forms, including unconscious manipulation driven by ignorance or oversight and conscious manipulation influenced by ideological or didactic intentions. Censorship, rewriting, and other forms of adaptation may also be employed during the translation process. These manipulations have the potential to impact the overall message and interpretation of the work, potentially altering its intended purpose and audience reception. This finding aligns with the hypothesis that manipulation in translating children's literature has consequences for the interpretation and reception of the work.

In the third practical and analytical chapter, after applying the data collected from the first two theoretical chapters, it becomes evident that translators employ specific translation strategies to manipulate children's literature. Through the comparative analysis of selected cases from different cultural and linguistic backgrounds, including Arabic, English, and French, it is observed that manipulation in translation often falls under the strategies of domestication and foreignization, with domestication being more prevalent. This observation addresses the research question on whether translators use specific strategies to manipulate children's literature.

This tendency towards domestication and adaptation is driven by the challenges and variables surrounding the translation of children's literature, such as linguistic and cultural differences, age-appropriate language, and the desire to conform to cultural and social norms. Among the most common forms of manipulation found are censorship and rewriting, particularly in the Arab world, where religious and traditional values hold significant importance. Furthermore, moralizing children's stories, whether in printed or screen-adapted forms, is a notable focus for translators, with the intensity of manipulation often higher in the Arab world compared to Western translations.

To sum up, these findings highlight the complex nature of translating children's literature and the various factors that influence the manipulation of texts to cater to different cultures and audiences

Further research can be conducted to explore the impact of digital technologies on the translation and dissemination of children's literature, specifically in the context of the interplay between translation, manipulation, and accessibility. This research should investigate the role of various digital mediums, such as e-books, audiobooks, interactive apps, and online platforms, in making translated children's literature more accessible and engaging for young readers across cultures. The study can delve into how digital technologies facilitate the translation process, considering the challenges and opportunities they present for translators to maintain cultural authenticity while adapting the text for different audiences. Additionally, it can examine how these technologies influence the potential for manipulation in translated children's literature and explore strategies to mitigate negative manipulative practices. By examining the intersection of digital technologies, translation, manipulation, and accessibility, this research can contribute to enhancing the quality and impact of translated children's literature in the digital age.

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## *Résumé*

La traduction de la littérature pour enfants pose des défis uniques et nécessite une prise en compte minutieuse des facteurs linguistiques, culturels et cognitifs. Cette étude examine le concept de manipulation dans la traduction de la littérature pour enfants, explorant ses différentes formes et ses effets. S'appuyant sur des cadres théoriques tels que la domestication et la étrangéisation, la théorie de la réécriture et les types d'adaptation culturelle, la recherche examine plusieurs cas sélectionnés provenant de différents milieux culturels et linguistiques, notamment l'arabe, l'anglais et le français suivant une approche analytique comparative. La censure et la réécriture émergent comme des formes courantes de manipulation, en particulier dans le monde arabe où les valeurs religieuses et traditionnelles sont prédominantes. De plus, les traducteurs se concentrent souvent sur la moralisation des histoires pour enfants, ce qui entraîne une manipulation supplémentaire dans le processus d'adaptation. Les résultats mettent en lumière les complexités entourant la traduction de la littérature pour enfants et soulignent l'impact significatif de la manipulation pour rendre ces œuvres accessibles à travers les cultures.

**Mots clés:** littérature pour enfants, traduction, manipulation, censure, réécriture, culturelle, linguistiques, domestication, étrangéisation.

## *المُلخَص*

تتسبب ترجمة الأدب الطفولي في تحديات فريدة وتتطلب النظر الجيد في العوامل اللغوية والثقافية والإدراكية. تهدف هذه الدراسة إلى استكشاف مفهوم التلاعب في ترجمة الأدب للأطفال، واستكشاف أشكاله المختلفة و تأثيراته. باستخدام الأطر النظرية مثل التجنيس والتغريب، نظرية إعادة الكتابة، وأنواع التكيف الثقافي، تفحص البحث مجموعة مختارة من الحالات من خلفيات ثقافية ولغوية مختلفة، بما في ذلك العربية والإنجليزية والفرنسية باستخدام نهج تحليلي مقارن. تتجلى الرقابة وإعادة الكتابة كأشكال شائعة للتلاعب، خاصة في العالم العربي حيث تغطي القيم الدينية والتقليدية. علاوة على ذلك، يركز المترجمون في كثير من الأحيان على توعيط قصص الأطفال، مما يؤدي إلى المزيد من التلاعب في عملية التكيف. تسلط النتائج الضوء على التعقيدات المحيطة بترجمة أدب الأطفال وتؤكد على الأثر الكبير للتلاعب في جعل هذه الأعمال متاحة عبر الثقافات.

**كلمات إحصائية:** أدب الأطفال، الترجمة، التلاعب، الرقابة، إعادة الكتابة، الثقافي، لغوي، التجنيس، التغريب.