

**THE TEXT & THE IMAGE: TRANSLATING CHILDREN'S
LITERATURE FROM ENGLISH INTO ARABIC.**

Lama K. Al-Mahadin

A thesis presented for the degree of
Doctor of Philosophy.
University of Edinburgh
1999



Abstract

Studies dealing with the translation of children's literature from English into Arabic are almost non-existent in both the West and the Arab world. This is despite the fact that most Arabic children's stories are mainly translations from foreign languages in which English as a source language has pride of place. Such a situation may be attributed to the fact that children's literature in the Arab world is regarded as subsidiary to adult literature and, thus, is not sufficiently discussed in literary, linguistic and/or translation studies.

The thesis presents textual analyses of translations of children's literature from English into Arabic. To facilitate analyses, a framework will be developed, making use of a number of insights, including some recent text-linguistic approaches and the literary polysystem theory. An attempt is made to establish a connection between the various components of a children's story, including illustrations, and the textual choices of the translator. A number of stories translated from English into Arabic will be analysed both at the macro- and micro- levels of the text. Most of the stories used in this research are aimed at children between the age group of 4-8 years old.

A range of issues will be discussed in the thesis. These include the influence of Arabic diglossia on translated children's literature (register); the way writers in Arabic and English construct their messages according to their intended audience and the influence of that on the target language reader (pragmatics); and the continuous interaction between the textual material and illustrations in both the source and target language texts (text-type, genre, discourse and illustrations).

I hereby declare that this thesis represents my own work and that where the work of others is used, it is duly accredited.

Lama Al-Mahadin

To the memory of His Majesty King Hussein

Acknowledgements

I am hugely indebted to a large number of people for their help and encouragement, without which this thesis would have never been written. Most importantly, I am enormously grateful to His late Majesty King Hussein for supporting me financially while I completed this work. Particular thanks to my supervisor, Professor Yasir Suleiman, for his invaluable help and unceasing encouragement. I would also especially like to thank my family for their continuous love and support. I am extremely grateful for my sister, Dr. Salam Al-Mahadin, for her invaluable insights and for our mutual friend, Ms. Lana Hakouz, Oxford University Press regional representative in Jordan, for providing my initial contacts.

This work would not have been possible without the contribution of the following, who helped in one way or another shape my ideas and understanding of children's literature: Mrs. Eileen Paterson from Edinburgh, Ms. Margo Maltigian from Jordan, Mrs. Mona Zurikat from *Dar Al-Muna* in Sweden, Mr. Nicholas Bullard from Oxford University Press, Ms Patricia M Ross from the Ladybird Books Ltd., Ms. Linda Jennings from Magi Publications in London, Mr. Graham Wise from World International Ltd. and Ms. Wafaa' Qusus from the Ministry of Culture in Jordan.

I would also like to thank the librarian Mrs. Nida' Al-Najjar at The Bishop School for Boys in Amman for kindly reading a selection of the stories used in the present research to some of the primary school students. I am also grateful to Mr. Simon Redcliff from the Central Library in Edinburgh for allowing me to attend some story-telling sessions in three schools in Edinburgh, and also for allowing me to attend and participate in a Book Selection discussion on children's stories.

Particular thanks are also due to Mrs. Eileen Broughton for her kindness and generosity during my stay in Edinburgh, and for proof reading the earlier versions of

this thesis. I would also like to thank my friends in Edinburgh for all the nice time we spent together.

Transliteration System

Arabic Letter	Transliteration	Short Vowel
ا	'	ـَ a
ب	b	ـِ u
ت	t	ـِ i
ث	th	
ج	j	ـِ aa
ح	<u>h</u>	ـِ uu
خ	kh	ـِ ii
د	d	
ذ	dh	ـِ aw
ر	r	ـِ ay
ز	z	ـِ iyy
س	s	
ش	sh	
ص	<u>s</u>	
ض	<u>d</u>	
ط	<u>t</u>	
ظ	<u>z</u>	
ع	'	
غ	gh	
ف	f	
ق	q	
ك	k	
ل	l	
م	m	
ن	n	
ه	h	
و	w	

Table of Contents

Acknowledgements.....	i
-----------------------	---

Transliteration System	iii
------------------------------	-----

Chapter One: Introduction

1.1 Aim and scope of the study.....	1
1.2 Data	3
1.3 The organisation of the thesis	5

Chapter Two: A Review of Children's Literature in the Arab World

2.1 Introduction.....	8
2.2 The role of the oral tradition in addressing children	9
2.3 The beginnings of Arabic CL	12
2.4 Types of literary works and themes available for children in the Arab world	24
2.5 The current situation of Arabic CL.....	28
2.6 The main difficulties in dealing with translated CL.....	31
2.7 Summary	33

Chapter Three: Register, Diglossia and Linguistic Norms in Translated Children's Literature

3.1 Introduction.....	35
3.2 The notion of register	36
3.3 The diglossic nature of the Arabic language	42
3.4 The implications of diglossia for Arabic CL.....	45
3.5 CL as part of the whole literary polysystem.....	52
3.6 Summary	57

Chapter Four: a Review of Three Modern Linguistic Studies of Children's Literature

4.1 Introduction.....	58
4.2 Modern linguistic studies of CL	59
4.3 Hollindale's study.....	61
4.3.1 Ideology in CL as viewed by "book people" and "child people".....	62
4.3.2 Lesson's dictum "You match story to audience, as far as you can" and Hollindale's study	67
4.3.3 Hollindale's three levels of ideology	69
4.3.3.1 Intended surface ideology	69

4.3.3.2	Passive ideology	70
4.3.3.3	Ideology as the voice of power in texts	71
4.3.4	General remarks on Hollindale's three levels of ideology	72
4.4	Stephens' study	77
4.4.1	The main issues in Stephens' study	78
4.4.2	Stephens' model	86
4.5	Knowles & Malmkjaer's study	89
4.5.1	A brief historical development of ideology in CL	91
4.5.2	Ideology and the linguistic choices in CL	94
4.5.3	The main linguistic issues in Knowles & Malmkjaer's study	95
4.5.3.1	Their concept of genre and institutions	96
4.5.3.2	Lexical items and the transitivity system	101
4.6	Summary	104

Chapter Five: a Framework of Textual Analysis

5.1	Introduction	105
5.2	The relationship between modern studies of CL and the proposed framework of analysis	108
5.3	Previous studies on the translation of CL	109
5.4	The main characteristics of the framework of textual analysis	116
5.5	The components of the framework of textual analysis	118
5.5.1	Register	119
5.5.2	Pragmatics	128
5.5.3	Semiotics (genre, discourse and text-type)	146
5.5.3.1	Genre	147
5.5.3.2	Text-type	155
5.5.3.3	Discourse	172
•	Lexical items	174
•	Consistency of style	180
5.5.4	Illustrations	189
5.6	Summary	214

Chapter Six: The Translation of *Amazing Grace* as a Case Study

6.1	Introduction	217
6.2	Textual analysis of <i>Amazing Grace</i>	218
6.2.1	Register	218
6.2.2	Pragmatics and illustrations	224
6.2.3	Semiotics	239
6.2.3.1	Genre	239
6.2.3.2	Text-type	240
6.2.3.3	Discourse	248
•	Lexical items	249
•	Consistency of style	253
6.3	Summary	267

Chapter Seven: Conclusion	268
References	272
Appendix.....	285

Chapter One: Introduction

Introduction

1.1 Aim and scope of the study

My interest in children's literature (hereafter: CL) may have stemmed from personal experience. Having spent the major part of my life in the Arab world, I was, as a child, exposed to reading materials that were predominately Arabic translations of literary works which originated in the West. Attempts to understand and learn the values and experiences of other cultures can be life-enhancing. This is what it was for me, seen in retrospect, perhaps mainly because CL is not just a medium through which children can be kept occupied or entertained. It may also be considered as a major channel for relaying the importance of varied values and creating in the child-reader a sense of identity, individuality and joy.

An acquaintance with, and an understanding, of the cultural setting of any story is one of the important means a young child has of making sense of what the story is about. The events of a story are a way of exploring the world, helping the child-reader to confirm, to illuminate, and to extend his/her own life experiences. In some cases, a certain story may give a public form to private experiences and, thus, may help those who receive its messages to reach out to other children in the world, knowing that they share some of the same concerns and feelings. So, stories are important in making children understand and appreciate their world and those who share it with them.

The fact that CL addresses a special kind of audience, that of the young and innocent, who have not yet developed an understanding of the world may have been one of main reasons why this research was undertaken, especially in connection with translation. A story in one culture may mean something different to another culture.

My aim is to explore the meanings and interpretations that may underlie a children's story in one culture and how such meanings may be preserved or changed when translating to young readers of other cultures.

Stories translated from English into Arabic constitute a major part of the literary works available for children in the Arab world. Despite this fact, studies dealing with the translation of English CL into Arabic are almost non-existent in both the West and the Arab world. There is, however, nothing unusual about this situation in comparative terms since the translation of CL as a whole seems to be an under-researched, even a neglected, topic in both literary and translation studies existing in English. Snell-Hornby (1988:33) comments that "The special problems of children's literature ... have until recently received scant attention".

In the present research, the main concern is with developing a framework of textual analysis which will identify some of the main components of a children's story, looking specifically at how to deal with these components throughout the process of translation. In carrying out this task, an attempt is made to take into account the fact that any story is always part of a certain situation or context, thus, is constituted of various overlapping cultural, textual and para-textual elements. Understanding the role of these elements in the overall meaning of a children's story may benefit from a macro- and micro- textual analysis of both the source text (hereafter: ST) and target text (hereafter: TT). This kind of analysis may offer insights into the processes undertaken by writers, consequently translators, in producing children's stories. It may also allow for an equal consideration for the ST and the TT throughout the process of translation.

The framework contains four main headings under which the analysis of translated CL may be carried out. These headings are register, pragmatics, semiotics (genre, text-type and discourse) and illustrations. An attempt will be made to establish a

connection between the language used in a children's story and the pragmatic, semiotic and visual aspects of the text, especially in relation to the child-reader. This, in turn, may enable the translator to determine whether the textual and visual material of the ST are to be kept the same, changed or modified in the TT.

The main purpose behind analysing children's stories prior to and throughout the process of translation is to highlight a number of issues. These include the following factors. A translated story will always contain thematic, cultural and/or visual features which will be totally or slightly "foreign" to the TL reader. There are certain textual choices which the writer/translator opts for because they may be closer to the child's way of speaking than others. There is the way certain macro- and micro- messages are reflected in children's stories which may indicate how the author views the child in both the West and the Arab world. The analysis of stories may also provide a general idea about the predominant themes in the languages involved.

The framework of textual analysis will make use of some of the recent text-linguistic approaches to translation, especially those proposed by Nord (1991) and Hatim & Mason (1990,1997). The thesis alludes to other issues which are not necessarily linguistics-based such as the literary polysystem theory proposed by the manipulation school of translation.

1.2 Data

The research will be conducted by looking at a number of stories translated from English into Arabic. Most of these stories are aimed at the age group of 4-8 years old. Examples taken from stories translated from Arabic into English are also given, albeit on a limited scale. To highlight some issues which appear to pertain exclusively to

some of the characteristics of CL in either Arabic or English, examples will be given from stories written in English or Arabic which have not been translated.

A large number of the English stories used in the thesis are published by the Ladybird Books Ltd., translated into Arabic by *Librairie du Liban* in Lebanon. The stories translated from Arabic into English are also published by *Librairie du Liban*. As for the bilingual stories, they are published by Magi Publications in London. Some of the stories which were translated into Arabic are published by *Dar Al-Muna* in Sweden. The thesis also uses a number of Arabic and English stories published by various publishing companies in the West and the Arab world, including Walker Books in London and *Al-Maktaba Al-Wataniyah* in Jordan.

It should, however, be pointed out that the Arabic stories used in this research are written in modern standard Arabic. Involvement with the great number of geographical dialects existing in the Arab world is a wide issue which cannot be approached in the present research. This is especially because these dialects may sometimes be too far apart.

Throughout the thesis, a back-translation will be offered to the examples taken from stories written *in* Arabic or translated *into* Arabic. The purpose of this translation is to highlight the literary style and/or some of the textual choices Arab writers/translators opt for in children's stories. This translation will, therefore, be as close as possible to the Arabic text.

The bibliography of the stories used in the thesis is divided into English stories, Arabic stories and bilingual stories. The bibliography of the English stories is divided into two sections: the "Ladybird stories" and "other stories". The reason behind this division is that most of the Ladybird stories are fairy-tales or recognised as children's classics, so the author is either unknown or he/she is not the actual author of the version used.

The publishing company, therefore, does not always specify the name of the author. For the purposes of this research, I will employ the classification usually adopted with the Ladybird stories: “Classics”, “Favourite Tales” and “Read it Yourself”. The year of publication will also be given.

Since most of the Arabic stories used in this research give the name of the author/translator, the distinction employed in relation to the English stories will not be applied.

1.3 The organisation of the thesis

The thesis is divided into seven chapters. These are as follows:

Chapter one provides an introduction to the thesis. This chapter highlights the aim and scope of the study; the methodology used in studying the translation of CL into Arabic; the kind of data which will be analysed; and finally, the thesis structure in order to provide the reader with a general framework.

Chapter two provides a brief overview of the development of CL in the Arab world by shedding light on a number of issues. These include an insight into the oral tradition used in addressing children before and after the emergence of Islam (i.e. poetry and story-telling); the beginnings of CL in its written form in the 19th century as a result of translation from Western languages; and the kinds of literary works available for Arab children nowadays.

To provide a context for the present research, issues related to the current situation of writing/translating CL in the Arab world, especially in relation to the difficulties associated with studying translated CL, will also be indicated in this chapter.

Chapter three discusses a very important issue in translated CL into Arabic. This issue relates to the use of a complex literary style in Arabic stories instead of the vernacular with which the Arab child is familiar. To explain this issue, a number of points will be discussed. These include a comparison between the literary register of English and Arabic stories where Arabic as a TT tends to be more formal than English as a ST; the diglossic nature of the Arabic language in which two forms of language use that differ in function exist in Arabic speech communities (i.e. written and spoken forms); the general attitude held towards the written form of Arabic as being prestigious since it is the language of identity and Islam; and, finally, the fact that the language used in Arabic stories is influenced by the “subsidiary” position of CL in the Arabic literary system, especially in relation to adult literature. Arabic CL on the whole is derivative from adult literature, with the exception of folklore, and does not exist in isolation from it, from which follows the resort to the high linguistic level usually used in adult literature.

The points raised in this chapter will be referred to again in chapter five where register is viewed as one of the main components in the framework of textual analysis.

Chapter four discusses three recent studies which dealt with the language of CL in relation to ideology. These studies are carried out by Hollindale (1988), Stephens (1992) and Knowles & Malmkjaer (1996). Each of these studies has contributed in one way or another to the understanding of the relationship between the social occasion and language used in children's stories. The issues these researchers have dealt with are either derived from linguistic and discursive disciplines or may be viewed within these disciplines. This chapter sets the scene for chapter five, when some of the points discussed in these studies will be included in the framework of analysis (e.g. ideology and discourse).

Chapter five synthesises some of the gaps and ideas presented in the literature into a framework of textual analysis and discusses the implementation of the framework by giving examples from Arabic and English stories. Both the textual and visual aspects of the stories are discussed. To fulfil these purposes and present the author's contribution, it is therefore, justified that chapter five is relatively large compared to the rest of the thesis. The framework presented within the chapter consists of a set of four parameters: register, pragmatics, semiotics (genre, text-type and discourse) and illustrations. This, however, does not mean that there is a clear-cut division between these parameters. Organising the different textual and visual issues into four main headings may facilitate the analyses of stories to see how each parameter seems to contribute to the overall meaning of the text.

Chapter six analyses *Amazing Grace* and its translation into Arabic as a case study. The framework of analysis outlined in chapter five will be applied systematically to the various cultural, textual and para-textual aspects of this story. The interaction between the visual and textual dimensions will be viewed in relation to the pragmatic dimension in both the ST and TT.

Chapter seven highlights the findings and the conclusions reached by the present research.

Chapter Two: a Review of Children's Literature in the Arab World

2.1 Introduction

In this chapter, an attempt will be made to outline briefly the evolution and consequent development of CL in the Arab world. The chapter, however, is not meant to provide a detailed historical account of all that has been written/translated for children in the Arab world. It rather aims at giving an overview of the early stages of CL development and some of its main sources together with its contemporary features, especially those related to why the present research was undertaken. This chapter also sheds some light on a number of poets and writers who have participated in what may be called the “growth of Arabic children’s literature”.

The history of Arabic CL has barely been touched upon by modern scholarship. This contrasts with other cultures and languages, such as English, in which Harvey Darton’s (1932) *Children’s Books in England* may be considered as the most authoritative study on the development of English CL. Brian Alderson (1982: ix) comments in the preface to the third edition of Darton’s book that the latter “... is rooted in an experience and a quality of mind that are beyond the attainment of more recent generations.” For the purpose of this chapter, I will rely on the views of the few available researchers who have looked into the development of Arabic CL. These include Al-Hadiidii (1982), Al-Hiitii (1988), Azeriah (1994), Sharaayha (1990, 1996¹) and some others.

Examples taken from verses and poetry written for children in Arabic will be cited throughout the chapter, for which a back-translation into English will also be given. This translation serves merely as a means of paraphrasing and explaining what each poem is about for non-Arabic speakers. It may not, thus, be considered a literary

¹This unpublished paper was presented on the 13th of October 1996 in a conference held at Nour Al-Hussein Foundation in Jordan to celebrate The Arab Child Day.

translation since the focus is not on preserving the stylistic elements which characterise Arabic poetry.

This chapter is divided into eight sections. Following this introduction, in section 2.2, some of the forms of oral tradition which addressed children before and after the emergence of Islam are highlighted. In section 2.3, the beginnings of written CL as a result of translation in the 19th century is briefly looked at. In this section, the contribution of some Arab poets and writers to the field of CL, the difficulties they have encountered, and some of the general characteristics of their literary works for children are discussed. In section 2.4, the types of literary works and themes available nowadays for Arab children are indicated. In section 2.5, a general outlook on the contemporary situation of written/translated CL in the Arab world is given along with some of its main features. In section 2.6, some of the difficulties associated with dealing with translated CL in the Arab world are outlined.

2.2 The role of the oral tradition in addressing children

Although the beginning of written CL can be dated back to the end of the 19th century during the Arab renaissance period (*Al-Nahda*) in which the Arab world came into significant direct contact with the West, it would be wrong to imagine that the Arab culture was devoid of any form of expression that specifically pertained directly or indirectly to children. This does not mean that a fully-fledged CL existed before the 19th century. There was, however, a rich oral tradition which addressed children. This tradition was mainly based on poetry in pre-Islamic periods and on the *Qur'an* and story-telling after the appearance of Islam.

By adopting a method called *Al-Istisbaa'* "الإستصباة", parents and tutors used to communicate with children in the old days of Arab civilisation. According to this method, adults would imitate the children's way of talking, behaving and playing as a

means of raising them and teaching them morals and values (Al-Hiitii 1988: 205). As a result of this kind of child-parent interaction, children found an easy way to establish a rapport with adults and, consequently, found joy and entertainment in what was being taught to them. Poetry, as an inherent part of the Arab civilisation, was one of the important methods of *Al-Istisbaa'*. Reciting and composing poetry was a favourite activity among adults, thus, it was only natural that Arabs used simplified forms to inculcate in their children the love of verses and eloquence (*Fasaaha*). Azeriah (1994:24) explains that eloquence:

was one skill every Arab child was to learn at a tender age and excel at, just as we expect today's children to do well in writing and reading In pre-Islamic era, it [eloquence] applied to speech only as is shown by the Arabic expression [*Fasih Al-Lisaan*] (فصيح اللسان) which translate roughly, but not economically, as "endowed with a skillful tongue in using the correct literary language" (note the use of "tongue" as opposed to "pen").

Poems which addressed children were usually rich in meaning, expressed feelings of love and sadness and reflected the values and conventions of one's particular tribe or family. Praising the nobility of birth, for example, was an important theme among Arabs. To convey this theme, adults resorted to simplified verse in an attempt to implant in their children the importance of taking pride in their ancestors. Poetry was also used as a medium for expressing reward and punishment towards children. Good deeds were poetically praised and bad ones were highly criticised (Al-Hiitii 1988: 206).

However, poetry on its own cannot be considered the beginning of CL in the Arab world. Poetry was seen as an indispensable part of an Arab child's upbringing. Azeriah (1994:28-29) explains that:

In pre-Islamic times, there was no difference between adult and children's literature. There was a literature, as was the case with every European national literature in medieval societies in which the child's

separate needs had yet to be recognized. Or perhaps there was one important difference: although the pre-Islamic child's needs were not recognized as being different from an adult's, his needs in relation to his adulthood were clearly determined within the general framework of his upbringing: the child is sent to the desert to acquire [*Fasaaha*] and to be exposed to the rough life of the desert in preparation for his adulthood.

In pre-Islamic periods, the concept of story-telling also existed, albeit on a limited scale. Most stories at that time dealt with the life of kings, statesmen and heroes. These stories excluded common people and children (Ja'far 1979: 245, Azeriah 1994:30-31). So,

Pre-Islamic literature was a two-layer system with poetry as the top layer (the highest literary form) and prose as the lower layer (Azeriah 1994:100).

Following the spread of Islam in the Arab Peninsula, a special mode of story-telling began to emerge in which mothers started telling their children stories about the prophet and the Islamic religion. The primary aim of these stories was to teach children the basic principles and moral values of their religion. Children also used to attend, along with adults, some of the story-telling sessions given by preachers in mosques. These sessions contained tales about history and the achievements of other ancient and contemporary nations.

It may be reasonable to argue, therefore, that after the emergence of Islam, a shift in both mode and theme occurred in addressing children. This shift manifested itself in the emphasis placed on story-telling instead of poetry and on religious values instead of conventional ones. The shift in theme was only natural as the Arab society witnessed a change in doctrines brought about by a mass following of Islam. The change in mode was also as important. Some Qur'anic verses made clear reference to God's intolerance of some inappropriate poets and poetry which, in turn, made some Muslims view some modes of poetry unfavourably, hence, enriching the art of prose.

The Islamic conquests which followed the emergence of Islam resulted in the Arabs being exposed to a vast range of other cultural traditions and vice versa. The translation of *Kaliila wa Dimnah* by Ibn Al-Muqaffa' from Persian and the compilation of *One Thousand and One Nights* were examples of this cultural exchange (Sharaayha 1990:32). Although these literary works were mainly aimed at adults, children used to enjoy listening to some of these stories, in addition to other stories derived from the rich Arab heritage.

At the beginning there was no place for CL as a clear but subordinate branch of the classical Arabic heritage (Ja'far 1979:18, Azeriah 1994:13). There was nothing unusual about this in comparative terms as the situation in other cultures of similar periods of development - especially before the 17th century - would confirm. This led some Arab researchers like Al-Hiitii (1988: 206) to claim that:

وعلى هذا فليس في تراثنا العربي - رغم ثرائه - ما يمكن أن نطلق عليه أدب أطفال، وما ألف ليلة وليلة و كليلة ودمنة وغيرهما من الأدب الشعبي إلا أقاصيص وحكايات خاصة بالكبار تناقلها الناس لما فيها من اخيلة جامحة

Back-translation:

Despite the richness of our Arab heritage, there does not exist what may be called CL. *One Thousand and One Night*, *Kaliila wa Dimnah* and other examples of literary folklore are nothing more than special stories for adults which were passed down from one generation to another because of their fantastic imagery.

2.3 The beginnings of Arabic CL

As a result of translation, CL started to be recognised in its written form in the Arab world - especially in Egypt - towards the end of the 19th century during the Arab renaissance. Muḥammad 'Uthmaan Jalaal (1838 -1898) was one of the first poets to translate and adapt some of La Fontaine's fables from French into Arabic. 'Uthmaan Jalaal also composed his own poetry for children (Al-Hiitii 1988: 207). This poetry

was mostly based on Aesop's Fables and other tales. He was the first to introduce Arab children to animal stories. He describes La Fontaine's fables as:

بأنها من أعظم الآداب الفرنسية المنظومة على لسان الطير.

(In Al-Hiitii 1988: 207)

Back-translation:

One of the noblest French works of literature recited by birds.

At that early stage, whatever was written or translated for children had as its main concern the idea of instructing and teaching children in morals and behaviour. At the beginning of his collection of poems entitled "العيون البواقظ في الامثال والمواعظ", 'Uthmaan Jalaal emphasises this didactic attitude to literature:

وانظر فتلك روضة المعاني ودوحة المنطق والبيان
ونظمت فيها مائتي حكاية وكلها بالحسن في نهاية
فيها إشارات إلى مواعظ نافعة لكل واع حافظ
ضممنتها أمثالها والحكما وربما استعرت قول الحكماء.

(In Al-Hiitii 1988: 207-208)

Back-translation:

These few lines act as an introduction to 'Uthmaan Jalaal's work. The above lines go as follows: look at this book which is similar to a field of semantics and logic in which I have composed two hundred tales that end happily. These tales include advice from which a conscientious person can benefit. They also include proverbs and wisdom some of which is borrowed from the sayings of wise people.

It has been claimed that some of the authors who composed for children in the West - at the earlier stages of CL development - relied on oriental and Arabic stories such as *Kaliila wa Dimnah* and *One Thousand and One Nights* (Al-Hiitii 1988:232-233). It is believed that La Fontaine, for example, relied on *Kaliila wa Dimnah* for composing his fables. Aesop's fables are also assumed to be of oriental origin. When viewing the evolution of CL in the Arab world, on the other hand, it may be argued that those concerned with it were first influenced by being exposed to Western CL, rather than oriental or Arabic literature (Azeriah 1994:155).

The first person to introduce CL as part of the educational system in the modern Arab world was the educator Rifaa'ah Al-Tahtaawii (1801-73) during the reign of Muḥammad 'Alī in Egypt (Al-Hadiidii 1982:243, Sharaayha 1990:3). Al-Tahtaawii translated books from French into Arabic and introduced them as part of the curriculum in primary schools. As a result of spending part of his life in France, he was influenced by the interest of the French writers in CL. After his death, the momentum Al-Tahtaawii had engendered started to slow down. The educational system in Egypt deteriorated and his successors lacked his belief in the importance of education in general and CL in particular.

One of the first people to develop an interest in CL after Al-Tahtaawii's death was the renowned Egyptian poet Aḥmad Shawqii (1868-1932). Shawqii was one of the first people to write in Arabic for children in the modern Arab world (Sharaayha 1990:33). He, like Al-Tahtaawii, lived in France and was exposed to French literature and culture. The influence of Western culture was reflected in his poetry for adults which continued to utilise the classical Arabic system of metres and rhyme, but included new ideas and feelings derived from French culture. He was influenced by the literary works of Victor Hugo, La Fontaine, de Musset and other French writers. As a result, Shawqii started composing songs, poetry and musical plays for children. Most of his poetry was spoken by animals.

In addition to poetry, Shawqii was also interested in providing Arab children with different types of literature such as prose. In the introduction to his collection of poems entitled "الشوقيات", Shawqii says:

أتمنى لو وفقني الله لأجعل للأطفال المصريين مثلما جعل الشعراء للأطفال في البلاد
المستحدثة منظومات قريبة المتناول يأخذون الحكمة والأدب من خلالها على قدر عقولهم.

(In Al-Hadiidii 1982:245).

Back-translation:

I wish I could provide children in Egypt with the same literature available to children in developed countries, from which they can learn

wisdom and morals in a manner that corresponds to the child's abilities and needs.

Shawqii appealed to other contemporary writers to compose various literary works for children. Most of those writers, however, were not very responsive (Al-Hadiidii 1982:246, Al-Hiitii 1988:210). Khaliil Muṭraan, for example, was one of those writers who ignored Shawqii's plea. This plea is evident in the following excerpt:

الخلاصة أنني كنت ولا أزال ألوي في الشعر على كل مطلب وأذهب من فضائه الواسع في كل مذهب. وهنا لا يسعني إلا الثناء على صديقي "خليل مطران" صاحب المنن على الأدب، والمؤلف بين أسلوب الإفرنج في نظم الشعر وبين نهج العرب. والمأمول أننا نتعاون على إيجاد شعر للأطفال والنساء، وأن يساعدنا سائر الأدباء والشعراء على إدراك هذه الأمنية.

(In Al-Hiitii 1988:209)

Back-translation:

In conclusion, throughout my life, I have tried to deal with various kinds of poetry. In this connection, I could only praise my friend "Khaliil Muṭraan" whose influence on literature is invaluable. His poetry combines both Arabic and foreign styles of writings. I hope we could work together, along with other authors, to provide poetry and prose for both children and women in the Arab world.

Shawqii influenced Arabic CL to a great extent. His poems for children were characterised by their sense of humour and most of them had a moral lesson to teach. Shawqii's poems were also characterised by employing a complex literary style. This style has sometimes required certain knowledge of written Arabic and a degree of maturity which children of young age may not have yet possessed (Al-Hadiidii 1982: 255). As a result, Shawqii's poetry for children was almost always subject to criticism (ibid.)

Most of Shawqii poems were collected in one volume entitled "منتخبات في شعر شوقي" (a selection of Shawqii's poem on animals). The following are two examples with brief comments:

اليمامة والصيد

يمامة كانت بأعلى الشجرة
فأقبل الصيد ذات يوم
فلم يجد للطير فيه ظلا
فبرزت من عشها الحمقاء
تقول جهلا بالذي سيحدث
فالتفت الصيد صوب الصوت
فسقطت من عرشها المكين
تقول قول عارف محقق

(In Al-Hadiidii 1988:211)

Back-translation:

The title of this poem is "the Pigeon and the Hunter." The translation of the lines goes as follows: There was a pigeon living peacefully on top of a tree. One day a hunter came by and wandered around the nest for a long time. When he gave up on finding any trace of a bird, he decided to leave. Then the stupid pigeon appeared out of her nest and "stupidity is an illness that cannot be cured". Not knowing what was going to happen, she asked him what he wanted. He turned towards the noise and pointed the arrow of death. She fell down from her solid nest into the blade of a knife, uttering the words of wisdom: "had I controlled my speech, I would have saved my life".

سليمان والهدهد

وقف الهدهد في با
قال يامولاي كن لي
مت من حبة بر
لا مياه النيل ترويها
وإذا دامت قليلا
فأشأر السيد العا
قد جنى الهدهد ذنبا
تلك نار الاثم في الصد
ما أرى الحبة إلا
إن للظالم صدرا

ب سليمان بذله
عيشتي صارت ممله
أحدثت في الصدر غله
ولا أمواه دجله
قتلتني شر قتله
لي إلى من كان حوله
واتى في اللؤم فعله
ر وذئ الشكوى تعلمه
سرقنت من بيت نملة
يشتكى من غير علمه.

(In Al-Hiitii 1988:211)

Back-translation:

The title of the poem is "Solomon and the Bird." This poem is about a Hoopoe who came to the prophet Solomon complaining of a pain in its chest caused by a grain it had eaten. Solomon scolds the Hoopoe and accuses it of stealing the grain from an ant that had gone through so much trouble to find it in order to hoard and eat it during the harsh winter. The Prophet goes on to say that this grain is like a fire which shall eat away at the bird's chest because it has sinned.

These two poems were meant for the ears of children. Through what happened to the pigeon when it did not consider the consequences of its behaviour, Shawqii tries in the first poem to warn children against being stupid. In the second poem, the topic discussed is derived from the Qur'an. Shawqii adopts Prophet Solomon's ability to speak to animals to warn children against stealing what belongs to others. It may be argued that the morals of the stories presented in both poems are quite obvious to most adults, but a child will probably need a dictionary to make sense of the meanings of some of the lexical items used, let alone understand the moral message.

One of the few writers who tried, at the early stages of CL development, to bridge the gap between children and the elevated style characterising Arabic literature was Muhammd Al-Hraawii (1885-1939). Al-Hraawii felt the alienation existing between youth and the Arabic literature. He sensed the problems encountered in learning Arabic and how the child may come to dislike his language if he does not understand it. Al-Hraawii realised that this was caused by the lack of stylistic methods which are suitable for addressing children and would enable them to enjoy the great heritage of the Arabic language. Al-Hraawii tried, therefore, to take into consideration the child's cognitive and linguistic abilities in his literary works (Al-Hadiidii 1982:259). In carrying out his task, he tried to employ a lucid style in which children were addressed with simple and clear language.

Al-Hraawii dealt in his literary works for children with a vast range of topics derived mostly from everyday life, such as religion, family relations, the position of women in society and technological innovations (Al-Hadiidii 1982: 263). He published his work in a number of books, such as "سمير الأطفال للبنين" in 1922 and "سمير الأطفال للبنات" in 1923. Each of these books consisted of three volumes that had as its subtitle:

شعر سهل بالصور للإتشاء والإملاء والمطالعة والحفظ.

(In Al-Hiitii 1988:213)

Back-translation:

Simple illustrated poetry for composition, dictation, reading and memorising.

Al-Hraawii also published four volumes entitled "أغاني الأطفال" (Children's Songs) in 1924. Each volume was directed at a different stage of childhood (Al-Hadiidii 1982:261). The following are examples of his poetry:

Example 1

أخلاق فاطمة
فاطمة لاتغضب إلا لحق يغضب
لاتحلف الإيمان لغ وأوليست تكذب
حديثها محبب وطبعها مهذب
فاطمة في درسها مجدة لاتلعب
فاطمة ليست تسييء لامرئ أو تذنب
لاتعرف الشتم الذي عنه نهاها الأدب
أدبها معلم أكسبها الخلق أب.

(In Al-Hiitii 1988:215)

Back-translation:

This poem describes the virtues of a girl called Fatima. The lines go as follows: Fatima does not lose her temper without good reason; she does not lie or break a vow; she talks nicely and she is well-behaved; she takes her studying seriously; she does not hurt anybody; she does not curse because it is against her morals; she was raised by her father who was a good teacher.

Example 2

أنا في الصبح تلميذ وبعد الظهر نجار
فلي قلم وقرطاس وازميل ومنشار
وعلمي إن يكن شرفا فما في صنعتي عار
فللعلماء مرتبة وللصناع مقدار.

(In Al-Hadiidii 1982:261, Sharaayha 1990:35)

Back-translation:

This poem is about a pupil who works as a carpenter after school. It goes like this: I am a schoolboy in the morning and a carpenter in the afternoon; I have a pencil and book and I also have a chisel and saw. My studies are an honour and there is nothing shameful about my

profession. Scientists have their status and those with vocational skills have their importance too.

Example 3

الآلة الكاتبة
وآلة كاتبة
من اختراع العصر لها شريط طابع
يغني غناء الحبر يخرج من أوراقها
من نسخة لعشر أحرفها سلكية
تتبض عند النقر وكل حرف رسمة
مبين في زر يرن فيها جرس
عند انتهاء السطر.

(In Al-Hiitii 1988:217)

Back-translation:

This poem is entitled "The Typewriter". The lines go as follows: A typewriter is a modern invention; it has a printing ribbon that glides like a fountain pen; it can produce from one to ten copies; its keys produce a sound when struck. Each key shows a different letter and produces a clink at end of each line.

The first poem, in which the instructional mode prevails, reflects a moral ideal as represented by a girl called Fatima. The second poem discusses the issue of professional academic degrees in relation to vocational training, by stating that each has its value in society. The third poem describes a typewriter and its functions. Al-Hiitii (1988:218) explains that understanding Al-Hraawii's poems may require a degree of imagination and knowledge which children of young age may have not yet developed. In example 1, the element of didacticism is strongly felt. Al-Hraawii lists the ideal virtues of a young girl called Fatima. These virtues seem to reflect an adult's way of thinking, since most young children are not usually capable of understanding the social implications of such virtues. In example 2, Al-Hraawii uses abstract concepts such as honour and shame. These concepts are not usually within the frames of a young child's own experiences and background knowledge. Young children are more capable of handling concrete and clear-cut concepts as opposed to abstract ones. In example 3, Al-Hraawii employs rather complex stylistic choices such as personification and metaphors. The latter can be seen in line 4 when an analogy is

created between the sound produced by the keys of the type-writer when struck and the heart beating (ibid.).

During Al-Hraawii's and Shawqii's time, writing for children was viewed as a low-status type of literary activity. It was widely believed that only those who had not succeeded as writers for adults resorted to writing for children (Al-Hadiidii 1982:260). Composing in such a climate deprived children's writers of the prestigious position achieved by other writers for adults. Over a long period of time, Arab society revolved around men and their needs, consequently, there was not much space left for children and women (Ja'far 1979:18, Al-Hadiidii 1982: 256, Sharaayha 1990:35). Most of what was written at that time was aimed at men and written also by men. This situation, however, was not different from what Western writers had to go through in the 16th and 17th centuries when CL started to emerge. Perrault's fairy-tales, for example, were published in 1697 (Shavit 1986:10). By attributing his fairy-tales to his seventeen year old son, Perrault concealed his identity as a writer for children. It was thought inappropriate for somebody of Perrault's social status - a member of the French Academy - to write fairy-tales for children. Shavit explains that "writing for children was considered more "natural" to young people and women, according to the general custom of the times" (ibid.:12).

Another figure considered to be a pioneer in writing prose for children in the Arab world is Kaamil Al-Kiilaanii (1897-1959). Al-Kiilaanii wrote and translated extensively for Arab children. He, as Al-Hadiidii (1982:270) points out, was given the title of "the legitimate father of Arabic children's literature". Al-Kiilaanii was brought up in a household where a Greek governess used to tell him stories. When he grew up, he developed an interest in both Arabic and foreign literatures. He wrote his first stories in 1917. Most of his literary work was based on adaptation or translation from European languages such as French and English. Al-Kiilaanii translated for children stories of Arabic origin. These include *Ali Baba* "علي بابا" and *Aladdin* "علاء الدين", both

of which are taken from *One Thousand and One Night*. Al-Kiilaanii wrote the story of *Sinbad* "سندباد" which is also derived from *One Thousand and One Night*. *Sinbad* is considered to be the first adventure story written specifically for children in the Arab world (Ja'far 1979: 380, Azeriah 1994:154). It has been argued that this story was later translated into English which may explain the striking similarity between Defoe's *Robinson Crusoe* and *Sinbad* or, as Azeriah (1994:155) puts it, "both of whom ended alone on an island as a result of an unfortunate shipwreck."

Al-Kiilaanii also translated classics such as *Gulliver's Travels* and some of Shakespeare's plays into Arabic. His whole literary experience was devoted to children. He is reported to have said:

إذا بقي يوم واحد من عمري أتممه بكتابة آخر فصل للقراء الصغار.

(In Sharaayha 1990: 36)

Back-translation:

If there is only one day left in my life, I will spend it writing a last chapter for the young readers.

Although Al-Kiilaanii's role as a prose writer for children cannot be denied, he was always criticised for adopting a rather artificial style and using the complicated linguistic structures and lexical items which typify Arabic literature. Al-Kiilaanii used to believe that the language used in children's stories should be higher than the child's linguistic skills so as the child would try to imitate this language in his speech and writing (Al-Hadiidii 1982: 266, Azeriah 1993:281).

The Syrian poet Suleiman Al-'Iisaa is a noted figure among Arab CL writers in the second half of the 20th century. He has devoted most of his life to composing poems for children. With the help of his wife, he has also recently committed himself to translating some of the famous children's stories in other cultures, especially from French and English, into Arabic. He feels that through translation Arab children would be able to develop a deeper appreciation for world literatures. In his translation, he

aims at providing works of literature which preserve the core features of the ST and, at the same time, produce a TT that is both suitable for children and appropriate to Arab sensibilities and the norms of Arabic language. In a television programme called "بقعة ضوء"², Al-'Iisaa says:

إن الطفولة - كما تعرفون جميعا - كانت هاجسي الأول وهمي الكبير منذ ربع قرن
ونيف. إنني أكتب لهم، أحاول أن اجد نفسي فيهم، أحاول أن استشف مستقبل هذه الأمة في
عيونهم. أحاول أن أنفذ من خلال هذه الجدران التي تحيط بنا ... من خلال هذه النوافذ
المضيئة التي نسميها الطفولة. وقد قلت في إحدى أغنياتهم:
أغني لهم .. ولهم اكتب
لذا قلم مورق
لذا ... دفترتي معشب.

Back-translation:

Childhood, as you all know, has been my main concern for more than twenty five years. I write for children. I try to find myself through them. I try to glean the future of this nation through their eyes. I try to penetrate the walls surrounding us by gaining access to the wonderful world of childhood. I said in one of my songs for them, I sing for them ... and for them I write; hence, my pen is blooming; and ... my book is verdant.

Al-'Iisaa (1996)³ explains that writing for children is a complex process which involves many national and educational issues. He, like Shawqii earlier, urges other writers to stand by his side and work patiently to create more literary works for children. Al-'Iisaa states that:

أدعو ... أخوتي شعراء العرب أن يدقوا مني أبواب هذه الدنيا الجميلة الرائعة وإن
... يكتبوا لأموج الربيع القادم ... للأطفال.

² This programme, produced by the Syrian Television, deals with various intellectual and cultural issues. One of its episodes was devoted to discussing CL in the Arab world. Several Arab researchers, writers and producers of dubbed programmes offered their views concerning the current situation of Arabic CL. Al-'Iisaa was one of the writers who spoke, on this programme, about his experience of writing for children.

³ This unpublished paper was presented by Al-'Iisaa at The Third Festival of the Arab Child Song held in Jordan in 1996.

Back-translation:

I call upon Arab poets to knock on the door of this wonderful world of childhood ... to write to the coming generation of children.

Some of his poems are part of the curriculum in many Arab countries, especially Syria and Jordan. For example:

عمي منصور النجار
يضحك وبيده المنشار
اصنع لي بيتا للعبة
أنا أهوى الأطفال
شيئا حلوا بين يديه
أحلى من بيت العصفور.
عمي منصور النجار
قلت لعمي عندي لعبة
ههز الرأس وقال
بعد قليل رحت إليه
سواه عمي منصور

(In Sharaayha 1990:42):

Back-translation:

The title of this poem is: "Uncle Mansuur, the Carpenter." It goes as follows: Uncle Mansuur, the carpenter is laughing, holding a saw in his hand. I told him that I have a toy, will he make a house for it. He nodded and said, "I love children." After a while I went back to him and he had something nice in his hands. Uncle made me a house nicer than a bird's nest.

Despite his contribution to CL, Al-'Iisaa does not specify a particular age group for his work. He (1996) argues that a good literary work can be understood by children of all ages:

أؤكد لك يا قارئ العزيز إنك .. إنني لأكتب لسن معينة .. لا عمر للطفولة في رأيي
تحمل في أعماقك طفلا يحب أن يغنى ويقفز وينشد مع أطفال الأعراء .. مع ديانا،
ورباب، وميسون، وأسامة، وسامر، وباسل.

Back-translation:

I do not write for a particular age group.... In my opinion, there is no age for childhood.... I assure you, my dear reader, that inside you there is a child who likes to sing and jump with the rest of my children, Diana, Rabaab, Maysuun, Uusaamah, Samiir, and Baasil.

Al-'Iisaa believes that CL is supposed to convey an educational message to the child-reader and that children should learn to appreciate the artistic and nationalistic experiences as portrayed to them by adults in literature (ibid.) He is reported to have

said that, "When they grow [children] up, they will know that I haven't deceived them, and that I haven't wasted their time on triviality, because my love for them is much stronger and more precious than that" (in Azeriah 1994:89). This attitude again indicates that Arabic CL, since its inception in the 19th century, has always been associated directly or indirectly with didacticism.

Based on the discussion given in this section, it may be argued that CL in its written form in the Arab world did not start as a result of an intellectual awareness that acknowledged the importance of children's stories in education, socialisation or even entertainment, but rather as an expression of sporadic individual attempts by some writers, triggered, as Al-Hiitii (1988:230) explains, either by coincidence or by a desire to imitate what had been written for children in other cultures. The efforts exerted by those writers to widen the interest in CL have not yet altered the situation greatly.

2.4 Types of literary works and themes available for children in the Arab world

Following the attempts of a number of Arab writers to introduce CL to Arabic literature, many children's stories were translated from other languages, especially in the second half of the 20th century. These translations aimed probably at filling in the gap which existed in the Arabic literary system.

The sources of translated CL have differed across the Arab world, stemming from varying political and social situations. Some determinants of source arose from previous colonised experience, influencing towards literatures in English and French (Egypt, the Lebanon, Tunisia), Italian (Libya) or Spanish (Morocco), some arose from the adoption of Marxist ideologies prevailing in the former Soviet Union (Iraq

and Syria). Such ideologies led to the attempt to present them in stories for children, leading to translations of, for example, Chekhov, Dostoyevsky and Gorki from Russian into Arabic (Azeriah 1994:109).

It may be useful in this section to deal with some of the types of literary works and themes available for Arab children nowadays. Unfortunately, the information given in this section cannot be based on bibliographic lists which provide the type of literature written/translated for children in the Arab world. Such lists barely exist - or are probably non-existent - for most Arab countries. I have had, therefore, to rely on the information given by some researchers such as Abuu-Riishah (1988)⁴ and Azeriah (1994) or from what I have come across in some bookshops and schools in Jordan. The information given by these sources is by no means sufficient. The year of publication, for example, of these books is often not provided. Information on how many times a certain story was published or translated is also lacking.

Many fairy-tales collected from various cultures and translated into different European languages were translated into Arabic. These include Perrault's fairy-tales (collected from French oral tradition), the Grimm Brothers' fairy-tales (collected from German culture), and similarly Hans Christian Anderson's fairy-tales (collected from Danish culture). These fairy-tales are nowadays part of the literature Arab children are familiar with (Abuu-Riishah 1988: 232-233). Some of the well-known fairy-tales in the Arab world are "بياض الثلج والأقزام السبعة" (Snow White and the Seven Dwarfs), "اليلى والذئب" (Little Red Riding Hood), "جميلة والوحش" (Beauty and the Beast), "رابونزل" (Rapunzel) and others.

Many books, considered as children's classics in other cultures, were also translated into Arabic. These include abridged versions of adult writers such as Jonathan Swift's

⁴ Most of stories listed in Abuu-Riishah's study do not provide the year of publication mainly because most of the publishing companies of these stories do not specify the year of publication.

Gulliver's Travels and Charles Dickens' *A Christmas Carol*. Works written directly for children in other countries were also translated to Arabic such as Lewis Carroll's *Alice's Adventures in Wonderland* and Kenneth Graham's *The Wind in the Willows*.

There are also some stories written originally in Arabic. They are, however, quite limited in number and seem to emphasise specific topics. These topics include religious stories (e.g. the series of "مجموعة القصص الدينية"⁵ and "سلسلة الناجحون"⁶); stories which deal with historical and religious heroes (e.g. the series of "سلسلة الخالدون"⁷); stories which deal with the Arab-Israeli conflict like the ones written in Jordan by Rawda Al-Hudhud⁸; and stories which deal with the women's role following the appearance of Islam (e.g. the series of "مجموعة أمهات المؤمنين"⁹) (Abuu-Riishah 1988:154-155).

Stories derived from *One Thousand and one Night* are also written for children (e.g. the series of "رحلات السندباد البحري"¹¹ and "من وحي كليلة و دمنه"¹⁰).

There are some magazines produced especially for children's entertainment in the Arab world such as "مجلة ماجد" (*Maajid* magazine). This magazine is published in the United Arab Emirates and may be considered to be one of the most successful

⁵ This series was published by *Daar Al-Mashriq* in Egypt. It contains stories such as "قاييل وهابيل" (Kane and Abel), "موسى والخضر" (Moses and the Khudur) and "بقرة اسرائيل" (The Cow of Israel).

⁶ This series was published by *Daar Al-'Ilm Llmalaiin* in Lebanon. It contains stories such as "ولادة" (The Birth of Al-Mawla), "مع القبائل" (With the tribes) and "إنتصار الإسلام" (The Victory of Islam).

⁷ This series was published by *Daar Al-Shuruuq* in Lebanon. It contains stories such as "عمر بن الخطاب" (Umar Ibn Al-Khataab) and "سيف الدولة الحمداني" (Saiif Al-Dawlah Al-Hamadaanii).

⁸ Some of Rawda Al-Hudhud's stories are "سر القنبلة الموقوتة" (The Secret of the Timed Bomb) and "رحلة النضال" (The Journey of Fighting).

⁹ This series was published by *Daar Al-Ma'aarif Al-Masriiah* in Egypt. This series include stories such as "خديجة الزوجة" (Khadieja the Wife) and "عائشة الصبية" (Aisha the Young Girl).

¹⁰ This series was published in Lebanon in 1978 by The Arab Institution for Research and Publication. It contains stories such as "الحمامة الأميرة" (The Pigeon Princess), "الفائرة الطائرة" (The Flying Mouse), "القرود الذكي" (The Clever Monkey) and "الجمال والأسد" (The Camel and the Lion).

¹¹ This series, written by Abd-Al-Rahmaan Tamaazi, was published by *Daar Thaaqafat Al-Tifil* in Baghdad in 1986.

children's magazine in the Arab world. It deals with various informative, educational and entertainment topics.

Some of the very few children's writers/translators available in Jordan have also produced a limited number of picture-books, directed at very young children. Mona Henning and Margo Maltigian are examples of those writers. Some of the textual characteristics of their literary work will be discussed in chapter 5.

In the Arab world there are also many rhymes that can be referred to as "short rhymes," in which the sound effect or alliteration is more important than the sense or meaning of the actual rhyme itself. The origin of these rhymes cannot be traced but they have become part of most children's lives in the Arab world. The following are some of the famous rhymes:

1. الثعلب فات فات وفي ذيله سبع لفات.

(In Al-Juuwaynii 1985:29)

Back-translation:

The fox has entered the room with seven knots in his tail.

2. يا طالع الشجرة هات لي معك بقرة، تشرب وتسقيني في المعلاة الصينية.

(Ibid.: 30)

Back-translation:

If you are climbing that tree,
bring me down a cow that drinks
and feeds me with a china spoon.

3. يا شمس يا شموسة خدي سن الحمار وهاتي سن العروسة.

(Ibid.: 30)

Back-translation:

You beautiful sun,
take my donkey's tooth
and bring me a bride's tooth.

There is also a very limited number of nursery rhymes which children may learn either from adults in their environment or at kindergarten, such as:

علموني وربوني بابا وماما بحبوني
والماما نور عيون يا رب تخلي البابا
(Ibid.: 30)

Back-translation:
My father and mother love me;
they have taught me and brought me up;
please God help and protect them.

2.5 The current situation of Arabic CL

Despite the fact that a large number of stories have been translated for children in the second half of the 20th century, both written/translated Arabic CL is faced nowadays by problems related to quality and quantity. Overall, writing/translating for children has not yet gained the recognition, attention and respect it deserves. This situation may be attributed to a number of reasons, among which are the following.

1. Writers/translators for children in the Arab world are very few in number, consequently, the literature they produce is not enough to fulfil the needs of the child-reader, let alone deal with a wide range of topics. Mubaark Rabii¹² explains that:

تمضي وقتا طويلا في كتابة صفحات معدودة يقرأها الطفل في عشر أو خمسة عشرة دقيقة ويطلب المزيد ... الكتابة للأطفال يجب أن تأخذ استراتيجية شاملة وعلى مستوى المجتمع ككل من حيث التخطيط والتنفيذ ... ما يقدم للأطفال يجب أن يكون له فائدة، فهي ليست كتابة شخص واحد، يجب أن يشترك فيها الأديب والمربي والحرفي.

¹² Mubark Rabii' is a Moroccan novelist who writes for both adults and children. He is also interested in psychology. He was one of the writers interviewed in the previously mentioned programme "بقعة ضوء".

Back-translation:

A children's writer spends a long time writing few pages which the child reads in ten or fifteen minutes and asks for more ... Just imagine how many books should be produced for children in the Arab world to face the different demands of children ... Writing for children should adopt a comprehensive strategy that covers the society as a whole in both planning and implementation... What is presented for children should be useful. It should not be merely the work of one person but rather the author, educator and professional.

The limited number of children's writers in the Arab world is noticeable to such an extent that we may refer to Suleiman's (forthcoming) comment in this connection:

Ask an educated Arab to name one writer of children's fiction, and he is most likely to respond with an embarrassed (or not so embarrassed) silence. Should such a name, by some miracle, be provided, it is most likely that it will be of a woman writer with some local currency which, by definition, does not transcend its most immediate confines to the wider expanse of Arabic literature as a whole.

2. For the most part, only "privileged" children in the Arab world have access to CL. Privileged in this sense relates to two important factors. The first is the child's environment in which he is brought up to appreciate and take interest in books as an important element in his growth. The second is the economic situation of the child's family. If the child does not have the basic things in life such as food, a place to live, it is unlikely that he will have access to CL. It is of course possible that a child brought up in an environment where everything is provided for him may still evince lack of interest in CL.
3. In most parts of the Arab world, children's stories do not usually constitute an important part of the educational system at schools. This is unlike the situation in the West where stories are read to the child, as a matter of course, in the primary schools, which also allow books to be taken home to read. It is a traditional part of many children's lives in the West to have a bed-time-story read almost every evening by one of the adults in the child's home environment. The child in the Arab

world can have a story read to him, but it is not a very well established practice in the life of most Arab families. The Western child is also more privileged than the Arab child because of his access to a rich repertoire of nursery rhymes. These rhymes are learned both formally (i.e. in school) and informally (i.e. within the home environment and in the play ground). Azeriah (1994:89-90) describes the current situation in the Arab world saying:

The other problem facing children's literature in most Arab countries is that, with all the talk about children's books and literature, there exists a wide gap between children's literature and the educational system A quick glance at school curricula of many Arab states reveals the absence of story-reading and related activities as an independent component of the curriculum This, to my mind, reflects a negative attitude on the part of teachers and educators in most Arab countries towards story in general and classroom story-reading in particular. The reason, I believe, is that teachers and educators have often associated story with pleasure, which is the primary purpose of story reading, rather than with the "purpose of helping children come to grips with their personal problems and as guides to personality development" [Lonsdale and Mackintosh 1973:90].

4. It may also be possible to claim that CL does not constitute an important section of public libraries. The number of public libraries in Jordan, for example, is quite limited and the space allocated for children's stories is sometimes non-existent or very small. This, as Wafaa' Qsuus¹³ explains, has greatly influenced the attitude held by writers/translators towards CL. Writers are not encouraged to produce literary works for children since the cost of publication is quite high related to the demands of the market, the economic situation of the majority of people and the general attitude held towards CL. Qsuus also explains that the efforts exerted by governmental institutions and publication companies are not sufficient to promote

¹³ Wafaa' Qsuus is the director of the children's department at the Ministry of Culture in Jordan. She is actively involved in many children's programmes. She teaches skills like puppets and drama at Nour Al-Hussein Foundation and in a number of other institutions in Amman.

CL in a manner which renders stories accessible to children in terms of cost and public awareness.

5. Most of those involved in the production of CL in the Arab world today seem to lack the talent and knowledge required to address the child as a special kind of reader who differs greatly from adults. Most of the literary works which have been produced for children in the Arab world are characterised by employing an elevated style, in which the language sometimes tends to be highly rhetorical and too sophisticated for children. Also, Arabic CL has always been characterised by being too didactic. Arabic stories always seem to convey a moral lesson to the child, hence, educating the child is probably given more prominence over giving pleasure or entertainment to the child. Generally speaking, the didactic attitude appears to have limited the kinds of stories available in the Arab market and produced texts that focus on certain values or topics. These include respect for the elderly, honesty, good manners. The didactic attitude also made some topics such as nationalism and religion more dominant in the Arab market than others. Topics which deal with the child's everyday life such as first day at school, bullying, sex education and death are barely visible¹⁴. We also lack imaginative and science fiction stories (Azeriah, 1994:96, Sharaayha 1996).

2.6 The main difficulties in dealing with translated CL

In addition to the above mentioned points concerning the current situation of CL, researchers attempting to study translated Arabic CL may also face some or all of the following difficulties.

¹⁴ Throughout the course of the present research, the author did not come across a single story dealing with issues such as death or sex. These issues are still considered taboo in the Arab world, hence, children should not be exposed to them.

1. The difficulty of establishing a corpus of the translated stories. Although there is a substantial number of stories translated from English into Arabic, researchers attempting to compare between CL in both languages lack an essential requirement, namely, an organised corpus of the translated works. This may be attributed to the fact that translated stories rarely identify the language and the literature from which the story has been translated, the name of the original author, the publisher, the name of the translator or even the age group of the children addressed. The absence of a collective work of data has hindered any form of linguistic, syntactic or discursive categorisation which is essential for carrying out a cross-cultural study. Azeriah (1994:126) explains that,

It is impossible to establish a bibliography of translated children's books when writing for children is considered a "low trade" by society, let alone translating children's books.

Suleiman (forthcoming) also expresses the same concern:

It is, however, not easy to carry out this task [studying Arabic translated stories], limited though it may be. To begin with, we lack even the most basic information on which we can empirically base our research, including a list of translated works into Arabic which would provide us with the necessary data for describing existing selection practice, and whether this practice is accidental, or fits into a 'rational' policy or set of coherent policies. Likewise, we do not at present possess the information on the socio-political background, including the religious affiliation, of the translators and whether any of them are writers of children's literature of their own right.

2. Studies dealing with the translation of CL from English into Arabic are almost non-existent in both the West and the Arab world. During the course of the present research, I came across only two studies which dealt with the translation of children's literary works from English into Arabic. Both are carried out by native speakers of Arabic. The first study investigated the development of CL in the Arab world and its relation to the Islamic religion. This study also looked into some of

- the translational norms affecting the translation of English stories into Arabic (Azeriah 1994). The second study investigated some of the textual aspects involved in the translation of dubbed children's programmes from English into Arabic (Zitawi 1995).
3. CL lacks sufficient studies which indicate the nature of the processes of its text-production. This situation is probably applicable to both English and Arabic CL. CL was never treated as an important element in the development of literary, linguistic or translation theory. Studies which dealt with the translation of CL in languages other than Arabic (e.g. Finnish, Swedish, Hebrew) also seem to rely on employing already existing studies or approaches which usually deal with the translation of other literary and non-literary genres. Hebrew researchers like Shavit (1981,1986) and Ben-Ari (1992) relied on the polysystem theory in studying the translation of CL. This theory calls for creating a TT which adheres to the linguistic and cultural norms recognised to be "acceptable" in the TL literary system, regardless of the linguistic and cultural norms of the ST. Klingberg (1986), on the other hand, argues that the translator of CL should try to create a TT that is as "equivalent" as possible to the ST. Klingberg relies mostly on the linguistic approach to translation as proposed by Nida (1964) and Catford (1965). The different studies on the translation of CL will be further discussed in chapter 5.

2.7 Summary

This chapter has attempted to provide an insight into the context of the development of Arabic CL and its current situation. Translation has played a major role in the development of the written form of Arabic CL. This may be attributed to two factors. Firstly, the sporadic attempts of some Arab writers to introduce CL into the Arabic

literary system in the 19th century, deriving mainly from the exposure of those writers to the literary works produced for children in Western languages, especially French and English. Secondly, the translation into Arabic of a large number of such stories to fill the existing gap in the second half of the 20th century.

Arabic CL is still not highly regarded within the Arabic literary system. Writing for children has not yet gained the recognition it merits. Writers for children, let alone translators, are few in number. Those children's stories which have been written/translated so far seem to focus on certain aspects (e.g. nationalism and religious issues) without adequate consideration of the need to introduce the Arab child to a wider range of topics. In addition, an almost complete absence of children's stories from public and school libraries and from the child's home environment in some Arab countries may have played a significant role in the viewing of CL as a "less than serious" type of literature.

The overall status of CL in most Arab societies seems to have affected the quality of the literary works produced and the manner in which the child is addressed. Most of the CL produced seems to have didacticism through literature as its main concern. Arab writers usually opt for a complex literary style and a somewhat authoritative voice in addressing children.

Against this brief background, a discussion follows of some of the issues which may prove significant in the translation of English CL into Arabic.

**Chapter Three: Register, Diglossia and Linguistic Norms in
Translated Children's Literature.**

3.1 Introduction

The translation of CL from English into Arabic seems to be influenced by certain “translational norms” which contribute in one way or another in giving the TT its final shape. These norms usually stem from the continuous interaction between cultural considerations and linguistic and literary choices in most Arabic children’s stories. In this chapter, one of the main norms of this interaction will be examined. This norm is related to the use of *Al-fusha* or Modern Standard Arabic (hereafter: the standard) which can sometimes be too complex for the target-reader. This is specifically a problem in CL because the Arab child encounters the standard only when he goes into formal education (i.e. school), up till when he is only familiar with the vernacular which acts as the child's mother tongue.

Since the Arab world lacks a sufficient volume of studies dealing with the language skills of children and their lexicon according to their age group, the writer/translator seems to depend mostly on personal intuition when addressing the child-reader; hence, the level of the standard used does not always correspond with the child's linguistic development and reading level. This can sometimes create a textual gap between the child and the writer/translator which, in turn, enhances any cultural gap which may exist between the child and the story. In some cases, the child will probably need a dictionary to discover the meaning of some of the lexical items used in the story. Thus, the elevated style may act as an obstacle between the child and the text leaving no room for entertainment and turning some stories into lessons in morality and literariness.

The use of the standard seems to be governed by various cultural and linguistic constraints to which the translator for children, whether directly or indirectly, adheres. These constraints originate mainly from the diglossic nature of the Arabic language in

which the written form of the language differs greatly from the spoken one, and from the status of CL within the Arabic literary system, especially in relation to adult literature.

This chapter is divided into four sections. Following the text-linguistic approach adopted in the present research, the chapter will start with addressing the notion of register in section 3.2. This notion is applied to *The Three Musketeers* and its translation into Arabic. In sections 3.3 and 3.4, Arabic diglossia and its influence on CL is discussed. In section 3.5, Arabic CL as part of the whole "literary polysystem" is highlighted.

3.2 The notion of register

Register is related to what may be described as "language in context". The latter seems to recognise that "a relationship exists between a given situation and the language used in it" (Hatim and Mason 1990:46). Halliday (1964) is considered to be one of the pioneers in the study of this notion. Along with other researchers, he tried to base his study of register on Malinowski's (1923, 1935) theory of context and culture which took the role of the translator into consideration. Hatim and Mason (1990:37) describe Malinowski's study as an attempt "to 'situationise' the text by relating it to its environment ... [through studying] the totality of the culture surrounding the act of text production and reception." Halliday, McIntosh and Strevens (1964:78) tried to look at register in terms of variations in language use or styles according to the context of utterance:

The category of register is postulated to account for what people do with their language. When we observe language activity in the various contexts in which it takes place, we find differences in the type of language selected as appropriate to different types of situation.

Register consists of three general overlapping variables: field, tenor and mode. Each one of these provides introductory information about texts. Field refers, according to Hatim and Mason (1990:48), to "what is going on' (i.e., the field of activity)". Text-producers tend to employ certain lexical items and grammatical structures which are thought to be relevant for the context of utterance. Baker (1992: 16) explains that:

Different linguistic choices are made by different speakers depending on what kind of action other than the immediate action of speaking they see themselves as participating in. For example, linguistic choices will vary according to whether the speaker is taking part in a football match or discussing football; making love or discussing love; making a political speech or discussing politics; performing an operation or discussing medicine.

However, field is not the same as subject matter since most fields deal with more than one subject. The field of science, for example, contains several subject matters such as medical or computer studies.

Tenor is concerned with the relationship between the participants in the situation of utterance. Theoretically speaking, this relationship depends on the social distance between the participants. Hasan (1977:232) explains that social distance ranges along a continuum that has two end points: "minimum and maximum social distance". When it is minimum, there is a high degree of familiarity between interactants. So, their relationship is likely to be intimate. When the social distance is maximum, then the interactants have never communicated with each other before. So, their relationship is rather formal and detached. Accordingly, it may be reasonable to expect that the interpersonal relationship in the context of utterance can influence the choice between formal and informal language in any communicative event. Baker (1992:16) explains that:

the language people use varies depending on such interpersonal relationships as mother/child, doctor/patient, or superior/inferior in status.

An analysis of tenor in translated texts may also highlight the differences or variation in treating and presenting the same linguistic activity across cultures. What is informal in one language may be formal in another.

Mode refers to "how 'the said' is made accessible to the addressee" (Hasan 1977:231). It deals with the medium of language communication. This has mainly to do with whether the text is written or spoken, and the variations between these two (e.g. political speeches are usually written to be read aloud).

To apply the three variables of register to a children's story, let us consider the first page of the Ladybird abridged version of Alexandre Dumas' *The Three Musketeers*, translated into Arabic as "الفرسان الثلاثة".

English text:

One morning in April, the little French town of Meung was in a state of great excitement. In those times, fighting was common in France. The king fought Richelieu, an ambitious cardinal. Noble families fought among themselves, and Spain was always ready to wage war with France. Few days passed without trouble in some town or another.

On this day, a crowd had gathered outside the town's inn. The cause of all the stir was the arrival of a young man on a very odd horse. It looked so comical that many of the townspeople wanted to laugh. Only the length of the sword at the young man's side, and the proud gleam in his eye, stopped them.

Arabic text:

في صباح يوم من أيام نيسان (أبريل) من عام 1625 بدت بلدة مونغ الفرنسية في هرج ومرج. كانت فرنسا في ذلك الزمان تعيش جو عداوات ومصادمات. فالكاردينال الطامع ريشيليو يناهض الملك ويسعى لمضاهاته قوة وسلطانا. وبين الأسر النبيلة اشتباكات ومنازعات. وفوق ذلك كله كان الجيش الإسباني على الحدود الفرنسية تواقا أبدا لشن الهجمات. فلما كانت تمر أيام دون حدوث اضطراب في هذه البلدة أو تلك.

في ذلك الصباح اجتمع حشد من الفضوليين أمام نزل البلدة. فقد وصل شاب منتصب القامة عالي الجبين على متن جواد عجوز لم ير أهل البلدة شبيها له في ضعفه وهزاله. وبدا المشهد مضحكا ولكن نظرات الشاب الحادة والفتوة البادية على محياه والسيف الطويل الذي كان يتقلده اقنعتهم بكتم ضحاتهم.

Back-translation:

One morning in April, 1625, the little French town of Meung was in a state of turmoil and confusion. In those times, France used to live in an atmosphere filled with hostilities and clashes. The greedy cardinal, Richelieu, opposed the king and sought to match him in power and authority. There were also disputes and quarrels among noble families. On top of that, the Spanish army on the French border was always eager to wage attacks against France. Few days passed without trouble in some town or another.

On this day, a crowd of inquisitive people had gathered outside the town's inn. There arrived a straight-back proud young man riding a very old horse that looked so emaciated and weak. The scene was comical, yet the young man's sharp looks, the chivalry of his countenance and the length of his sword he was bearing convinced people not to laugh.

The following comments may apply to the register of the ST.

Field: a literary text about adventure, heroism and knighthood.

Tenor: the ST employs standard English reflected in the use of grammatical structures and lexical items. Thus, the language used in the English text is quite formal since it does not contain any informal textual choices (e.g. colloquial language or grammatical structures).

Mode: this story is written to be read *by* 8 year old children. It can, however, be read aloud as if heard *to* children of younger age.

In the TT, the case is quite different. The following analysis of register may apply to the Arabic translation.

Field: a literary text about adventure, heroism and knighthood.

Tenor: the TT is very formal. It employs standard grammatical structures and a high level of literary language. The latter is especially reflected in the choice of lexical items, of which the following are examples.

i. The use of couplets:

- a. "great excitement" is rendered as "هرج ومرج" (turmoil and confusion);
- b. "fighting was common" is rendered as "جو عداوات ومصادمات" (atmosphere filled with hostilities and clashes);

- c. the translator also adds the couplet "قوة وسلطانا" (power and authority) to the TT. This piece of information does not occur in the ST.
- ii. Overwording or over-lexicalisation:
- a. "The king fought Richelieu, an ambitious cardinal" is rendered in Arabic as "قالكاردينال الطامع ريشيلو يناهض الملك ويسعى لمضاهاته قوة وسلطانا" (The greedy cardinal, Richelieu, opposed the king and sought to match him in power and authority). The use of the lexical items " يناهض " (opposed) and "لمضاهاته" (sought to match him) are examples of over-lexicalisation in this context, especially since these lexical items do not occur in the ST.
- c. "ready" is rendered as "تواقا أبدا" (yearn for, long for).
- iii. The use of rather long, elaborative and complicated attributes. The translator's conception of the values of knighthood in the TT exceeds that of the ST. More emphasis is placed on the physical power and the stern features of the knight D'Artagnan and his horse, of which the following are examples:
- a. "a young man on a very odd horse" is rendered in Arabic as "شاب منتصب القامة" "عالي الجبين على متن جواد عجوز لم ير أهل البلدة شبيها له في ضعفه وهزاله" (a straight-back proud young man riding a very old horse that looked so emaciated and weak);
- b. "the length of the sword at the young man's side, and the proud gleam in his eye" is rendered in Arabic as "نظرات الشاب الحادة والفتوة البادية على محياه والسيف" "الطويل الذي كان يتقلده" (the young man's sharp looks, the chivalry of his countenance and the length of the sword he was bearing).

Mode: the TT is written to be read *by* children between the ages of 10-14 years old¹.

This story may also be read aloud *to* children below the age of 10.

The analysis of the register of the ST and the TT seems to indicate that there is a difference in the literary register of the translated Arabic text when compared to the

¹According to the Arabic Ladybird catalogue, "الفرسان الثلاثة" - the Arabic translation of *The Three Musketeers* - is classified as suitable for children between the ages of 10-14 years old.

original English text. Despite the fact that both ST and TT employ a standard variety of the English and Arabic languages, these varieties are somehow different. While it may be argued that the standard used in the ST is suitable for the intended age group, the standard used in the TT has shifted the age group of the children addressed. The English text written to be read by eight-year-olds has become a text to be read by 10-14 year-old-children in the TL. The shift in mode seems to have occurred as a result of the shift in tenor. What is formal in English is rendered as highly formal in Arabic, thus, classified as suitable for older children.

What is the underlying reason for the change in literary register?

To answer this question, it is essential to point out that although register provides preliminary information which supplies the basic substructure for communication to occur, it does not account for some of the reasons underlying the translator's choices. Register, as an essential part of textual analysis, is not sufficient to provide an explanation for the various textual and para-textual aspects of the ST and TT (this point will be further discussed in chapter 5). Field offers a very general view of CL and does not go beyond describing the kind of language used and the subject dealt with, be it heroism, racism or merely general themes such as good vs. evil, for example. In the case of tenor, the only information one seems to get from register analysis is whether the kind of language used is formal or informal, thus offering a vague idea about the kind of social distance that exists between participants and other cultural and literary considerations which may have influenced the producer's/translator's linguistic choices. The same also applies for mode, especially since it is genre-based. Mode does not usually change throughout the process of translation, except perhaps in some cases, e.g. the use of sub-titles as a TT.

In an attempt to explain the difference in the literary register between the ST and the TT, two issues will be addressed. First, the diglossic nature of the Arabic language

which seems to favour the standard over the vernacular in addressing children. Second, the position occupied by Arabic CL in the whole literary system, especially in relation to adult literature. This position seems to determine, directly or indirectly, the complexity of the standard adopted by the producer/translator of Arabic CL. Discussing these two issues may highlight some of the norms or constraints on the basis of which some linguistic choices are considered as more "appropriate" than others in Arabic stores.

3.3 The diglossic nature of the Arabic language

The diglossic nature of Arabic is one of the characteristics which distinguishes Arabic from English and to a great extent influences the linguistic choices of text-producers, especially in written texts. Theoretically speaking, diglossia reflects the existence of two varieties of language use in Arabic speech communities, each playing a definite role: The standard or *Al-fusha* "الفصحى" and vernacular "العامية". The standard has always been the language used in written and formal spoken texts while the vernacular - dialects which differ from one Arab country to another, even from one city to the next - is the one used for everyday informal communication. It is the conversational form of Arabic common among literate and illiterate people. Al-'Abid (1990) explains that:

ويعنى هذا أن (لغة الكتابة) و (لغة الكلام) هما - في الأصل شكلان مختلفان ومستويان متميزان، وإن إنتميا - بالطبع - إلى لغة بعينها إن العربية الفصيحة ... لغة مكتوبة ... ولايمنع ذلك من أن تكون لها صورة أخرى منطوقة فصيحة كذلك. فإن قلنا: إنها مع كل ذلك لغة الكتابة، كنا نريد بهذا أن نفصل بينها وبين مستوى آخر عام - في إطار العربية - هو اللهجات المحكية.

Back-translation:

Written and spoken discourses are originally two different forms and levels of the same language. *Al-fusha* as a written form, has a spoken formal form as well. Accordingly, by referring to *Al-fusha* as the written form of language, we are distinguishing between it and another linguistic level referred to as the spoken form.

Ferguson (1959: 336) defines diglossia as:

a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any sector of the community for ordinary conversation (original emphasis).

Ferguson refers to the superposed variety or the standard as the "high" form of language [H] and to the regional dialects or vernaculars as the "low" form of language [L]. This reference has originated from the attitudes held towards each variety. H has always been associated with prestige and superiority, hence, almost all written texts employ H while L is restricted to everyday spoken interactions. Ferguson comments on this point:

Sometimes the feeling is so strong that H alone is regarded as real and L is reported "not to exist." Speakers of Arabic, for example, may say (in L) that so-and-so doesn't know Arabic. This normally means he doesn't know H, although he may be a fluent, effective speaker of L (ibid.: 329-330).

The *Qur'an* and works of literature, which are written in H, are the main factors in preserving H not only as a prestigious form of the language, but also as an identity marker and a way to communicate among Arabs from different countries. Al-'Abid (1990:30) argues that since it is the language of the Islamic religion, the standard could cross great distances in the Arab world and be understandable. Rosenhouse (1997) also comments that since H and L are living language systems, they may undergo some changes over time and from one place to another, nonetheless, H can still be considered as "more stable" and "conservative" than L.

Diglossia, as Ferguson (1959:336) argues, is different from the norm of standard-with-dialects found in English. In the latter the standard is modelled on one or more of the spoken dialects of the society. In addition to using it in ordinary speech, standard English is also used in formal and semi-formal texts. As a result, an American has no trouble speaking and understanding British English, whereas some Arab nationals may find it difficult, for example, to understand, let alone speak, the L that exist in Algeria, Morocco or Tunisia. Thus, L is not a sub-branch of H but is in fact a set of different varieties of language which seem to dispense with vowelising and fixed grammatical rules.

The diglossic situation of the Arabic language is believed by some scholars to date back to pre-Islamic times when each tribe had its own dialect alongside a "super-dialectical" dialect used in poetry and oratory (e.g. Badawii 1973, Al-'Abid 1992). After the emergence of Islam and the success of the Islamic conquests, there began a long process that started with many foreigners converting to Islam and having to learn Arabic for practical and religious purposes. It was difficult to master *Al-fusha* of the *Qur'an* and ancient poetry. As a result, a mixture of their mother tongues and the different dialects of Arabic intermingled to produce many forms of L.

One of the important issues in relation to diglossia is that the vernacular and standard varieties differ in their modes of acquisition. A pre-school child in the Arab world masters and becomes fully acquainted with the vernacular through his communication with other people in his environment. "As a result, L is invariably learned by children through what may be regarded as the "normal" way of learning one's mother tongue" (Ferguson 1959:331), whereas the child's first encounter with the standard is achieved only through what may be described as formal education, i.e. schools. This means that a child does not master H as easily and effectively as L, especially at a very young age:

The speaker is at home in L to a degree he almost never achieves in H. The grammatical structure of L is learned without explicit discussion of grammatical concepts; the grammar of H is learned in terms of "rules" and norms to be imitated (Ferguson 1959:331).

This attitude to language acquisition led Ferguson to refer to H as the superposed variety (ibid.:325), which "means that the variety in question is not the primary, "native" variety for the speakers in question but may be learned in addition to [it]."

By talking about the standard and vernacular, an attempt is made to draw a broad distinction between the written and spoken forms of Arabic. However, within the standard itself, various written forms of Arabic exist, depending mainly on the generic requirements of the different literary and non-literary texts. Out of what may be termed "pure" *Al-fusha*, used in the *Qur'an* and ancient poetry and limited nowadays to some religious ceremonies and forms of literature, other written forms of the language emerged, to suit the needs of a modern integrated linguistic society. These forms adhere to the norms of the standard, but are probably easily understood by most speakers of Arabic. Since these forms do not usually contain the same stylistic embellishments and the rather complex literary style of "pure" *Al-fusha*, they are more likely to be closer to the vocabulary, structures and rhythm of spoken dialects. This situation is especially reflected in the language of the media in the Arab world which may employ colloquial lexical elements and expressions of western origin such as "كسر الجليد" (break the ice), "الألفة تولد الإحتقار" (familiarity breeds contempt) and "الحظ يحالف الشجعان" (fortune favours the brave) (Azeriah 1993: 225).

3.4 The implications of diglossia for Arabic CL

Since the standard or *Al-fusha* has always been regarded by Arabs as a superior form of the language that should be employed in written texts, a newly developed genre such as CL could not detach itself from the attitudes held towards the standard. These

attitudes have stemmed from the desire to preserve a literary heritage, a religion and an identity. Also, the standard creates a linguistic bond and a uniformity between Arab countries, thus, allowing the literature produced to be enjoyed by children from all over the Arab world. The vernacular, however, limits the literature to the country of the vernacular used. For example, as Azeriah (1993:232) explains, a different vernacular lexical item is used for the standard verb "أريد" (want) in the following Arab countries: "عايز" in Egypt, "بغى" in Morocco, "حب" in Tunisia, and "بد" in Lebanon, Syria, Palestine and Jordan.

Arabic diglossia in relation to CL has not been sufficiently studied. The lack of development in this connection may be attributed to a number of reasons, which include these following.

1. Studies of Arabic diglossia have been centred on the language of adults with the result that children's language has been more or less neglected. Clearly, this situation does not take account of the specificity of diglossia in relation to CL and the need in it to bridge the gap between the high and low forms of language, especially since CL may generate problems which differ from those generated in other literary or non-literary genres aimed at adults. One of the main issues in this connection is that adults have gone through "schooling" (whether formal or informal) while children of young age have not. This issue has not been fully articulated in the studies dealing with diglossia, thus, a classic statement of diglossia is not fully applicable in the literary domain of CL.

Badawii (1973:89), for example, suggests that Arabic linguistic levels may be classified into five overlapping categories, depending mainly on the degree of knowledge and education of language users. These categories include "pure" *Al-fusha* (فصحى التراث), Modern Standard Arabic (فصحى العصر), colloquial of the intellectuals (عامية المتقنين), colloquial of the literate (عامية المتتورين) and colloquial of the illiterate

(عامية الأميين). The language of an Arab child, however, does not seem to fit into any of these linguistic levels. This is mainly because the child, formally speaking, starts as an "illiterate", but not in the sense implied in Badawii's division. The child has to go first through different stages of linguistic development which would take him into adulthood and then, as an adult, he/she may be recognised, theoretically speaking, as capable of using one or more of Badawii's linguistic levels, hence, as being educated, literate or illiterate.

2. Most of the discussion of the language of CL is found in critical works which deal with this genre, usually highlighting the importance of language for didactic purposes. Even then, most of the views of Arab critics concerning the appropriate linguistic level for children's stories constitute general assumptions which perhaps present subjective opinions and general judgements on this issue. This could be attributed to the fact that although there has been some research done concerning the appropriate language for school books, the Arab world still lacks adequate studies on the language appropriate for CL (Sharaayha 1996). Some critics or researchers, for example, argue that a "good" literary style of Arabic is required in CL, as a substantial step in preparing the child-reader to understand the rich Arabic heritage with all its literary characteristics. Children should, therefore, be gradually trained to deal with high linguistic levels in their stories. Abuu-Mu'aal (1988:19) asserts that CL should enrich the child's language and enhance his linguistic ability to express himself, thus, new lexical items should always be introduced in a children's narrative text. He also argues that the vernacular lacks the literary characteristics distinguishing Arabic literature and using it in written texts is "inappropriate" and aims only at achieving a short-lived commercial success.

Ja'far (1992:29) argues that employing simple grammatical structures and lexical items obstructs the child's growth into adulthood. Children should, thus, be

introduced to a linguistic level higher than the one they use in their ordinary speech and higher than the one used in their text-books (ibid.: 39).

Some other Arab researchers, on the other hand, argue that to entertain the child-reader, characters and events should be presented in an accessible language which does not necessarily aim at enhancing the child's linguistic abilities. They argue that along the way the child learns a "good" literary style of Arabic or new lexical items, this should be an additional benefit and not the main intention of a children's writer/translator. Simplified levels of the standard should, then, be employed in children's stories.

Al-Juwaynii (1985) argues that since the issue of the child's gradual linguistic development is still not satisfactorily studied in the Arab world, the children's writer should always try to choose lexical items which are understandable, easy to pronounce and closer to the vernacular with which the child is familiar. Al-Hadiidii (1982:76) also argues that a successful children's writer should avoid complex lexical and grammatical structures. To enable the child to follow the events of the story, short sentences should be employed and stylistic embellishments should be avoided.

Al-Hadiidii argues that the vernacular should only be employed in oral story-telling directed at children of very young age, since it would be difficult for the child to deal with the standard (ibid.:61). Also, the vernacular is more likely to create a feeling of closeness and familiarity between the narrator/speaker and the young child. He believes, however, that the vernacular used by the story-teller should be as close as possible to the standard or of a standard origin, one derived from the standard.

Sharaayha (1990:58) explains that it is possible for a children's writer to render the "correct" grammatical and structural form of the standard and at the same time employ lexical items with which the Arab child is familiar. She believes that many of

the words used in everyday life may agree with the standard. She explains that by repeating the new lexical items throughout the story, the child will be able to understand their meaning, since repetition serves to fix these new words into the child's mind. Sharaayha (1996) also argues that to judge the language of CL as easy or difficult, suitable or unsuitable at different ages, there should be studies of the children's linguistic development which provide lists of the lexical items used by children at different stages of their growth.

As a consequence of the lack of studies on diglossia in relation to CL, a number of implications emerge in connection with translated stories, among which are the following.

1. The use of the standard instead of the vernacular in Arabic CL may have been one of the reasons why genres such as authored "pre-school stories" are almost non-existent in the Arab world (folktales do, in fact, exist but they are not single authored). This is mainly because even if the standard used in a pre-school story consists of simple lexical and grammatical structures, it may still sound "foreign" and "complex" when read aloud to the child who is only familiar with the vernacular. An Arab child would not, therefore, be able to participate in the reading process as an English-speaking child would. What is meant is that the Arab child most probably would not comprehend, interact with and relate to the story if read-aloud to him using the standard. One possible way of reading a pre-school story to an Arab child might be for the standard to be replaced with the vernacular throughout the process of reading. To illustrate some of the difficulties associated with using the standard in pre-school stories, the following two examples are given.

Example 1

English text:

They all go for a walk.

Here is Goldilocks.

No one is home, says Goldilocks.

I can go in.

Goldilocks and the Three Bears

Arabic text:

خرجت الدباب للنزهة.

هذه هي ريمة ذات الشعر الذهبي.

دخلت ريمة البيت فلم تجد أحدا.

ريمة والدباب

Back-translation:

The bears went for a walk.

This is Riima who has golden hair.

Riima went into the house and did not find anybody.

(Riima and the Three Bears)

The following comments may apply to the language used in the ST and TT.

The English text uses "informal" simple language. This language is reflected in the use of spoken textual elements which may be described as characterising the speech of most pre-school children, among which are the following linguistic choices.

- a. the use of the present tense instead of the past tense in "They all go for a walk";
- b. the deletion of the preposition "at" in "No one is home, says Goldilocks".

The Arabic translation, on the other hand, replaces the spoken elements of the ST with standardised textual choices with which a pre-school Arab child may not be familiar. These choices include the use of the demonstrative pronoun "هذه" (this), the lexical item "ذات" (has), the personal pronoun "هي", and the use of the negative particle "لم" (not).

Example 2

English text:

There was once a little boy whose name was Pelle. Now, Pelle had a lamb which was all his own and which he took care of all by himself.

The lamb grew and Pelle grew. And the lamb's coat grew longer and longer, but Pelle's coat grew only shorter.

Pella and his New Suit

Arabic text:

كان عند صابر حمل يحبه ويعتني به كثيرا.
وكبر الحمل ونما صوفه، وأصبح طويلا طويلا. وكبر صابر وأصبحت سترته
قصيرة قصيرة.

صابر وملابسه الجديدة

Back-translation:

Saabir had a lamb which he loved and looked after very much.

And the lamb grew up and his coat grew and became longer and longer. Saabir grew and his sweater became shorter and shorter.

(Saabir and his New Clothes)

The Arabic translation employs lexical items which are very close to the vernacular spoken in some parts of the Arab world (e.g. "loves", "takes care of", كبر "grew up"). Some of the verbs used in the TT are not usually part of a young child's lexicon (e.g. أصبح "became" and نما "grew up"). For a pre-school child, however, the complexity of the Arabic text may not result from the translator's lexical choices, but from the vowelling used in written texts differing from the one used in spoken texts.

2. While it may be acceptable to use the standard in addressing children who have started gradually to learn the written form of Arabic, it would be important to point out that the written form seems to be employed in translated stories without due consideration for the linguistic abilities of the child-reader. The translator may opt for a literary style which contains textual choices that do not always belong to the child's repertoire.



The level of the standard used in CL is almost always higher than the one children would encounter in their early school text-books. The child at school starts with learning the letters of the alphabet and how they can be connected together to create simple words and sentences. In CL, on the other hand, some of the textual choices used, especially the vocabulary, may reflect a complex literary style similar to that used in some forms of adult literature. The translation of *The Three Musketeers* is an example of this style.

3.5 CL as part of the whole literary polysystem

In addition to the absence of a sufficient volume of studies which take into consideration how the standard can be used in Arabic CL, the "assumed" position occupied by CL in the Arabic literary system may have also played a significant role in the translator's use of a complex literary style in translated stories. To explain this role, the notion of the "literary polysystem", introduced by the Manipulation School of translation, may prove to be useful in this context. Some Hebrew critics such as Toury (1980), Shavit (1981,1986), Ben-Ari (1992) and Even-Zohar (1992) have tried to apply this notion to the translation of CL into Hebrew. The conclusions they have reached in this connection seem to be applicable to the translation of Arabic CL.

Broadly speaking, there is a similarity between Hebrew and Arabic in a number of aspects. These include the fact that both are Semitic languages which differ from European languages in their grammatical and lexical structures. Most importantly, however, modern Hebrew, like Arabic, is in a state of diglossia between, "literary pronunciation, an historical construct manifested in the standard spelling and vocalization, and spoken pronunciation, different from the historical written standard in vowels, consonants, and accent" (Even-Zohar 1992:238).

Hebrew critics argue that CL, as part of the whole literary polysystem, exists in a hierarchy with adult literature. Due to its literariness and association with a cultural and linguistic heritage based mainly on religion and ancient literature, adult literature occupies a higher or primary position in the literary polysystem whereas CL occupies a peripheral or secondary position. Even-Zohar (1992:232) explains that, although they could be viewed as separate entities or systems, adult literature and CL are organised in rank order in such a way that translated CL functions as a subsystem of CL which, in turn, is a subsystem of adult literature.

The idea that CL is non-commensurate with adult literature emanates from the fact that CL in Hebrew, probably even more so than in Arabic, is still in its formative stages and has not yet developed its own recognised model of text-production which can be adopted in writing/translating stories; from this, CL tends to rely heavily on models of writing/translation usually derived from higher systems which enhance its secondary position.

This secondary position imposes several constraints on writers/translators for children. Toury (1980:141) explains that these constraints can be regarded as "norms" according to which some textual choices are treated as more appropriate than others within the literary system. Since translated CL is a sub-branch of CL, over time these norms have become "institutionalized" in the target literary system (ibid.). This means that these norms provide a model to which a children's translator indirectly yields in the process of translating stories from other languages. Toury points out:

A special status among these constraints is enjoyed by *norms* - those intersubjective factors which are the "translation" of general values or ideas, shared by a certain social group, as to what is right and wrong, appropriate and inappropriate into specific performance-instructions which are applicable to specific situations, provided that these instructions are not yet formulated as laws (ibid., original emphasis).

Even-Zohar (1992:235) also describes the constraints imposed on translators of CL as "reconstructed instructions" which act as established norms out of which the translator infers his choices by reconstructing them from already existing texts. These norms usually aim at creating translated texts which match original texts of the same genre produced in the TL system, both in characteristics and status. These norms also dictate, as Shavit explains (1981:172, 1986: 113), the "systemic affiliation" of the translated text, i.e. by adhering to already existing systemic constraints derived originally from higher status systems, translated texts are subsumed or affiliated to a larger group or system in the TL. Systemic affiliation usually directs which texts are selected for translation, how they are translated, and the methods by which texts are appropriated to fit into larger literary polysystems. Ben-Ari (1992: 222) also points out that the "Translation of children's literature is, by definition, further removed from the centre and therefore more rigidly governed by the sets of norms which dominate adult literature."

One of the major constraints which can determine the systemic affiliation of translated CL is derived from the stylistic norms prevailing in adult literature (Shavit 1986:128). The stylistic norm which dominates most written/translated adult literature is the norm of a high literary style. CL as occupying a peripheral position employs more or less the same style. The reason behind the use of this style is quite different in each case. While in adult literature the high literary form is connected with the idea of "literary" or "literariness" per se (what lies within the accepted conventions of literature), this style has a didactic value in CL, namely, to enrich the child's lexicon. So, for CL to be affiliated to another text or system in the TL, the translator is expected to adhere to the prominent stylistic norm employed in that target system. Even-Zohar (1992:232) explains that this norm in Hebrew CL calls for the use of an:

elevated literary language: rich, elaborate, standardized, based upon historical scripts ranging from roughly 800 b.c. to the nineteenth century. This language is different from the Israeli

spoken tongue on all levels, from vocabulary and syntax to accent and pronunciation. This literary written standard is still the unmarked norm.

The key phrase in Even-Zohar's statement - applicable also to Arabic - is that the elevated literary style is regarded as the "unmarked norm". This seems to imply that the vernacular is the marked incorrect form of the language. The attitude to stylistic norms poses several constraints on the translator of CL. The latter not only has a commitment towards the child-as-a-reader which requires considering his ability to deal with high linguistic levels, but also towards the norms of language as derived from the literary polysystem. This is the paradox which text-producers encounter when translating CL into languages such as Arabic and Hebrew, and which have also resulted in the difference in the degree of formality between the ST and TT when considering register analysis in translated texts.

Even-Zohar (1992:243) explains that the need to use the standard in translated children's stories creates a friction between the vernacular and the call for "authenticity" through the use of a literary language, in spite of the fact that the child is most probably incompetent and illiterate in this form of the language. Consequently, there is a conflict between the desire to teach by creating "a rich and varied language base for every child" and the need for children to be addressed by the language they speak and comprehend. Generally speaking, translators for children sometimes tend to overlook these frictions resulting from diglossia and rely mainly on conventions recognised as acceptable within higher literary polysystems. This is in addition to the fact that linguistic levels utilised in CL are sometimes in a state of flux due to the lack of an adequate methodology which can be adopted in producing/translating for children. So, the norms in CL are not merely derived from the original literary culture, but from the desire to pass on to the child what is thought to be the correct and rich form of literary heritage.

Even-Zohar (1992:235) also explains that while the vernacular has gradually entered into adult literature and some original CL, translated CL still continues in the traditional norms of high literary language. When applying this to Arabic, the situation is slightly different. Although the vernacular has gradually entered some adult literature, such as the dialogue conducted by characters in some of Naguib Mahfouz novels, both original and translated stories for children still adhere to grammatical and lexical structures derived from the standard.

The overall effect of the secondary position of CL in the literary polysystem of Arabic and Hebrew seems to create what Itmar Even-Zohar (1978) calls "epigonic writing". In this kind of writing, translated texts, especially those belonging to peripheral original systems, are shaped by the translator to fit into their new environment by imitating models that used to exist - or still exist - in literature of higher status. Even-Zohar (1978: 122) explains that any translated text:

constitutes a peripheral system within the [target literary] polysystem, generally assuming the character of epigonic writing. In other words, [...] it has no influence on major processes and is modeled according to norms already conventionally established by an already dominant type. Translated literature in this case becomes a major factor of conservatism.

Generally speaking, epigonic writing implies that some of the norms which are no longer appropriate in adult literature are introduced, and sometimes even forced, into other literary polysystems of lower ranks, such as CL. The importance of epigonic writing characterising written/translated CL lies in the fact that in order for a story to be recognised as acceptable, it relies on known and conventional models in the target system.

3.6 Summary

This chapter has attempted to view one of the translational norms affecting the translator's choice of language in Arabic stories. By establishing a connection between the diglossic nature of the Arabic language and the peripheral position of written/translated CL within the whole literary polysystem, an attempt has been made to explain why translators tend to use a high literary style in addressing children. Diglossia resulted in having two language forms one of which is treated as more prestigious, and so, more acceptable for written texts. The peripheral position of CL, on the other hand, results in constraints which demand that children's stories not only adopt the written form of the language, but also a rather complex literary style derived from literary texts occupying a higher position, i.e. adult literature. This situation has caused differences between the literary register of Arabic stories when compared to English.

The use of the standard as the norm in translated Arabic stories will be referred to again in chapter 5, where the various textual choices used by the translator at the text's micro-level are viewed as an outcome of different overlapping pragmatic and semiotic choices at the text's macro-levels.

**Chapter Four: a Review of Three Modern Linguistic Studies of
Children's Literature**

4.1 Introduction

The consideration of literature written for children from a linguistic perspective is a comparatively new field of study. The critical study of language, however, has acquired considerable impetus in the last twenty years and a focus on such a large and important area of social life as children's fiction in [Britain] seems long overdue. (Knowles & Malmkjaer 1996:1)

The above statement, applicable also to CL in the Arab world, summarises succinctly the main concern of this chapter, that is, reviewing some of the recent studies which seem to employ a critical linguistic approach to CL as a distinct mode of fiction. This, in turn, will be followed by a textual framework which will specify certain parameters for the analysis and consequent translation of children's stories from English into Arabic in the subsequent chapters of this thesis. In developing this framework, an attempt will be made to locate it in the socio-cultural specifications of the two languages in accordance with the various methods of translation which may be adopted in rendering English CL in Arabic.

Since its inception as a distinct branch of literature deserving of study in isolation from other forms of adult literary works, CL, unlike most genres, seems to lack studies that specify the nature of the processes of its text production. In fact, CL is hardly mentioned in most of the general text-linguistic theories, discourse analysis and translation studies that deal with other literary or non-literary texts. As far as the studies available on CL are concerned, there has been a tendency to focus on a single linguistic aspect without due consideration of the need to integrate the various linguistic and para-linguistic strategies into an overall framework.

Another problem encountered in modern studies of CL is the lack of clarity and the absence of some of the terminology used in approaching CL linguistically. Terms such as ideology, discourse and genre are somehow used in a broad manner without

offering clear divisions, parameters, definitions and, to some extent, without clarifying the relationship that exists between such terms. Ideology and discourse, for example, are in some instances used interchangeably despite the clear distinction that could be established through employing a certain view where discourse is seen as the linguistic embodiment of the socially-bound ideology. Also, in some studies this topic is dealt with informally without any attempt at serious categorisation. In broad terms, studies of this type seem to lack categories that combine linguistic and social processes in a manner that will help trace ideology in the text or achieve what Kress (1985) refers to as the "linguistic expression of a social occasion".

4.2 Modern linguistic studies of CL

This chapter will focus on three recent studies carried out by Hollindale (1988), Stephens (1992) and Knowles & Malmkjaer (1996) in which they attempt to provide a better understanding of some of the relevant narrative and linguistic issues that have been ignored or overlooked in relation to CL.

Generally speaking, these authors base their work on the premise that CL is there to socialise; to put something through to the child-as-a-reader/receiver of the story. By examining some of the main components constituting the language of this mode of fiction, they aim at investigating how CL is constructed to achieve that purpose. They recognise texts as social and linguistic entities, hence the emphasis on ideology in relation to the language of CL. Another feature of these studies is the obvious attempt to combine literary studies with stylistic and linguistic studies especially in Stephens' and Knowles & Malmkjaer's work.

For any text to be understood, it has first and foremost to be recognised as made up of particular textual and para-textual components depending on the socio-cultural

setting in which it occurs. This means that before any children's story is normally produced or even translated, it has to have a set of parameters that can distinguish it from other texts within the same genre and from other literary and non-literary genres. However, despite the contribution of these three studies to the understanding of the language of CL, none of them seems to incorporate into one framework the macro- (discourse, genre and text-type) and micro-elements (e.g. lexical items, grammatical structures) that make up the structure of a children's story. There are also some elements which are not sufficiently discussed or represented. Some other elements are left out altogether. Hollindale's study which focuses on the operation of ideology in texts lacks a linguistic framework within which the author's proposed three levels of ideology can be textually traced through their linguistic realisation in stories; Stephens' interdisciplinary methodology also seems to lack a clear-cut division between the linguistic and narratological categories he discusses; and finally, Knowles & Malmkjaer seem to concentrate only on one aspect of CL, referred to as 'institutions', on which they base their analysis of two linguistic categories (lexical items and transitivity system). These issues will be clarified when viewing each of these studies individually in this chapter.

The reason behind choosing these three studies in particular is the connection I felt existed between the way they approached CL. It will become evident in the course of the following discussion that there has been some sort of gradual development in studying CL; Hollindale's article seems to be the point of departure for the other two studies.

In brief, this chapter sets out to address the following three issues: how various studies have so far approached CL; what they have achieved; and most importantly, what seems to be missing in these studies.

4.3 Hollindale's study

Hollindale's article "Ideology and the Children's Book" (1988) is considered to be a significant contribution to the study of ideology in CL. Since its publication, this article has formed the basis for many other studies dealing with the issue of socialisation as reflected in children's narrative fiction (Evans 1992, Parker 1992, Stephens 1992, Watson 1992 and Knowles & Malmkjaer 1996). In his article, Hollindale explores how ideology is systematically patterned in texts in accordance with the author's and reader's social circumstances. He argues that ideology has not been properly investigated by the two groups - book people and child people - who looked into it in relation to CL. By appearing to advocate particular instances of ideology in a rather rigid manner, each group perceives the other as adopting a rather extreme point of view to such an extent that they can be viewed as opposite ends of a spectrum. Hollindale, therefore, proposes examining ideology by recognising its presence at three levels in texts. This entails studying *how* ideology is represented in texts rather than *what* kinds of ideologies are represented in the first place. Hollindale's levels act as factors determining the way producers construct their texts in accordance with the socio-cultural setting of the story and its implications in the context in which an ideology operates.

Hollindale does not deal directly with CL from a linguistic point of view. Nevertheless, it can be noted from the discussion which follows that Hollindale's three levels of ideology seem to refer indirectly to many issues that can be explained within the fields of discourse analysis and linguistic studies. It could be argued, then, that Hollindale's study examines ideology from several important angles, yet seems to lack the appropriate framework which places the aspects discussed within defined textual categories. By relying on Hollindale's three levels of ideology, the two studies carried out by Stephens (1992) and Knowles & Malmkjaer (1996) contributed considerably to a better understanding of the language of children's narrative fiction. By bringing

together a range of linguistic and literary disciplines within one framework, both studies have tried to fill in some of the gaps in Hollindale's study. These issues will be further investigated in the coming parts of this chapter.

4.3.1 Ideology in CL as viewed by "book people" and "child people"

In his attempt to produce a better understanding of how ideology works in CL, Hollindale explores the opposing points of view adopted by the two groups who looked into the issue of ideology in CL, namely, book people and child people. Hollindale argues that each group appears to take an entirely different stance from the other with regards to ideology. Book people, on the one hand, support adults and their judgements of CL, emphasise the prominence of the text's literary merits over its ideology and sometimes advocate rather "conservative and 'reactionary'" ideologies in CL (ibid.: 5). For critics belonging to this group,

the distinguished children's book has a quality of verbal imagination which can be shown to exist by adult interpretative analysis, and this is a transferable objective merit which *the 'ideal' child reader* ... is capable of appreciating and enjoying. *The good literary text has an external existence which transcends the difference between reader and reader, even between child and adult.* Consequently there is an implicit definition of children's literature which has little necessarily to do with children: it is not the title of a readership but of a genre Ideology will be admitted to have a place in it, but since the child audience and hence the teaching function are subordinate to literary and aesthetic considerations, it is a small part of the critic's responsibility to evaluate it (ibid.: 9, emphasis added).

In brief, this group has a tendency to ignore the importance of ideology in CL concentrating mainly on the literary merits of the text, arguing that it should be judged by the same standards as adult literature, and overlooking the importance of recognising the diversity in the readers' experiences and backgrounds.

On the other hand, child people, support children and their judgments, emphasise the prominence of the text's ideologies over its literary merits and are associated "with the propagation through children's books of a [contemporary] 'progressive' ideology expressed through social values" (ibid.:5). Hollindale explains that for the child people's critics:

The distinguished children's book is one which the 'kids' will like and which will aid their social growth. Historical periods will differ in the forms of social growth they cherish, but it is an article of faith that the current period will be wiser than its predecessors. *The child audience, by some ideological slight of hand, will be virtually identical or at the very least highly compatible with the preferred social objectives* Children's literature is implicitly defined as being for this Kid: it is not the title of a genre but of a readership. Ideology is all important to it. Literary merit will be admitted to have a place, but it is a minor part of the critic's responsibility to evaluate it (ibid.: 9, emphasis added).

In other words, this group tends to overlook the ideology of previous periods and concentrate only on supporting particular current ideologies, thus, denying children the chance to appreciate or even recognise previous ideologies. This group also overlooks the fact that what may be suitable for one child or a group of children may be totally unsuitable for another child or group of children. The contemporary child for them is a naturally born anti-sexist, anti-racist and anti-classist individual who is willing to adopt any values the literature wishes to promote. It is like saying that children should not be introduced to the great literature of the 19th century because of the way female characters, for example, were represented as playing a role that may not conform to current preferred ideological standards or for being politically incorrect.

From the brief discussion of the two groups, it can be noted that there has been a distinct division or a polarisation concerning their understanding of ideology in CL. Both groups seem to adhere to their opinions in a rather rigid manner which

"oversimplifies, trivializes and restricts the boundaries in the debate" (ibid.: 5-6) and "The result is a crude but damaging conjunction of attitudes on each side, not as it necessarily is but as it is perceived by the other" (ibid.:5). Book people, for example, claim that for the child people:

the virtue of popularity [of any story among children] overrides any such unwelcome considerations as sloppy writing or dishonest plot construction. The purpose of imaginative literature is forgotten (and will probably stay forgotten) amid the sweet satisfaction of pap (Alderson 1969: 10).

It appears that a choice between the two attitudes would absolutely compromise the other. Meek (1990) explains that in each case there is likely to be a one-sided emphasis on how CL should be judged. Both groups seem to have been preoccupied with the question of what is more important, the literary merits of the children's text or its ideology. This seems to limit the study of CL to the surface of the text only. Alderson (1969) who strongly supports adults' judgements of CL points out, as Meek (1990:167) explains, that book people "do not ignore children as readers; they simply find them irrelevant to the judgements about the book". He (1969:10) states that:

Critics who abdicate their responsibilities like this [by relying on children's opinions] probably forget a number of things that are of considerable importance if the adult is to be of any help in creating intelligently literate young people. In calling upon the views of children he may forget that he is almost bound to receive opinions that are immature and often inarticulate. They may be true for the people expressing them, but they will hardly serve as the basis for a sound critical assertion.

Alderson also belittles children by arguing that they are easily influenced by adults' views of literature and not capable of forming their own opinions; "I am inclined to think that, within reason, you can sell most young people anything, provided you are sold on it yourself - and conversely you can put most children off anything provided

that you find it off-putting yourself" (ibid.:10-11). Relying, therefore, on children's judgements is like:

[following] a road that leads to a morass of contradictions and subjective responses, the most serious result of which will be the confusion of what we are trying to do in encouraging children to read But once one assigns to reading the vital role, which I believe it has, of making children more perceptive and more aware of the possibilities of language, then it becomes necessary to hold fast to qualitative judgements formed upon the basis of adult experience (ibid.).

Such attitudes, Hollindale remarks, have failed to observe the importance of the heterogeneity of the audience addressed, since each group seems to address one homogeneous audience who can handle whatever literary merits or ideologies are presented in the text. A dichotomy of this sort leaves a lot of aspects relating to the ideology of CL untouched, such as the variation in the socio-cultural setting of each story which would entail paying due consideration to the diversity in the audience's social backgrounds, experiences and needs throughout text production. This requires more than just supporting particular instances of ideology in the text into investigating its roots in CL as it may emerge in a particular social context.

The above two groups, then, do not examine how ideology can be reflected in the text in the first place. They only express rather extreme opinions that are not easily applicable to all kinds of CL at all times, and do not reflect the reality of children's stories. Hollindale explains that "the extremities of the critical opinion have devalued the element of skill in favour of the mere external substance" (ibid.:7). Dow (1995:18), in her thesis *Children's Readings and Adults' Values*, comments on this issue by stating that:

Most book-centred critics believe that the best children's books are infinitely rereadable; the child can come back to them at increasing ages and, even as a grown up, still find new sources of enjoyment.

This does however, exclude the 'good' book from the books which serve a specific function to a particular reader at a certain point in time and may well never be read again. Surely such a book can also be considered to be 'good' in its own right. Serving a particular purpose or meeting the short term needs of the reader makes it no less worthy than a book read a considerable number of times.

For example, a story like *Amazing Grace*¹, translated into Arabic as "جريس العجيبة", needs more than the opinions expressed by the above two groups to be fully understood. If we argue that the literary merits are the determining factor in judging the suitability of this story for children, many issues would be neglected, including:

- who is reading the story?
- what is the rhetorical purpose behind the text, i.e. its aim?
- when performing the task of translation, do we only aim at achieving an equivalence of the ST's literary merits in the TL or do we consider the discourse of the text and its specific cultural references?
- Alderson (1969:10) argues, as stated earlier, that children's opinions "may be true for the people expressing them, but they will hardly serve as the basis for a sound critical assertion". How true is this statement in reality? When children are asked about their opinion in a particular story, do they approach the text merely in terms of its literary merits or do they employ other personal means of judgement?

Again, similar questions may arise if we adopt the attitude expressed by child people:

- if there is only one reader to the text who is anti-sexist, anti-racist and anti-classist, how can this child-as-a-reader of this specific story handle or understand the issue of racism as implied within the narration?
- if children were the same, then what would be the point of raising the issue of racism in the first place?

¹*Amazing Grace* and its translation into Arabic will be analysed in detail in chapter 6.

- translating this text may require some modifications to enable an Arab child, for example, to handle the macro and micro themes presented in the ST since what is suitable for one culture may not be suitable for another. So, how can child people deal with the fact that the diversity of the socio-cultural setting of any story is an inseparable part of CL criticism?

Hollindale, therefore, by explaining Lesson's (1985) dictum "You match story to audience, as far as you can", takes upon himself the task of trying to reach an understanding of the factors that participate in giving texts their distinctive ideologies, rather than just to support particular ideologies like in the case of the two groups studied above. To put it differently, Hollindale tries to pinpoint the importance of how "The context of writing for a child provides the backdrop against which the work should be judged" (Dow 1995:19). He sets out to propose a more appropriate approach to ideology by suggesting its operation at three levels in texts.

4.3.2 Lesson's dictum "You match story to audience, as far as you can" and Hollindale's study

One of the main points discussed in Hollindale's article is his extended explanation of Lesson's (1985:161) dictum "You match story to audience, as far as you can." He argues that it cannot be assumed that children's writers expect the literature they produce to suit all children or have the same effect on them. Lesson's dictum, Hollindale (1988:9) maintains, seems to indicate that there are many audiences belonging to different groups and social institutions, and that these audiences will comprehend the same story when presented to them differently inasmuch as it is a natural outcome of the children belonging to different age groups, races or social classes in society, and most importantly, of being in a particular psychological and cognitive state when certain books may be more enjoyable than others or seem to fulfill a particular purpose or need. Watson (1992:40) argues that "it is important to

keep in [mind] the fact that the same text can be read in different ways by different readers" and that, as Parker (1992:48) also explains, "we all read texts from the perspective of our own cultural, literary and psychological repertoires". This means that the children's writer always tries to match his story "as far as he can" to what he postulates about his reader's certain socio-cultural setting. This fact, Hollindale argues, was almost totally untouched upon in the approaches adopted by the two groups who studied ideology in CL. "Both [groups] are extremely intolerant of anything which lies outside their preferred agenda" (1988:10). By strictly adhering to their views, these two groups seem to have overlooked the fact that CL is not merely about reflecting good style or specific ideology for one homogeneous reader. The opposition between the two groups seems to be based on the dubious assumption that literary merit is incompatible with ideological commitment or agenda and vice-versa. Dow (1995:18) explains this issue by arguing against the attitude adopted by book people:

It seems to me that it is perfectly reasonable to judge books for children by non-literary standards. It is legitimate to consider the social or moral or psychological or educational impact of a book. I feel that most disputes over standards are fruitless because no criteria can be exclusive - as different kinds of assessment are valid for different purposes. The important point is that everyone understands the basis (and function) of any assessment that takes place.

In that case, CL is not about what is in the text. It is first and foremost about *how* what is in the text is there. The latter point is exactly what Hollindale sets out to investigate in his article. He explains that his aim is not:

... to argue for or against any single ideological structure in children's books ... but to contend that ideology is an inevitable, untamable and largely uncontrollable factor in the transaction between books and children, and that it is so because of the multiplicity and diversity of both 'book' and 'child' and of the social world in which each of these seductive abstractions takes a plenitude of individual forms. Our priority in the world of

children's books should not be to promote ideology but to understand it, and find ways of helping others to understand it, including the children themselves (ibid.: 12).

4.3.3 Hollindale's three levels of ideology

With the above explanation of Lesson's dictum and the two attitudes adopted by book people and child people in mind, Hollindale sets out to examine the presence of ideology through recognising its dimensions in CL. His aim is not to delineate stories as reflecting particular ideologies for one homogeneous reader, but to view them as an outcome of several social practices operating at three levels in texts. Hollindale states that "The purpose, as I have tried to indicate throughout, is a modest one: not to evaluate, discredit or applaud a writer's ideology, but simply to see what it is"; therefore, "The first priority is to understand how the ideology of any given book can be located" (ibid.:19). The following are the three levels of ideology which determine the processes leading to its representation in CL:

4.3.3.1 Intended surface ideology

This is an explicit ideology resulting from the writer's overt social, political and moral beliefs. It is the most obvious ideology in CL and the easiest to locate in the text. Hollindale argues that "Its presence is conscious, deliberate and in some measure 'pointed', even [if] there is nothing unusual or unfamiliar in the message the writer is hoping to convey" (ibid.:11). Intended ideology ranges from being as simple as conveying a happy ending to introducing new or revolutionary ideas throughout the narration. Hollindale comments on the latter kind of ideology by explaining that texts not only reveal existing and accepted ideologies, but can also reflect how some old notions and ideas are subjected to new modifications. Authors may try to use existing ideologies to attempt to create a shift in the reader's stance in order to get them to accept new ideological beliefs. In other words, the text-producer observes the existing

ideologies and may either support them or try to manipulate them in order to reflect a new or revolutionary attitude in the text. Hollindale claims that dealing with an ideology of this kind may present the author with some difficulties relating to how this ideology is going to be talked about in a particular story and how the child-reader will react to it. Issues such as racism and gender are clear examples of this point. Emphasising racism in anti-racist texts may indicate that it is still an issue of conflict in some societies. At the same time, ignoring it altogether may convey a false picture to the reader. So is the matter with reflecting gender roles in fiction; presenting it in a stereotypical manner may render it unacceptable for some contemporary readers. Trying to reflect strong or new anti-sexist representations in the text may, on the other hand, surprise the reader. Hollindale argues that what is really needed is a better way of reading literature;

you cannot experience the book as an anti-racist [or anti-sexist] text unless you know *how to read a novel*. In modern children's writing the consciously didactic text rarely displays such confidence in its readers, with the unhappy result that reformist ideological explicitness is often achieved at the cost of imaginative depth (ibid.:12, original emphasis)

4.3.3.2 Passive ideology

Passive or implicit ideology results from the writer's unexamined or taken for granted assumptions. Any text exhibits passive values that unite the writer with the addressee in a particular context. Hollindale argues that "Unexamined, passive values are widely *shared* values, and we should not underestimate the powers of reinforcement vested in quiescent and unconscious ideology" (ibid.:12-13, original emphasis). Watson (1992:37) comments on this level of ideology by explaining that "one of the ways in which one can locate a text's ideology is to look at the figures in the story who are marginalised almost to the point of non-existence".

4.3.3.3 Ideology as the voice of power in texts

Generally speaking, the various influential ideologies of any society are usually derived from its powerful institutions such as religious and/or political institutions. These affect to a great extent the way children's stories are written, especially in relation to what is regarded as acceptable or unacceptable in society. Hollindale (*ibid.*: 14) quotes Waller (1986:10) as saying:

The power of ideology is inscribed within the words, the rule-systems, and codes which constitute the text. Imagine ideology as a powerful force hovering above us as we read a text; as we read it it reminds us of what is correct, commonsensical, or 'natural'. It tries, as it were, to guide both the writing and our subsequent readings of a text into coherence. When a text is written, ideology works to make some things more natural to write; when a text is read, it works to conceal struggles and repressions, to force language into conveying only those meanings reinforced by the dominant forces of our society.

Hollindale concludes his discussion of the three levels of ideology by arguing that a children's text marks the relationship between the producer and the receiver of the text, and the producer and the ideological material discussed. It also marks the fact that a children's writer himself is part of a particular ideological world. This means that there are limitations and constraints on the degree to which this author can reshape this world through the topics he deals with or introduces in his stories. This is because "a large part of any book is written not by its author but by the world its author lives in As a rule, writers for children are transmitters not of themselves uniquely, but of the worlds they share" (*ibid.*: 15). Hollindale goes on to explain that this situation, however, does not mean that a children's writer cannot suggest an improved world as he wishes it to be in an imaginative manner without being too didactic.

4.3.4 General remarks on Hollindale's three levels of ideology

The following comments are offered concerning Hollindale's levels of ideology:

- from the above mentioned three levels of ideology, it can be inferred that Hollindale views ideology as an element which stems from social domain. Every writer, as part of society, represents an independent social institution and reflects its world views and its ideology. This can mean that every writer has a specific mode of thinking that he manifests in his writing/speaking by adopting a certain explicit/implicit ideological position according to his social or political beliefs. In the case of CL, like any other genre, whenever a writer addresses his audience, he is bound to engage in a socio-political interaction to sustain or enhance a particular ideological situation. This is normally used to achieve an ultimate aim in the mind of the sender such as creating an impact which can operate within the context of what is socially apprehended or accepted, or even sometimes to challenge existing ideologies. To put it briefly, Hollindale emphasises that no text is ideologically free and those involved in CL should be made aware of how ideology is reflected in stories (Watson 1992: 37).

The issue at stake here, is that, at the beginning of his article, Hollindale sets out to examine how ideology works in CL as a narrative fiction. Carrying out such a task requires normally recognising categories that combine linguistic and social processes or what Kress (1985a: 4) refers to as categories that discuss "the linguistic expression of a social meaning" which, in turn, enable ideology to be textually traced. Yet, what is actually happening is that language - the medium carrying ideology - does not seem to be sufficiently reflected in Hollindale's three levels of ideology. Rather his emphasis lies on the external features of ideology as derived from society in general and the producer of the text in particular with no significant reference to its linguistic realisation in texts, or the linguistic forms in which it is embodied or structured. In

other words, to study ideology as articulated in texts demands "[focusing] quite deliberately on the relations of language to the material condition of its uses and of its users" since, "a powerful way of examining ideological structure is through the examination of language" (Kress 1985:29).

One of the main categories recognised by many textual analysts in approaching ideology - Kress (1985, 1985a), Fowler (1986) and Fairclough (1989), is discourse. Through discourse, the implicit/explicit ideologies of the writer can be linguistically encoded in language. The writer, in the composition of his discourse, is influenced by his life experience, the social ideologies in his culture and most of all - in the case of CL - by the nature of his audience and their socio-cultural environment. These factors act as institutions that have voices normally articulated in texts through discourse. Kress (1985:30) explains that:

The relation between language and ideology depends on the category of discourse. Any linguistic form considered in isolation has no specifically determinate meaning as such, nor does it possess any ideological signification or function. It is because linguistic forms always appear in a text and therefore in systematic form as the sign of the system of meaning embodied in specific discourse that we can attribute ideological significance to them. The defined and delimited set of statements that constitute a discourse are themselves expressive of and organized by a specific ideology. That is, ideology and discourse are aspects of the same phenomenon, regarded from two different perspectives.

This obvious relationship between discourse and ideology should not be overlooked because, as Parker also (1992:48) explains, "an understanding of textual ideology [means becoming] aware that the text has a writer who has constructed it in a particular way". This relationship is better studied within the various linguistic forms that give meaning to ideology. Instead Hollindale (1988:14) argues that, it is ideology as presented in texts that reminds us of what is "correct, commonsensical, or 'natural'" in text, whereas it is not. Ideology as "the assumed speaking position" (Kress 1985:

4) exists outside the text and what can be traced in the text is the discourse as a result of macro/micro textual choices found there. Kress (1985:82) refers clearly to this issue when he explains that linguistic categories such as,

Discourse and [also] genre account for what is there in the text, but between them do not and cannot fully account for how what is there is there ... Ideology provides particular configuration and co-articulations of discourses; it indicates preferred matchings of certain discourse with certain genres and strives towards achievement of plausible, commonsense texts ... While discourses arise out of and encode the meanings of particular institutions, ideologies determine the arrangement of discourse in text.

Kress's above argument can also be related to the central issue in Hollindale's work, that is, the heterogeneity of the children addressed is the result of belonging to different backgrounds and experiences. To cater for the diversity in the readers' needs and expectations, Hollindale argues that texts are also ideologically heterogeneous. To understand better the variation in the manner through which ideology is articulated in various texts requires again incorporating social and linguistic processes. One of the main issues in such a relationship is that some of the linguistic categories such as genres and discourses, as Kress (1985) explains, may restrict and control what goes into texts. Ideology, which is the outcome of a certain socio-cultural occasion once linguistically reflected in a particular text, may help those dealing with children's stories determine the way it works in that specific text. For example, the ideological dimension of a fairy-tale like *Snow White* differs from the one in a story like *Amazing Grace* because the discourse and genre of these texts allow only certain ideological representations. Kress (1985:31) again emphasises this point in relation to the heterogeneity of the audience addressed by stating that,

No one individual's discursive history can be exactly that of another, no matter how similar their personal and social histories. Add to this the differential social placing of any one as a social being, and it is clear that while social beings share much, they also are, in any one particular instance, on any one given occasion divided by differences,

of whatever kind. This difference always has linguistic form, and leads to dialogue, and hence to text.

The linguistic choices resulting from the shift in discourse and genre will be dealt with in a more detailed manner when discussing Knowles & Malmkjaer's study (1996) in the later part of this chapter.

- One of the issues referred to but not sufficiently explained in Hollindale's levels of ideology, especially the first level, is what Fairclough (1989) terms as "social struggle", in which shifts in discourse are brought about due to changes in cultural thought and power. Again, it is one of the important aspects of ideology that can be explained within linguistic categories. For example, in the case of Eastern Europe, for years communism employed CL as part of the political agenda of securing not only loyalty to the system, but also to establish various communist beliefs. The changes in the political life or what Fairclough (1989: 88, Stephens 1992:10-11) describes as social struggle deem such old ideologies virtually useless and more importantly undesirable. CL in the West also reflects the emergence of new ideas and ideals; hence, what was considered moral or immoral years ago, may not be so in view of the arising social conditions. This may serve to explain why certain fairy-tales hold an everlasting appeal because they embody what the Greek philosopher Plato describes as 'universal values', namely, love, compassion, apathy (Zipes 1983:6, Knowles & Malmkjaer 1996:159). But we do not deal with fairy-tales all the time. CL has also to adapt to the rising problems in society. Bullying, AIDS, child and substance abuse and racism are all examples of themes that were practically non-existent until recently when they had to be introduced into CL as part of the new attempt to discuss modern subjects that affect children in certain communities. These issues, again, can all be understood fully once linguistic criteria that include the factors which go into the production of CL are introduced, especially in relation to the difficulties of representation encountered

by authors when dealing with some controversial issues or what Hollindale called earlier "revolutionary ideas".

- Another gap in Hollindale's work lies in not combining social and linguistic studies with other issues significant in CL such as the role of illustrations as a carrier of ideology. It may be argued, however, that illustrations could have been included in Hollindale's second level of passive ideology. Ideology in relation to CL should be recognised as a combination of several factors represented at many levels; such as, the participants inside and outside the text; the author's aim, if there is any, behind the story narrated; the degree of importance given to illustrations in particular stories; the relation between the age group of the children addressed and the ideology expressed in texts; and, finally, the utilisation of the appropriate syntactic and lexical choices that agree with the previous factors. In order to study these issues fully, there would appear to be a need to propose a framework of textual analysis, applicable directly to CL. This framework aims basically at bringing together the disciplines and elements perceived to be crucial in CL production. These may also include the examination of language not only at the text's macro-level (genre and discourse) but also at the micro-level which involves issues such as the syntactic and structural choices of the author.
- Returning to the issue of book people and child people discussed earlier by Hollindale, it can be argued that - based on the previous account of linguistic and social processes - these two groups seem to separate the linguistic realisation of a particular socio-cultural setting from the ideology represented in the text. This is like saying, on the one hand, that language is more important than ideology (book people) and, on the other, particular ideologies are more important than language (child people). The reality of the matter is that these two issues are inseparable since a children's story is an entity which always consists of both language and ideology, for an intended audience in a particular socio-cultural setting. What

should be debated instead is how ideology can be reflected in the language of CL in a manner appropriate for the postulated reader at that particular moment. This differs from one story to another and from one culture to another. So, determining the macro- and micro- socio-textual characteristics of the story entails viewing both the linguistic choices as well as the themes reflected in the text.

4.4 Stephens' study

In the light of the relative lack of research in the area of text linguistics and discourse analysis on CL - compared to other literary or non-literary genres - Stephens' book *Language and Ideology in Children's Fiction* (1992) may be considered a breakthrough in that it paves the way for applying a critical linguistic approach to children's stories. Unlike Hollindale, Stephens does not attempt to interpret ideology from an external point of view, but tries to pinpoint some of the strategies and codes that go into its reflection in stories by incorporating linguistic and narrative categories in his proposed "interdisciplinary methodology". In other words, Stephens draws upon language analysis - covering both linguistic and narrative issues - and social behaviour to explore the processes determining the production of CL. He introduces some of the terminology that has been missing from studies dealing with CL, and explores their role in understanding the meaning of the text. Nevertheless, as will be noted from his proposed methodology, issues related to texture and linguistic cues at the text's micro-level (e.g. syntactic and lexical choices) which eventually make the meaning possible are not sufficiently reflected in his work, nor are the functions of the linguistic and narrative categories suggested clearly outlined. It could be argued, therefore, that despite the fact that Stephens' study contains the basic elements needed for carrying out a text-linguistic analysis, it is not presented in a manner whereby clear divisions between the terminology employed is offered.

However, Stephens' work may contribute considerably towards establishing a framework of textual analysis whereby further modifications - based on Hatim and Mason's (1997) communicative model of translation and Snell-Hornby's (1988) integrated approach to translation - can be suggested to Stephens' methodology in the next chapter.

4.4.1 The main issues in Stephens' study

At the outset of his book, Stephens (1992:1) states that:

A major aspect of intellectual thought during the last three or four decades has been the recognition of the importance of the critical study of language for any understanding of social life.

This view functions as a basis for attempting to explore the norms influencing the production of CL. Stephens' study departs from the rigid approach to CL to a more modern approach whereby notions derived from narratology and critical linguistic studies are seen to reflect the methodology in which users use language to represent social norms and cultural traditions in addressing children. Knowles & Malmkjaer (1996:262) consider Stephens' book as one of the "excellent, full-length" studies on CL.

Throughout his book, Stephens is mainly concerned with the "discourse" of CL. He argues that this discourse, which is imbued with ideology, is quite specialised in character. To illustrate how ideology is reflected in CL, Stephens (1992:1) proposes that it should be studied within a "new interdisciplinary methodology which combines several preoccupations and insights of contemporary critical linguistics and literary theory and practice". He goes on to argue that:

A critical methodology able to examine the interrelated issues of the ideologies of texts and the subjectivity of readers will need to incorporate both critical linguistics and aspects of modern theories of narrative Hence fiction produced for children is an important area for discourse analysis, in order to disclose the processes and effects of those representations and definitions. At the same time, though, the discourses of fiction incorporate crucial features not normally present in actual spoken discourse, and unless these are included in the critical methodology analysis will proceed on wrong premises Further there exists no substantial attempt to examine fiction written for children by bringing together into one methodology the elements of narrative theory, critical linguistics, and a concern with ideology and subjectivity. My aim in this book is to fill that gap, examining narrative fictions of various kinds and genre produced for children up to their eighth year of school (ibid.: 5).

To establish the above argument, Stephens starts by viewing the three levels of ideology as discussed by Hollindale (1988). He acknowledges the importance of this study, yet argues that it is rather limited in scope. He (1992:11) explains that Hollindale's work:

is the most comprehensive exploration of ideology and children's literature so far published, but is rather limited in scope and methodology. More delicate analytical methods are needed to extend the analysis further, particularly methods which enable both finer linguistic evaluations and more sophisticated narratological insights. Such methods already exist, and I hope in this book [*Language and Ideology in Children's Fiction*] to bring them together.

It would be worthwhile, therefore, to focus briefly on some of the main features of Stephens' work, among which are the following issues.

1. Stephens' perception of discourse: Stephens' study of CL relies mainly on the notion of discourse and Fairclough's (1989, 1992) definition thereof. Fairclough views and defines discourse as the linguistic realisation of social norms, ideologies and practices. He (1992:4) argues that a discursive "event" consists of three elements: a text, social practice and a discourse:

The 'text' dimension attends to language analysis of texts. The 'discursive practice' dimension, like interaction in the 'text and interaction' view of discourse, specifies the nature of the processes of text production and interaction, for example, which types of discourse (including discourses in the more social-theoretical sense) are drawn upon and how they are combined. The 'social practice' dimension attends to issue of concern in social analysis such as the institutional and organisational circumstances of the discursive event and how that shapes the nature of the discursive practice, and the constitutive/constructive effects of discourse referred to above.

Although Stephens draws upon this definition in his attempt to study ideology found in CL, he proceeds to argue that language and discourse are interchangeable terms. He remarks that "language as a system of signification - what is commonly referred to as discourse - is endemically and pervasively imbued with ideology" (ibid.:1). This definition seems to some extent to mix between language and the concept of discourse wherein the latter is viewed as another definition of language and not one aspect of it. Hence, this definition is not sufficient to convey the meaning of discourse in Fairclough's sense. It also leads to the vagueness of its usage at later stages of Stephens' discussion when he employs the term "discourse" to refer to issues normally discussed under other categories. In other words, as the study develops, this term acquires additional meanings to its conventional ones in discourse analysis studies as being the linguistic voice of ideology in texts.

2. Stephens' perception of ideology: He argues that any children's story yields up both a story and a significance (1992:2-4). He also stresses that no story is devoid of any form of ideology. The first question that should be brought up here refers to the nature of ideology he is talking about and how universal or culture specific it is, as this may prove to be of interest in my study of the translation of CL. If each culture or community has its own ideologies and, as explained earlier by Kress (1985, 1985a) and Fairclough (1989, 1992), this ideology can be realised linguistically through discourse, then CL in a certain culture obviously resorts to

discursive practices that reflect that distinctive ideology. So how is it possible that children around the world continue to enjoy *Cinderella* or *Snow White* and the *Seven Dwarfs*, for example? Is it because all those children share the same set of ideological beliefs or because these fairy-tales are devoid of any ideological dimension? This may lead us to view ideology in a way which may benefit from a distinction between what may be tentatively called as 'shared ideology' and 'culture-specific ideology'. For the purposes of this section, I will not elaborate further on this point until a framework of textual analysis is produced in the next chapter when some of these issues may be better viewed according to Venuti's (1995) notion of foreignisation vs. domestication and its relation to pragmatics. Suffice it to say that Stephens' conception of ideology is too general to account for the number of problems that arise within a specific socio-cultural setting. Also, despite the fact that Stephens relies on Hollindale's and Fairclough's discussions of ideology, nevertheless he does not adopt their approach to the concept. The following statement, for example, illustrates clearly the general manner through which Stephens approaches ideology:

Arguably the most pervasive theme in children's fiction is the transition within the individual from infantile solipsism to the maturing social awareness (ibid.: 3).

This statement is not always true. Stephens deals with fiction written for children of young age up to the eighth grade (approximately 12 years old) (ibid.:5). This, however, does not exclude the possibility of variation in ideology between age groups and even between one child and another. In the first years of a child's life, it may be assumed that the emphasis is placed almost entirely either on entertainment or certain didactic themes. Children from 3-5, for example, may enjoy fairy-tales and fantasy stories because they feel they can relate to them. CL is not merely about maturing social awareness since such a belief can deprive CL from one of its basic aims which appeals to the child, namely, entertainment. I am not arguing that CL is all about

entertainment, because it is not. CL aims to put through various themes that are not necessarily related to maturing social awareness. Also, by adopting the above statement, Stephens seems to disregard Lesson's (1985) dictum - explained earlier in Hollindale's article - "you match story to audience as far as you can." This dictum illustrates clearly that when dealing with CL, generalisations about children's needs should be avoided wherever possible.

3. Stephens' perception of the notion of narratology and its relation to linguistics in his interdisciplinary methodology. Narration is one of the distinguishing aspects of CL. It involves many issues, amongst which children as readers play their implied roles according to the text. In order to arrive at a better understanding of ideology in children's fiction, Stephens tries to establish a connection between the two disciplines of narratology and linguistics. To explain how this relationship is realised, Stephens relates it to the notion of "discourse" by offering the following rather general definitions thereof (*ibid.*: 11).

(a) Linguistic [discourse]: 'stretches of language perceived to be meaningful, unified, and purposive' (Cook 1989:156). This usage is commonly employed to refer to discursal actions in general and to specific discourse types, such as the discourse of parent-child conversational encounters.

(b) Narratological [discourse]: the means by which a story and its significance are communicated (including temporal sequencing, focalization, and the narrator's relation to the story and the audience). The term is again used with broader and more specific reference, ranging from narrative discourse to the discourse of fantasy or of historical fiction, for example.

He argues that these two definitions of discourse are inseparable from CL fiction. They combine the three complex factors which go into the production of what he refers to as "the 'mode of being' of a work of narrative fiction"; namely, language, illustration and culture. He proceeds to argue that within the text itself, there are

micro-signs that act as a reflection of the larger world in which texts are produced. These micro-signs can be noticed at two levels; first, at the linguistic level of the text in which grammatical and lexical choices are made; second, at the narrative level which involves issues such as:

Type of narrator, the implied reader who is constructed by the text, point of view, allusion and theme, for example - but which are inextricably bound up with discourse in some more precisely linguistic application (ibid.: 12).

The combining of the two fields of narratology and linguistics together may be considered as a central issue in CL. However, Stephens' inclusion of all the aspects that make up what he refers to as the "mode of being" under the domain of "discourse" is somehow vague. Although his aim throughout the book is to provide some sort of framework of discourse analysis, still he does not give a sufficient definition of what he means by concepts such as discourse, language and culture.

It can also be noted that Stephens is again offering a new definition to the concept of discourse, that is, discourse as a mode of being. This definition, however, seems to be different and more general in nature from the two definitions of discourse mentioned earlier: discourse as another definition of language and discourse as the linguistic realisation of a social occasion. This, in turn, results in the vagueness of the relationship between the narratological and linguistic elements presented in his study, especially when it comes to his last statement that discourse in CL embodies language, illustration and culture. This situation seems to indicate that although Stephens' categories appear on the surface very promising, it is still the case that an attempt to reconstruct and analyse a children's story according to these categories may be frustrating because the terminology employed is not sufficiently well-defined. There is a need, then, to distinguish between the macro-levels and the micro-levels of the text according to more "well-defined" categories. Such a process may identify a category

such as discourse as having a specific function in texts alongside other socio-textual categories such as genre and text-type.

Stephens also provides the following division of what he terms as the "components of narrative" in CL fiction in which, again, he lists other categories that are not clearly understood:

Narrative consists of three interlocked components: the discourse; a 'story' which is ascertained by an act of primary reading (reading for the 'sense'); and a significance, derived by secondary reading from the first two (ibid.: 12).

Before offering this view, Stephens argues that discourse encompasses all aspects of CL: language, illustration and culture. This point has been mentioned earlier in his definition of discourse in relation to linguistics and narratology. The above quotation, however, offers another view whereby discourse is treated as a separate entity from story and significance. Stephens' primary reading of the story is what could be termed - from a linguistic point of view - the ideational level, i.e. who did what to whom. Secondary reading could be related to the interpersonal level which is concerned with the interaction between the reader and the text, i.e., the reader's subjectivity to the text. Both the ideational and interpersonal levels are in fact subdivisions of discourse. Stephens not only fails to relate story and significance to these levels, but also does not view them as part of discourse. In order to illustrate the three components of narrative - discourse, story and significance - Stephens (ibid.: 13) cites the following example:

Hide and Seek
When I played as a kid
How I longed to be caught
But wherever I hid
Nobody sought

(Roger McGough)

Stephens (1992:13) comments first on the vocabulary by remarking that:

The title draws on a specialist vocabulary, that of childhood play, and indeed the occurrence of the verb 'played' in one line quickly confirms that specialization. As such, it constitutes a minor piece of specialized knowledge - that is, that the two verbs are not to be understood as a sequential string but as a compound name... It should also be noted that 'seek' is more likely to exist in a child's passive vocabulary than active (where to 'look for' is more usual).

Stephens also explains that the primary reading of the text is as follows:

'When the speaker played Hide and Seek as a child, he wanted to be caught, but nobody ever looked for him' (ibid.).

He goes on to argue that because of the textual choices in the poem - micro-linguistic choices, as he referred to them earlier - particularly of vocabulary whereby the text producer opted for 'kid' instead of 'child', 'longed for' instead of 'wanted', and 'sought' instead of 'looked for', it can be inferred that there is a strong emotional involvement on the part of the speaker (ibid.). This involvement influences the way readers read for significance. Stephens explains this point as follows:

The poem describes moments of childhood anguish, produced by exclusion and isolation, heightened by their situation within what is normally considered cooperative play [Hence, it expresses] moments of social rejection and how [readers] subjectively recall them (ibid.: 13-14).

Looking at the above explanation, it can be noted that Stephens focuses on significance as the "secondary reading" where readers fill in the gaps from their experiences as children, be they happy or miserable ones. Stephens seems to adopt the view that significance arises from individual thought or what he refers to as "reader's subjectivity", i.e. no two readers can derive the same significance.

However, one of the shortcomings of Stephens' argument concerning secondary reading is the mixing between discourse, individual reaction and a third category known in linguistics as the macro-intention of the text or its pragmatics. Generally speaking, a fictional text has a macro-intention normally realised in the discourse. The latter is the outcome of the various textual and para-textual choices found in the story. However, readers reaction to macro-intention may vary as a result of the difference in their socio-cultural settings. For example, a child reading about bullying may deduce from a story that it is wrong to bully other pupils at school. However, reactions from personal experience are bound to differ. A child who has suffered from bullying may be somehow saddened or more inclined to sympathise with the bullied character in the story. This means that a distinction between discourse and reaction (reader's subjectivity to the text) is of utmost importance in CL fiction because it draws the line between what the text aims to achieve and what we add to it from our own subjective experience. Significance of a children's story will be explained in more detail under the category of pragmatics in chapter 5.

4.4.2 Stephens' model

To explain further the above mentioned ideas, it would be useful to summarise the model offered by Stephens (1992:18) under the heading "Components of story and discourse."

Story	Discourse
<p>Events: Actions and Happenings: processes (improvements or deteriorations)</p> <p>Existents: Characters/Actors Setting : time and place</p>	<p>Processes of Selection (what is read, but includes both what is stated and what is implied)</p> <p>Mode: narrative descriptive argumentative</p> <p>Narrative Processes:</p> <p>(a) Narrating agent(s) narrator(s) implied author</p> <p>(b) Receptors: narratee(s) implied reader</p> <p>Point of view from which 'story' presented: Narrator point of view. character focalization ideology (overt/implicit)</p> <p>Order (or sequence)</p> <p>Duration</p> <p>Relation (connections between 'story' existents)</p> <p>Specifications of setting</p> <p>Symbols, allusions, intertexts.</p>

Table 4.1 Components of story and discourse

Stephens' model, as mentioned earlier, looks very promising indeed, since it offers several linguistic and discursive categories that have not been dealt with in other studies of CL. However, the problem that presents itself is related to the classification

of these different categories and the terminology used to describe these classifications. Stephens' model as a good starting point needs to incorporate further components, some terminology has to be clarified and sub-divided, and some of the issues listed above could be joined together under one category. For example, what Stephens terms as 'mode' are in fact text-types that may be studied as a separate category from discourse. What he also refers to as "processes of selection" could be included under genre since generic differences account for variations in discursive practices. 'Duration' and 'time' are rather confusing terms that have to be clarified further. There is absolutely no direct reference to certain linguistic strategies such as the use and variation of connectors, lexical items and grammatical structures as micro-signs which play a big role in forming the discourse of CL. Despite the fact that he devotes a whole chapter of his book to discussing ideology in picture books, he does not include illustrations, or what I will refer to later as the "pictorial level" of texts, in his proposed model. And finally, the two points dealing with 'events' and 'existents' discussed under the components of story can be joined with 'narrative processes', 'point of view', 'relation' and 'specifications of setting' under one large category named narratology. Following this brief description of Stephens' model, it can be noted that there are many important issues referred to above which somehow lack organisation. Some of these issues will be dealt with in detail in my proposed framework of textual analysis in chapter 5.

I think the main reason behind the difficulty in understanding the terminology used by Stephens in the above table may perhaps be attributed to the fact that dividing a children's literary text into "story and discourse" is taken from Chatman's *Story and Discourse* (1978). This book deals with "Narratology" or the "Narrative Theory". Narratology usually employs terminology which differs considerably from the one used in modern discursive and linguistic studies (e.g. Kress 1985, 1985a; Fairclough 1989, 1992 and Hatim and Mason 1990, 1997). While "discourse" in narrative theory deals with the processes of selection, mode, narrating agent(s), receptor(s) and other

issues, discourse has a more specific role in modern linguistic approaches, namely the linguistic realisation of the social occasion.

4.5 Knowles & Malmkjaer's study

Another recent study that attempts to shed some light on the linguistic realisation of ideology in CL is the book co-authored by Knowles & Malmkjaer (1996), *Language and Control in Children's Literature*. They set out to examine the historical development of CL - mainly of themes and values as derived from social institutions - through studying some of its linguistic aspects. In conducting their research, they relied on two studies dealing with children's favourite readings in the 19th and 20th centuries. One is carried out by Edward Salmon - who studied children's reading habits and the moral content of their literature - in 1888. The other is by the authors themselves in 1989-90. The latter study "was compiled as part of an ongoing research project initiated by Murray Knowles ... to establish a part-computerised corpus of children's literature" (ibid.: 2) Through studying some linguistic aspects of stories such as the selection of lexical items and the transitivity system (mental, material and relational processes) in the most popular stories of the above period, "the authors examine the ways in which children's writers use language to support or challenge particular views of the social world".

In their attempt to do so, they provide a brief explanation of ideology in relation to CL as discussed by Hollindale (1988) and Thompson (1990)². Knowles & Malmkjaer argue that ideology as reflected in the linguistic choices of the writers of children's fiction has not been sufficiently studied (ibid.: 68). They also argue that Stephens' study, discussed earlier, does not address the linguistic dimension of children's stories which involves the syntactic, lexical and structural aspects of texts. They, therefore,

² Thompson (1990) studies the operation of ideology in narrative texts, especially in relation to how characters change over a period of time.

try to fill part of this gap by examining some of the linguistic categories since none of these previous studies,

... adopts what one could call an explicitly linguistic perspective. Once such a perspective is adopted, it seems necessary to add a "level" of operation of ideology which is superimposed upon each of Hollindale's levels, and through which each of Thompson's strategies may be realised, namely the level of selection of linguistic expression (ibid.).

In the preface to their book, Knowles & Malmkjaer argue that, although CL has always occupied a significant position in the life of children in the West and those involved in the process of education and socialisation of children, the value of studies dealing with CL has not always been given enough importance (ibid.:ix). For example, Harvey Darton's *Children's books in England* (1932), still considered a great contribution to the field of CL, gained recognition only after his death in 1936. They also argue that including CL in some academic disciplines such as literary criticism, stylistics and translation studies is an activity that started only recently (ibid.). Based on this, there has always been a gap between the social importance of CL and the critical studies dealing with it:

There is, then, a curious discrepancy between the ubiquity and perceived importance of children's literature, and scholarly research in the field. We set out intending to add to the latter a study with a specific focus on language, because it seemed to us indisputable that the effects, whatever they might be, which literature might work on children, must be mediated largely through the language which constitutes the texts in question (ibid.).

Knowles & Malmkjaer work is based on the fact that in children's fiction, a world controlled by adults is created in which the latter are given a great degree of linguistic freedom in the choices they make throughout the process of producing stories for children (ibid.: x). This linguistic freedom is an expression of a two dimensional relationship of control. The first dimension is mainly derived from the nature of the

relationship between adult writers and child readers as an expression of the former's continuous attempt to socialise children in whatever means they perceive possible, including literature. The second dimension emanates from the relationship existing between the modes of linguistic expression employed at a certain point in history and the writers themselves who have particular ideological and cultural orientations. This latter relationship imposes constraints on text producers since it can determine the linguistic choices and the themes and social values the authors can adopt in addressing children (ibid.). Throughout their book, Knowles & Malmkjaer try to examine these two relationships as reflected in the language of CL used by different writers at different times. In other words, they examine how the language used has always been based on relations of power and authority exerted by adults in the child's environment, and how this language is derived from the values and ideologies of the powerful institutions in society such as family and religion. Texts are therefore produced in a style that serves in highlighting the role of these institutions in socialising children. This role, however, has changed dramatically throughout time and obtained other characteristics that can also be linguistically articulated in texts. The core of the argument they wish to establish throughout their book is that of the role of socio-cultural contexts in governing some of the linguistic aspects of text production in CL.

4.5.1 A brief historical development of ideology in CL

In carrying out their research, the authors start off by giving a comprehensive but brief account of CL during the first and the second half of the 19th and 20th centuries. They mainly focus on the historical development and the evolution of the most popular genres and writers of these periods. In carrying out this task, they try to provide some sort of a framework within which the changes of morals and themes of children's stories throughout history can be reflected, hence, aid them in carrying their

linguistic analysis. For example, adventure stories - mainly read by boys - of the first half of the 19th century are highly didactic and aim at moralising whenever possible. These stories also reflect the importance of the institutions of family and religion in society at that time. Knowles & Malmkjaer illustrate this point by commenting on Captain Marrayt's *Masterman Ready* published in 1836:

The Seagrave family are voyaging to Australia and are shipwrecked on an island with an old seaman, Masterman Ready. Ready provides long didactic passages in which there is much reference to thanking God for His mercies and the comfort to be found in the Bible. Mr. Seagrave also contributes substantially to the moral and pious flavour of the book. Thus, although we now have a narrative in which dangers threaten and in which 'adventures' clearly occur, the opportunity for moralising on a range of activities and behaviour is not lost (ibid.:6).

When viewing some of the adventure stories produced in the second-half of the 20th century, it can be noted that there have been changes, not only in the social values associated with particular institutions, but also in the representation of the characters in stories and their degree of involvement in the narration. Roald Dahl's *James and the Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964), *Danny the Champion of the World* (1975), *The Witches* (1983) and *Matilda* (1988) which are a combination of adventure, fantasy and magic are examples of that. Most of Dahl's stories challenge social values and discuss issues that used to be considered taboo in the 19th century. These stories mainly reflect shifts especially in the position of the family as an institution for inspiring positive morals in children. "In other words, Dahl takes a very different view of the institution of family and of adults in general" (Knowles & Malmkjaer 1996: 125). Dow (1995:14) comments on this issue by saying that:

These books, and others like them, recommend - even celebrate - day dreaming, disobedience, answering back, running away from home, and concealing one's private thoughts and feelings from unsympathetic grown ups. They overturn adult pretensions and make fun of adult institutions, including school and family.

For example, Knowles & Malmkjaer explain that Matilda's family :

acquaints the reader with some of the most thoroughly unpleasant personalities in children's fiction. Physical descriptions [of Matilda's father] early on in the book are particularly evaluative, carrying strong negative connotations:

Mr. Wormwood was a small ratty-looking man whose front teeth stuck out underneath a thin ratty moustache. He liked to wear jackets with large brightly-coloured checks and he wore ties that were usually yellow or pale green (in Knowles & Malmkjaer 1996: 133, original emphasis).

In *Danny the Champion of the World* (1975), Dahl again portrays a rather unconventional relationship between Danny and his father. Danny's father is represented as a poacher whose relationship with his son is idealised throughout the story:

The father represents family and the institution of friendship but he is not like the father/companion of Masterman Ready. This is not the key figure issuing orders and confident that his dominance will remain unquestioned (Knowles & Malmkjaer 1996: 126).

Danny feels safe and happy in his home environment - the caravan where he lives alone with his father - despite the fact that the latter is a poacher who steals from other people especially the nouveau riche "Mr. Hazell". Hence, poaching in this story is regarded as an act of social justice that is considered a "properly motivated activity" (Shavit 1986: 59).

Matilda and *Danny the Champion of the World* also differ among themselves in regards to the institution of family. There is unpleasantness and negative feelings associated with Matilda's parents which leads her to search for a surrogate family in the character of her teacher at school. Whereas in Danny's case, family relations are

secured but other values are being questioned such as the presentation of what is generally thought to be against social morals in a justifiable manner, i.e. poaching. Consequently, Knowles & Malmkjaer (1996:153) argue that social relations are not as straightforward as they used to be in the traditional juvenile fiction of the Victorian period in which we normally encounter "sets of uniform characteristics". They comment that:

For many parents Roald Dahl's work was contrary to their view of children's literature The submission of children to the domination of the family as a right and necessary system of control is very definitely not a part of this writer's view of the world. Ready obedience is out; anarchy is in Dahl allies himself with the child reader against the world of adults, which is why many saw him as subversive; but he none the less exercises his own control over that reader (ibid.: 125).

4.5.2 Ideology and the linguistic choices in CL

Based on the above historical development, Knowles & Malmkjaer set out to review ideology in the narrative produced for children from a linguistic point of view. They start by adopting Thompson's (1990:56) definition of ideology in which he states that "*to study ideology is to study the ways in which meaning serves to establish and sustain relations of domination*" (1996: 43, original emphasis). The two authors adopt the approach that child-adult relationship is naturally asymmetrical and consequently an adult writing for children is bound to attempt to establish and sustain relations of domination throughout the narration. This domination emanates from the social relationships between children and adults obtained from all fields of life such as home environment, school or religion and is, hence, linguistically articulated in the text. They state that:

There is in contemporary theory of ideology a particular interest in language, which arises from the definition of 'ideology' as meaning in the service of power - as the mobilisation of language in attempts to

establish and sustain relations of domination, of systematically asymmetrical relationships of power ... As Hunt (1988:163) points out: 'the realisation of a text and especially of a text for children, is closely involved with questions of control, and of the techniques through which power is exercised over or shared with the reader' (ibid.: 262-263).

Knowles & Malmkjaer argue that the proper path to follow would be to study how such an ideology and other pertinent social aspects are reflected in some of the linguistic choices employed in children's stories. They, however, restrict themselves to few textual aspects of CL language, and these are, as mentioned above, lexical items and transitivity. They (1996:46) state that:

Our project is merely to make more explicit the linguistic means writers employ in their efforts to support, undermine or simply comment on particular relationships of domination, including those which obtain between children and their adult authors.

Through studying these linguistic categories within the framework of ideology, they try to examine how writers in society have selected certain modes of expression when addressing children, and also how some themes once considered impossible or taboo in some periods are possible in other periods, even if not always appreciated by the adults in the child's environment. Roald Dahl's stories are a clear example of the latter issue, especially in regards to the shift of themes since the 19th century. Knowles & Malmkjaer (1996:67) explain that their main concern is with examining what they refer to as shifts in "fixing the limits of expression" in CL:

This can mean that certain thoughts are, if not unthinkable, then at least less likely to occur to people in certain historical periods than in others: writers and thinkers are limited to a significant degree by the theoretical frameworks and generally established modes of reasoning prevalent in their culture at their time. These limitations are reflected in the modes of expression and in the vocabulary writers have at their disposal.

4.5.3 The main linguistic issues in Knowles & Malmkjaer's study

The following are the main linguistic points discussed by Knowles & Malmkjaer in their book.

4.5.3.1 Their concept of genre and institutions

Throughout their book, they have attempted to present their linguistic discussion within some sort of generic framework, hence, accounts of genres in relation to CL is given. They argue that CL consists of different 'traditions' or 'strands' of texts referred to as genres. Within each tradition there are a number of sub-genres. For example, the tradition of juvenile fiction is made up of both adventure stories and school stories which have undergone significant changes from the 19th century until now. However, they argue that carrying a language description of the historical development of these sub-genres requires studying more than the generic features of the tradition of juvenile fiction. The reason behind this is that the provision of generic description does not account for the shift in the themes these sub-genres have gone through so far. Moreover, the term genre does not seem to account for the thematic similarities between different traditions. They (1996:31) argue that :

This could mean, for example, that in reading a Victorian adventure story we recognise features which we would perceive as belonging to other traditions or genres. The elements of friendship and the journey or quest, for example, are not only elements of the adventure story but also of many fantasy narratives and fairy-tales. Thus across traditions there may well be a common stock of literary and linguistic procedures and conventions. 'Texts always refer to, incorporate or displace other texts, in a continuous process of intertextuality. The act of reading situates one text among others in terms of genre, context or purpose' [Hodge 1990: 110].

Based on the above, Knowles & Malmkjaer proceed to argue that despite the importance of the fact that texts do not exist in isolation from other texts, generic

features are only useful in the way they provide some general information about the text as an instance of social occasion that has a 'knowable shape' and in which different 'characters, situations and behaviour' are presented in a manner enabling the reader to identify them. They (1996:31) quote Hawkes (1983:103) as saying:

A genre-word, 'novel', 'poem', 'tragedy', placed on the cover of a book 'programmes' our reading of it, reduces its complexity, or rather gives it a knowable shape, enabling us literally to read it, by giving it a context and a framework which allows order and complexity to appear.

They suggest, therefore, that a distinction be made between 'genres' and 'text type' in which they (1996:31) quote Biber (1991:70) as saying:

I use the term 'genre' to refer to categorisations assigned on the basis of external criteria. I use the term 'text type', on the other hand, to refer to grouping of texts that are similar with respect to their linguistic form, irrespective of genre categories.

They proceed to explain that by discussing text type instead of genre, the importance of 'institutions' on which the producer of CL relies for his representation of the world in fiction can be accounted for. These institutions are mainly the family, friendship, gender, race and/or religion. Their importance lies in the degree of their occurrence according to the role they played in children's stories throughout history. These institutions may be prominent in some genres, occur in more than one genre or not occur at all in some other genres. They maintain that:

We may, as indeed we do, find all of these in traditional juvenile fiction but not in the fairy story. The fantasy story will share institutions in common, though separately, with both the adventure story and the fairy story as well as others which may be common to all three (ibid.:32).

Knowles & Malmkjaer conclude that the utilisation of the concept of institution or text type is more comprehensive than the concept of genre when discussing CL from a

linguistic point of view or for carrying out a linguistic description of texts. The following explains this clearly:

Institutions should be seen as the woven threads of the text and by naming them we facilitate a linguistic description which should enable us to approach an understanding of the messages conveyed by authors to their child readers and we have already commented on how differently child and adult readers were regarded in the nineteenth century by an author such as Marryat. The notion of institutions, we maintain, is more useful than genre particularly when we discuss contemporary children's texts ... as conventional generic labels are not always precise in the message that they convey to the reader. *Carrie's War*, for example, is a narrative of 'adventure' but very far removed from the world of Captain Marryat [in *Masterman Ready*] (ibid.)

Based on their approach to genre the following comments arise.

It can be noted from the above discussion that the authors have opted to study the genres of CL as instances of themes instead of what is conventionally known as a form of language reflecting a certain social occasion. They argue that what combines the sub-genres of CL, or what they have referred to above as 'traditions', 'strands' or 'types of texts', is not the formal textual features of the text, but rather the thematic features derived from a number of social 'institutions' controlling the production of texts at a certain point in time. In other words, their understanding of genre seems to be one based on content rather than form. If a group of texts share the same set of values, then they are considered to belong to the same category regardless of their form. Formal features which are usually used to identify genres seem to be dispensed with in favour of a mode of categorisation that relies on shared themes and values between children's stories. Therefore, adventure stories have been studied and compared to each other on the basis of thematic features. In a 20th century adventure story, for example, institutions such as family and religion became less important or

acquired additional features and values other than those known in stories belonging to the Victorian period.

Although the tendency to consider institutions as the basis of a thematic distinction between different types of CL may seem in this discussion more worthwhile, overlooking the formal features that give texts their identity means that not only genres proper are not considered at all, but also a mixture between two textual aspects is made, namely, genre and discourse, which account for different linguistic and social features. This mixture is the result of considering social institutions as more important than genre in providing information about texts. The truth of the matter is that institutions and genre cater for separate issues in texts and cannot be treated as referring to the same thing. However, in order to understand the role of institutions in texts, the concept of discourse can be introduced. Ideology and social values which differ from one period to another and from one culture to another stem from the various institutions of society. These values, however, are linguistically reflected in text through discourse which is, in turn, embodied in genre. Hence, first and foremost, a better definition of the role of institutions may be given as a starting point for understanding its relation to discourse and genre, and also to explain the distinction existing between these three categories. Kress (1985: 28) states that:

... social institutions produce specific ways or modes of talking about certain areas of social life, which are related to the place and nature of that institution. That is, in relation to certain areas of social life that are of particular significance to a social institution, it will produce a set of statements about that area that will define, describe, delimit, and circumscribe what it is possible and impossible to say with respect to it, and how it is talked about. So, for instance, matters such as gender, authority, race, professionalism, science, or the family will have specific discourses associated with them [Muecke 1983].

Certain social meanings, then, are associated with certain institutions, and these meanings are articulated in texts through discourses which, as mentioned earlier when discussing Hollindale's work, are the linguistic voice of the social institution.

Another important point made by Kress (1985:6) regarding this issue, is that, "Institutions and social groupings have specific meanings and values which are articulated in language in systematic ways". For example, institutions such as family, gender or race have their own particular characteristics and values that differ from one period of time to another, hence, influencing the ideological view of the world. The discourses of these institutions are continuously changing when given a linguistic form in texts, but the institutions themselves as abstract concepts existing outside the text remain unchangeable. The following explanation given by Kress can indicate in a clearer manner what Knowles & Malmkjaer could have opted for in their approach to texts from a linguistic point of view within the domain of institutions:

An explanation for differing modes and forms of speaking can only be given when we look at [a text] from a linguistic and social perspective. Then we find that ... *speakers share membership in a particular social institution, with its practices, its values, its meanings, its demands, prohibitions, permissions.* We also begin to get an explanation for the kind of language that is being used, that is the kind of texts that have currency and prominence in that community, and the forms, contents and functions of those texts (ibid., emphasis added).

To conclude, themes as part of discourse are not the same as genre. Studying the historical development of some of the stories produced for children over the past hundred years from a thematic point of view is the study of discourse - the linguistic realisation of the themes derived from particular social institutions - and not genre or institutions. Kress (1985:20) emphasises this point by arguing that in any text:

Discourse carries meanings about the nature of the institution from which it derives; genre carries meaning about the conventional social occasions on which texts arise both discourse and genre arise out of the structure and processes of a society.

The fact that generic features change throughout time is usually applicable to all sorts of texts and not only to CL. When discussing the genre of poetry in Arabic, for example, it can be noted that some of the forms produced in the 20th century like "free verse" were not even known in pre-Islamic or Islamic poetry, so is the matter with some of the themes discussed. However, this does not mean that when carrying out a study of the historical development of poetry over a certain period of time, generic features should be dispensed with altogether. Rather, they should be referred to to indicate the changes that have taken place in the form, in addition to studying the themes presented as they are reflected in discourse. So, studying genre on its own may not be sufficient in Knowles & Malmkjaer's study, nevertheless, it should not have been downgraded or mixed with other textual categories.

4.5.3.2 Lexical items and the transitivity system

Knowles & Malmkjaer argue that throughout their book "Lexical items were commented upon where they were seen to act as key signifiers of a moral instruction" (ibid.:111) reflecting the institutions prominent at a certain point in time. They argue that the institutions - family, gender, race, friendship and religion - involved in traditional juvenile fiction of the 19th century were somehow straightforward in the message they conveyed and seemed to inspire the same moral qualities in texts. Since the prominence of male heroes is made obvious in almost all stories of this period, the lexical items used normally emphasise the positive maleness of the hero by providing both a physical description and a list his moral qualities. For example, in Ballantyne's *The Coral Island*:

Jack Martin was a *tall, strapping, broad-shouldered* youth of eighteen, with a *handsome; good humoured, firm* face. He had a good education, was *clever and hearty* and *lion-like* in his action, but *mild* and *quiet* in his disposition.

(1858/1966:11, emphasis added)

The lexical items of this period also emphasise the role of the father in the family institution as a figure for teaching morals and inspiring a sense of duty, punishment and reward in his sons. In Kingston's *Peter the Whaler*, for example, the father says:

Think, Peter, of the *grief* and *anguish* it would cause your poor mother and me to see you suffer so *dreadful* a *disgrace* - to feel that you merited it. People would point at your sisters, and say. 'Their brother was a convict!'

(1851/1909, emphasis added)

In their discussion of the system of transitivity with its three types: the material, mental and relational processes, Knowles & Malmkjaer conduct a comparison of the way characters have been represented in both periods. They argue that this comparison is mainly done to reflect the changes in the role of participants in the world of fiction, their degree of involvement in the text, the circumstances surrounding them and, most importantly, how all of this have been linguistically reflected in stories. In other words, differences in characterisation may be accounted for by looking into how transitivity processes are employed in children's stories. The authors explain that didactic approach that stemmed from the social norms and religious virtues existing in society meant that characters, especially in the 19th century, were portrayed in what was regarded by society as an ideal setting where certain morals and relationships seemed the appropriate thing to adopt. In most traditional juvenile fiction of the 19th century, for example, the emphasis was mainly on physical attributes of characters. This is achieved through the use of relational processes which involve *carriers* and *attributes*. Knowles & Malmkjaer (1996: 112) quote Wall as saying that in traditional juvenile fiction:

The real reader makes no contact with the mind of a character except on the most superficial level. Where the story demands feelings of terror or alarm, or serious thoughts, the narratee feels or thinks them; but no attempt is ever made to explore, understand, or express how a person in such a situation might really feel. The adult narrator in fact merely reports the kind of stereotyped throughout, feeling and

behaviour which was marketed for the next hundred years as 'Best British Boy'(1991:70).

In the 20th century, on the other hand, this situation has changed. CL began to reflect the array of values that continued to rise and portrayed the good and the bad aspects instead of just preaching children through literature. This change in the attitudes to CL also meant that "stereotyping" and "ideal settings" which characterised CL in earlier stages started to disappear gradually. Knowles & Malmkjaer (1996:153) argue that in stories such as Nina Bawden's (1973) *Carrie's War*, "There is a portrait of a whole community of people, their oddities and their feuds, seen through the bemused and only half understanding eyes of childhood (Paton-Walsh 1978:95). So, Carrie as the main character of the story is not detached anymore from the events, awaiting the comments of the narrator on the actions represented. Rather, she is presented by using mental processes which are acts of sensing that involve a *Senser* who feels, thinks or sees and an optional *phenomenon* which is whatever is felt, thought or seen. Knowles & Malmkjaer explain that Carrie is:

[a] *Senser* in her attempts to comprehend this community ... *mental processes* were central in the reader's identification with and understanding of Carrie's psychological make-up. We have now what we called 'credibility of character' integral to this stream of children's literature (1996:153, emphasis added).

Through the use of verbs of thought, the following examples illustrate Carrie's mental involvement in the narration :

1. Particular about what, Carrie *wondered*. But Miss Evans looked nice; a little like a red squirrel Carrie had once seen.
2. But Mr. Evans didn't fly into the rage she had *expected*. He simply looked startled - as if a worm had just lifted its head and answered him back, Carrie *thought*.
3. Carrie *thought* she quite liked him He was like a bear, Carrie *thought*: a friendly, silly, strong bear.

(In Knowles & Malmkjaer 1996:117, original emphasis).

Based on the above discussion, Knowles & Malmkjaer's linguistic study of CL is very interesting in that it provides some insight into the historical development of CL, especially in relation to the shift in the use of lexical items, characterisation and plots. In other words, they have tried to examine some of the elements found at the text's micro-level within their proposed "social institutions" that act as the text's macro-level. This kind of theoretical division may prove useful for discussing other issues, such as variation in register in relation to genre and shifts in discourse in relation to pragmatics when translating English stories into Arabic. So, unlike Stephens' model which does not refer to the role played by the various micro-linguistic strategies employed in texts, Knowles & Malmkjaer's study has tried to examine some of these issues. Their work can, therefore, be treated as a worthwhile contribution to CL from a linguistic point of view.

4.6 Summary

In this chapter, an attempt has been made to discuss three rather recent studies dealing with the language of CL in relation to ideology. These studies have tried, in one way or another, to view certain aspects of children's stories from a modern text-linguistic and discursive point of view.

This chapter is relevant to the framework of analysis proposed in chapter 5. This is mainly because most of the points raised by these studies, whether at the macro- or micro- levels of the text, will be placed within a set of four parameters relevant for translating stories from English into Arabic.

Chapter Five: a Framework of Textual Analysis.

5.1 Introduction

Kress (1985:47) states that,

The task of any writer is first and foremost to understand the demands of generic form, the effects and meanings of discourses, and the forms of language in the written mode. The written texts of child learners everywhere bear the signs of the struggle to meet these demands, and everywhere bear the signs of their achievement in doing so. The 'stories' written by children in primary school show the evidence of a (growing) understanding and mastery of narrative form, of narrative episodic structures, of knowledge of the syntax and the words appropriate to a genre, of formulate and of convention.

Kress's observations serve to establish that the needs of text production can be achieved through the producer's thorough understanding of the components of the text dealt with in a particular situation. Generally speaking, a text belonging to a certain genre possesses signals that point to certain structures and textures, which the producer/translator expects to find when dealing with this specific genre. Hence, to approach any genre usually requires establishing general categories or parameters to assist in researching this macro-sign, i.e. a text, from a particular viewpoint.

As was explained earlier, the lack of work on CL in both Arabic and English makes the task of the researcher in this genre a demanding one on all levels whether syntactic, discursive or cultural.

The main objective of this chapter is to provide a testing ground for the translation of CL from English into Arabic. To achieve this, a framework of analysis based on text-linguistics will be outlined, relying on Nord (1991) and Hatim and Mason (1997). This framework proposes to identify "clues to an underlying strategy" (Hatim & Mason 1997: vii) which can assist in translating CL. Some of the relevant issues derived from discourse analysis and translation studies will be incorporated into the framework to

help identify some of the textual and para-textual elements of relevance in producing CL. A special focus will also be given to the pictorial level of the text and its role in the translation process. In other words, this chapter sets out to attempt to provide answers to the question of what should be taken into consideration when translating stories for children, especially, when two widely differing cultures are involved, in this case, Western and Arab cultures. This, in turn, will serve as the foundation upon which the different textual and structural choices can be made throughout the process of translation. It will become evident that even within the genre of CL, texts are heterogeneous in their socio-cultural settings. This heterogeneity - occurring both at the text's micro and macro levels - imposes some demands on the process of translation whereby the traditional approaches to translating texts may no longer provide all the answers.

At present, no particular theory of translation has been applied to CL other than some of the notions proposed by the manipulation school of translation (Shavit 1981, Even-Zohar 1992). This can give the researcher the opportunity of developing an eclectic approach in dealing with this area of research. In carrying out this task, an attempt will be made to develop a framework which can help in reducing the element of subjectivity in translating and, indirectly, assessing the translation of CL. However, proposing a framework does not mean that all translation problems related to CL are solved, but it may shed some light on an area that has not been investigated sufficiently in the past. This, in turn, may fill some of the gaps in CL research that still exist, and may be useful for investigating the cross-cultural differences between Arabic and English translated stories.

This chapter is divided into five sections. Following this introduction, in section 5.2, the relationship between the previous chapter which dealt with some of the recent studies of CL and the proposed framework of analysis is briefly discussed. In section 5.3, previous studies which dealt with the translation of CL in a number of languages

are highlighted. In sections 5.4, the main characteristics of the framework are indicated. In section 5.5, the four components of the framework of analysis are outlined. Four main categories will be included in this framework: register (section 5.5.1), pragmatics (5.5.2), semiotics (5.5.3), and illustrations (5.5.4). Within semiotics, three socio-textual categories are discussed: genre (5.5.2.1), text-type (5.5.2.2) and discourse (5.5.2.3).

In this chapter, the framework of textual analysis will be applied to stories aimed at the age group of 4-8 years old. However, due to the difference in the degree of formality between written English and written Arabic, this classification is more pertinent to English stories than Arabic ones. The former tends to be less formal and may contain spoken elements whereas the latter allows only the use of modern standard Arabic when addressing children. This causes a shift in the age group of the children addressed. Thus, any translated story into Arabic is expected to be read to and by an older age group than its original counterpart.

Some examples taken from stories written originally in Arabic will also be offered in this chapter. Since these stories hardly ever specify the age group of the children addressed, I had to take the liberty of categorising them myself as addressing more or less the same age group as the translated stories. To do so, I had to compare them to English stories which appear to share their characteristics, especially in relation to illustrations and length of the text.

The reason underlying the choice of this age group in particular is that most of the CL written for teenagers or children above the age of eight do not greatly differ from the literature produced for adults. So, the sort of problems encountered when dealing with children of young age tends to be slightly different from the ones in stories aimed at older children. This is especially true in relation to their linguistic capacities and world knowledge.

Specifying an age group will also enable us to examine more closely the various strategies adopted by authors/translators in structuring their texts when addressing a particular age. It will also enable us to establish in a clearer manner the difference between English and Arabic stories in regards to the four components of the framework, and whether they remain the same or change throughout the process of translation.

5.2 The relationship between modern studies of CL and the proposed framework of analysis

The previous chapter discussed three modern studies of CL (Hollindale 1988, Stephens 1992 and Knowles & Malmkjaer 1996). This discussion will be taken further in this chapter. It can be noted from these studies that an attempt has been made to explore some of the recent accounts in critical and applied linguistics and discourse analysis - such as discourse, genre and ideology - in relation to CL. Although these studies offer some insights into understanding CL, nonetheless, each focuses only on one linguistic or discursive aspect of CL texts. Stephens (1992), for example, studied some of the discursive and narratological factors pertinent for text production, while Knowles & Malmkjaer (1996) opted for emphasising the role of lexical items. The latter, also, refers to the importance of the fact that writers for children are not at complete liberty when it comes to choosing their vocabulary and characterisations in stories. This is mainly because writers are influenced by the society in which they live and the nature of the relationship between adults and children.

The attempt at integrating CL into modern text-linguistics has presented a foundation on which a framework of textual analysis that aims at combining the different issues discussed by these studies can be developed.

5.3 Previous studies on the translation of CL

The translation of CL, has been subjected to dichotomies such as free vs. literal translation, acceptability vs. adequacy or dynamic vs. formal translation. In this section, the direction some studies have taken on translating CL from English into a number of languages will be summarised.

1. Some of the views adopted by the source-language oriented school has been applied to translating CL. This school of translation is based on linguistics and has long been considered a subdivision of applied linguistics (Snell-Hornby 1988:14). It advocates equivalence, faithfulness and adequacy to the SL text as suggested by Nida (1964), Catford (1965), Nida & Taber (1969) and Newmark (1988). These linguists focus on issues such as formal vs. dynamic equivalence, form vs. content, formal correspondence vs. textual equivalence. They recommend translation techniques such as elaboration, explanation, expansion and footnotes without sufficient reference to the problems facing the translation process as part of a certain culture, setting and context. The central issue for this school is achieving equivalence as much as possible between the ST and the TT as an inseparable part of the translation process.

Klingberg's (1978, 1986) studies in defence of the source-oriented school throughout the process of translating English CL into Swedish are prolific (most of his writings on the translation of CL are in Swedish rather than English). He believes in rendering the style and the level of linguistic difficulty of the ST unchanged in the TT. He does not take into consideration the linguistic and literary norms that prevail in CL in the TL system or even the importance of the difference in the cultural context of both languages. He (1986:7-8) argues that "the English and Swedish areas are so closely related that we shall not see any of the difficulties which arise when more distant

cultures are brought into contact most translations of children's books do come from closely related cultures."

Klingberg adopts the point of view that the author of the ST has already gone through the task of adapting his work to suit and respond to the needs, interests and reading abilities of the child reader. Thus, the translator ought to attempt to preserve this "degree of adaptation" in the TT:

As a rule (although not always) children's literature is produced with a special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers. An author's or a publisher's considerations and its results are termed *adaptation* here. To indicate the degree to which a text is adapted to the intended readers the term *degree of adaptation* will be used. The concept is of interest in the study of translations, since it may be thought fitting that the degree of adaptation of the source text is maintained in the target text (Klingberg 1986:11).

This view suggests that since the translator's aim is to achieve high linguistic acceptability in the TT, then his choices and decisions are bound to conform to the norms of the SL which the writer of the original text has chosen to adopt. However, achieving equivalence in the case of English and Swedish languages may be easier, even if not always possible, than when dealing with languages that are culturally and linguistically remote such as Arabic and English. The linguistic norms and the audience's expectations pertaining to, for example, the appropriate stylistic level for children's books often differ across cultures. In Arabic one may opt for writing children's books in a high literary style with the explicit aim of enhancing children's linguistic abilities. Whereas in other cultures, children are presented with a text that employs easy, accessible everyday language in order to minimise as much as possible the difficulty of reading.

Some studies on translating CL from English into Arabic concentrated on the linguistic failures in the TL at the level of syntax and the lexicon. An example of this is Zitawi's (1995) MA thesis in which she deals with the translation from English into Arabic of five dubbed children's animated pictures. This thesis focuses on one particular aspect: the translators' failure to comprehend fully some of the ST textual elements which leads to loss of meaning, incorrect gender inflections or errors in rendering the translation of some lexical items and grammatical structures in the TL. It can be argued that Zitawi is applying a SL oriented approach to specific textual elements in the TT. This is not intended as a criticism of this author since her scope excludes, by design rather than accident, the other cultural and ideological contexts of the two languages involved in dubbed programmes.

2. Some of the views adopted by the Manipulation school which is target-language oriented have been applied to the translation of CL. This school of translation was born out of studies that rejected the SL oriented approach. Hermans (1985:9) explains that "From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose." Proponents of this tradition differ from the previous approach in that they do not argue for "intended equivalence but admitted manipulation." (Snell-Hornby 1988:23) and in basing their work on comparative literature. Their sole focus is on literary translation. They also claim that linguistics does not play a significant role in their approach:

Linguistics has undoubtedly benefited our understanding of translation as far as the treatment of unmarked, non-literary texts is concerned. But as it proved too restricted in scope to be of much use to literary studies generally - witness the frantic attempts in recent years to construct a text linguistics - and unable to deal with the manifold complexities of literary works, it became obvious that it could not serve as a proper basis for the study of literary translation either (Hermans 1985:10).

Some of the researchers who adopt the target-oriented approach concerning the translation of English CL into Hebrew are Toury (1980), Ben-Ari (1992), Even-Zohar (1992) and Shavit (1981, 1986); English CL into Finnish is Puurtinen (1989, 1994), and English CL into Arabic Azeriah (1994). These researchers base their work on the dichotomy of acceptability vs. adequacy as introduced by Toury (1980). Acceptability to the TL system is seen as more important than faithfulness (adequacy) to the source system. This is the result of the peripheral position occupied by CL in the TL polysystem which gives the producer more freedom in manipulating the source text “in order to make it compatible with the requirements set by the recipient literary system” (Puurtinen 1994:84). Snell-Hornby (1988:25) explains that for the proponents of the manipulation school “any text is to be accepted as a translation of another text if it is declared as such, and is hence to be treated by the scholar as an accepted part of the literary system”

The point to be made regarding this method of translation is that, even if texts are manipulated or modified to fit into another host culture, they are still part of a certain cultural context. The translated text cannot be deprived of its original world. This means that the different degrees of foreignness normally associated with some translated texts remain. So, defining “acceptability” to the target culture as a criterion for judgement is rather vague because what might be acceptable can still be foreign for a TL reader.

3. One of the better contributions to the translation of CL is offered by Oittinen who wrote extensively about the translation of English CL into Finnish (1989, 1990, 1993, 1993a). She recognises the fact that the world of the translator is different from the world of the author and the TL reader, hence, texts should always be treated as part of a situation (“text in situation”), as argued by Snell-Hornby (1988), and not be subjected to the dichotomies resulting from the source and target language oriented approaches. She (1990:48) also recognises the importance

of the relationship existing between text and illustrations in translating CL to which other scholars such as Klingberg (1978, 1986) and Shavit (1986) did not pay much attention. She explains that the interrelation between text and illustrations:

enriches and complicates the reader's interpretation of the characters and events in a book. Illustrations always affect the reader's response in one way or another. Unconsciously, they often both free and capture the dialogics [of the text] (1990: 41-42).

Her approach to the translation of CL is based on the following statement:

Translating for the child always means interacting with the child, listening and responding. The best way to respect the child and children's literature is to give new life to texts, to create translations that live and breathe while being read, whether being read aloud or by the child itself (1989: 35).

Throughout her work, Oittinen gives a new meaning to the concept of adaptation in translating CL that is similar to Nord's (1991a, 1991b) concept of "loyalty". She differentiates between adaptation in its traditional senses, as employed by the source and target oriented schools, and translation as a reflection of loyalty to both the ST and TT. Adaptation for her does not mean adapting by rendering whatever presented in the ST unchanged in the TT like Klingberg's, nor does it mean adapting the translated text according to the demands of the literary polysystem existing in the TT like Shavit's. She argues that Klingberg and Shavit have written about adaptation in CL by "[focusing] their arguments on the "given," without regard for the "created" (1993: 96). So, to move away from the dichotomies of fidelity vs. liberty and adequacy vs. acceptability in the translation of CL, she adopts the concept of "loyalty" on the basis of which adaptation should take place. In the abstract to her thesis, Oittinen explains that,

As a whole, I find fidelity a misleading concept: translators are rather loyal (see Nord) than faithful to the various participants

involved in the dialogue of translation. And while being loyal to the target-language readers, the translator is not at all disloyal to the author of the original, but the other way around: when books are willingly read by target-language readers, the children, they learn to love the original author, too Adaptation is an issue of fidelity and equivalence. Adaptations are usually understood as totally different, less in value, than their originals - "original" originals and so-called full translations. Yet it is rather a matter of degree than opposition. If we understand translation as an event in a certain situation, for some special purpose and function (Hans J. Vermeer), we can say that all translation involves adaptation and transformation (ibid.).

Her studies contain many issues that are pertinent to the production and translation of CL. She discusses the dialogic nature of CL. She recognises that the translator interacts with the reader, the original author and with himself when dealing with CL and that there is constant interaction between the text and illustrations. She also recognises that translated texts do not only reflect original texts but also "the translator's image of the child. A translation always reflects the translator's reading experience" (1989:30). She discusses the issue of the readability of the text as derived from the entire situation of reading/producing/translating a particular story (ibid.:31).

Readability means,

that the text should sound and feel good on the adult's tongue. This is a very difficult subject to study, for the "readability of the text" is determined not only by the "text" in the abstract, but by the reader's entire situation It would make more sense to speak of the "readability of the reading situation. We are always in some kind of a situation. As Stanley Fish says, "A sentence is never not in a context. We are never not in a situation" [Fish 1980:281].

She (1993a:332) explains that to provide a better understanding of stories, the translator should also go beyond the surface of the text and realise that readers are not

a homogeneous group. They have different backgrounds, different educations, they come from different cultures and different parts of the

world, in other words, they belong to different interpretive communities.

It may be argued that although the basis of Oittinen studies can be considered a good starting point to which a more detailed analysis of texts can be carried out, there is no specific textual methodology suggested for the translation of CL. She does not carry out any textual analysis throughout her work. She does not explain how to deal with “text in situation” throughout the process of translation itself despite the fact that Nord (1991a) has proposed a model of textual analysis based on the concept of loyalty as derived from situation.

Oittinen deals with the translation of CL between two languages that are not impossibly far apart culturally and linguistically, i.e. English and Finnish. However, some of her views can also be applied to the translation of English CL into Arabic. The ideas presented in her work, especially in relation to social situation, will be incorporated into my framework of textual analysis in an attempt to fill some of the gaps in the understanding of the components constituting a children’s story, especially when attempting to render it in another culture. The basis of Oittinen’s research on CL is promising, hence, incorporating it within a text-linguistic foundation may give more insight into how a children’s story in a particular context can be approached.

To sum up, each of the above studies seems to concentrate on particular textual aspects such as the degree of correctness or incorrectness achieved in translated texts; creating a translated story that corresponds as much as possible to the ST; creating a translated story that corresponds as much as possible to the norms prevalent in the target polysystem; or treating texts as part of contexts and situations. It seems that each one of these studies tries to offer some sort of contribution to the understanding of translated children’s fiction. In spite of the differences between them, they are nevertheless connected in some respects. Each hopes to present what is intended to be

a successful story in the target culture from a particular point of view. Yet, there appears to be something missing in each of these studies, namely, before making any judgements on how a particular text is to be translated, we need to understand the components of that text according to which, in turn, the different methods of translation can be applied. This may be especially the case when two differing languages, like Arabic and English, are involved in the process of translation.

5.4 The main characteristics of the framework of textual analysis

In the previous section, a review of some of the studies on the translation of CL has demonstrated the need for a framework of textual analysis for understanding the translation process. A framework of this type aims at incorporating some of the textual, semiotic and pragmatic aspects of stories to determine how the different textual and para-textual elements of a ST may be analysed and rendered in the TL system. This framework has the characteristics outlined below.

1. It will help in establish a connection between the external aspects and cultural facts surrounding the production of text and the internal relations within the text throughout the process of translation. This means that the different textual and cultural aspects of both the SL and TL can be viewed at the micro- and macro-levels of the text, allowing for an equal consideration of the languages involved.
2. It will cater for the fluctuations within the context of the same genre, thus, enabling us to identify how texts or elements within the same text can sometimes require different methods of translation. Some of the textual aspects of the ST may require modifications in the TT while others may not. This, of course, depends on the role of these aspects and how cultural and textual specific they are in a particular context. This means that the proposed framework tries to present a dynamic

approach rather than a static one in dealing with translating texts, or to use Snell-Hornby's (1988) words, prescription vs. prototype. A prescription is an instruction which states what must ideally happen or be done in a particular situation. This method deals with translated texts in a rather static manner by applying to the ST norms recognised to be appropriate in translating these genres. It is like arguing that each genre requires a specific method of translation without due attention to variations within the same genre. This can be seen especially in the approaches adopted by House (1981) and Newmark (1988) which are genre-based. Whereas being dynamic in approaching texts means adopting the concept of the prototype, that is, the first basic model for which all things of the same type are assimilated. This basic model contains many elements that may differ in their degree of occurrence from one text to another within the same genre. There may even be differences within the same text and this entails translating them differently into the target culture.

3. It takes the recent models in translation further by focusing on CL only as a literary genre. Snell-Hornby (1988) proposed an integrated approach to translation, Nord (1991) proposed a looping model of translation, and Hatim & Mason (1997) proposed a communicative model of translation. Each of these models call for the applicability of one theoretical model of textual analysis to all kinds of translated texts including interpreting. This means that all texts could be traced back to one model. Snell-Hornby (1988), Nord (1991), Hatim (1997) and Hatim & Mason (1990, 1997) all dealt with concept of scopos as a determiner of message construction throughout translation and according to which they proposed different textual categories for approaching source and target texts. Nord (1991:24) explains that "In a functional view of translation, equivalence between source text and target text is regarded as being subordinate to all possible scopos and not as a principle that is valid "once and for all"". The scopos theory takes into consideration the fact that "In any translation ... at least one element is

different every time, and that is the recipient. Even if the TT recipient were the very image of the ST recipient in sex, age, education, social background, etc., there would be one “small” difference, namely that they are bound into different linguistic and cultural communities” (ibid.). Snell-Hornby (1988:44) argues the same point by stating that “[a] translation is ... dependent on its function as a text “implanted” in the target culture, whereby there is the alternative of either preserving the original function of the source text in its own culture or of changing the function to adapt to specified needs in the target culture.”

These models deal with different kinds of translated and interpreted texts by proposing general textual categories for the analysis of translated texts. In the present research, the focus will be on the translation of CL in particular. An attempt will be made to determine how the main different textual categories proposed by these models will be deployed in a manner directly related to CL. Nord (1991), for example, proposes categories such as text-function, text-type, subject matter and motive for which Hatim & Mason (1997) used different terminology to describe the same concepts such as text-type, genre, field of discourse and intention, respectively.

4. It incorporates into the translation process an important aspect of children's stories, that is, illustrations or the pictorial level of the text.

5.5 The components of the framework of textual analysis

The framework consists of a set of four parameters derived from various disciplines involved in CL production (register, pragmatics, semiotics and illustrations) These parameters are not conceived as separate from each other. There is a connection between register and the pragmatic (user's macro- and micro-intentions) and semiotic dimensions of the text. The latter dimension has to do with the ways signs - at the

macro and micro level of the text - interact with each other within a particular socio-cultural setting. Macro-signs involve issues such as genre, discourse and text-type whereas micro-signs involve issues such as lexical items and grammatical structures. In other words, three contextual dimensions can be distinguished: who is speaking to whom (register), for what purpose (pragmatics) and through which socio-cultural signs (semiotics). In addition to these three dimensions, another dimension is also to be included in the framework for having a direct influence on CL production/translation, namely, illustrations.

Each of the coming sections of this chapter will be concerned with outlining the basic features of each component and its role in translating stories.

5.5.1 Register

Register is the first component of the framework with which the translator starts in analysing a children's story. Its three levels of field, mode and tenor describe the language used in a particular context of utterance. These levels were discussed in detail in chapter 3 where the notion of diglossia was integrated into the analysis of register. I had to rely on register to provide a systematic way to account for both the diglossic nature of the Arabic language and CL as part of the literary polysystem. Diglossia is a highly problematic issue. It causes Arab writers to adhere to some stylistic preferences. These preferences may represent the attitudes held in connection with CL and its readers, especially in relation to issues of literariness and didacticism associated with Arabic CL.

Register constitutes a good starting point for approaching texts from a general perspective. However, more supplementary categories are needed to provide a more in depth analysis of the surface linguistic structure of texts and the deeply inherent

aspects of language such as society, culture and intention. These are dealt with by the other components of the framework.

To illustrate the notion of register and introduce other linguistic categories, English and Arabic examples taken from different stories in their original language with a published translated version, when available, will be analysed in this section. Tenor or the degree of formality which influences both mode and field of discourse will be discussed in relation to the literary style used in each text, i.e. simplicity and complexity of structure, and not in relation to the spoken/written varieties of language existing in Arabic and English. This is mainly because the systems of Arabic and English possess different scales of formality that are not really comparable. While written standard English incorporates elements of the spoken language, modern standard Arabic on the whole does not. This stems from the diglossic nature of the Arabic language where the vernacular is viewed as a low variety of language use confined only to spoken everyday life unlike the high variety used in written texts. This means that Arabic texts which employ varieties of modern standard Arabic, i.e. all structural choices are made within the confines of the standard, are always more formal than English texts which can use standard, slang or colloquial varieties. Formality, thus, will not be viewed from the perspective of the scales of formality existing in Arabic and English, but rather in terms of the complexity of the literary style used as a result of adopting certain lexical items and grammatical structures.

Although in most of the stories written originally in Arabic or translated from English into Arabic, there is no indication of the age group of the children addressed, it is reasonable to assume that Arabic translated stories are aimed at approximately the same age group as the original English texts. However, the examples cited in this section will indicate that there is always an upward shift in the age group of the audience intended as a result of using modern standard Arabic regardless of its complexity. This means that even if the degree of formality between source English

texts and target Arabic texts is the same, there is always a slight difference in the mode of discourse.

The following are the examples analysed in this section:

1. Arabic text:

لكن خلافا حادا نشب بين الرجلين لم يجدا إلى حسمه سبيلا وبعد نقاش طويل
عقيم انصاع زاهر لمراد سيده وعاد كسيفا إلى خيمته.

خالد وعائده.

Back-translation:

But a sharp disagreement ensued between the two men to which no solution was found. After a long infertile discussion, Zahir succumbed to the wishes of his master and returned disappointed to his tent.

English text:

Despite this, however, one day a fierce and violent quarrel broke out between the two men. The quarrel remained unsettled and, seeing that no solution was in sight, Zahir gave way to his chief and returned to his tent.

Khaled and Aida.

Field: a text about tribal life in Arabia.

Tenor: the ST is very formal. An advanced literary style of modern standard Arabic is employed. This style is reflected in the use of complex grammatical structures such as "لم يجدا إلى حسمه سبيلا" (no solution was found) and the use of lexical items such as "نشب" (broke out), "عقيم" (infertile), "انصاع" (succumbed to), "كسيفا" (disappointed). The TT which employs standard English is less formal in terms of literary style. Lexical items such as "fierce and violent", "broke out" and "unsettled" are more likely to be accessible to young English-speaking readers than the ones used in the ST. Lexical items such as "عقيم" (infertile) and "كسيفا" (disappointed) are omitted from the English text.

Mode: both ST and TT are written to be read by an adult to the child or by the child himself. The age group of the children addressed is not specified in either texts. However, due to the difference in the degree of formality used in each text, it may be argued that the TT can be read by and to children of younger age than the original ST.

2. Arabic text:

"ويبدو أن الله سبحانه وتعالى، بعظيم رحمته ولطفه، ارتأى أنني قد عوقبت بما فيه الكفاية، فقرر في هذه اللحظة أن يعيدني إلى شكلي الأدمي."

الهنبة والمحتالان.

Back-translation:

“It seems that Allah to whom be ascribed all majesty, in his great goodness and mercy, must have realised that I had been punished enough and just this very moment returned me to my human form.

English text:

'I suppose,' said the trickster in conclusion, 'that Allah, in his great goodness and mercy, must have decided that I had been punished enough and just this very moment returned me to my human form.

The Simpleton and the Trickster.

Field: a literary text with religious undertones.

Tenor: the ST is very formal. An advanced literary style containing Qur'anic elements within the context of modern standard Arabic is used. This is reflected in the use of literary lexical items such as “ارتأى” (realised) and the excessive use of religious expressions such as “الله سبحانه وتعالى” (Allah to whom be ascribed all perfection and majesty) and “بعظيم رحمته ولطفه” (in his great goodness and mercy). The TT which employs standard English is less formal in terms of literary style. Most of the lexical items used are likely to be within the English child's lexicon. The Arabic religious discourse is manifested in the word “Allah” and the expression “in his great goodness and mercy” in the TT.

Mode: the age group of the children addressed is not specified in either texts. However, due to the difference in the degree of formality, it may be argued that the TT can be read by and to children of younger age than the original ST.

3. English text:

Lilly dreamt about the whales. In her dreams she saw them, as large as mountains and bluer than the sky. In her dreams she heard them singing, their voices like the wind. In her dreams they leapt from the water and called her name.

The Whales' Song.

Arabic text:

أثناء نومها رأت ليللي الحيتان في حلمها. رأتها في منامها عظيمة كالجبال. كانت أكثر زرقة من السماء وسمعتها تغني أصواتها شبيهة بهدير الرياح ورأت تلك الحيتان ترقص في الماء، تخرج من الماء وتتادي ليللي باسمها.
أغنية الحيتان.

Field: a literary text about a young girl's experience with whales.

Tenor: both the ST and the TT have the same degree of formality. The ST uses simple grammatical structures and lexical items of standard English and the TT also uses simple grammatical structures and lexical items of modern standard Arabic.

Mode: the ST can be read to children of 4 years old, and read by children of 8 years old and above. Due to the use of modern standard Arabic, the TT can be read to and by children of relatively older age than the ST (8 years and above).

4. English text:

Once upon a time, in a kingdom far away, there lived a handsome young prince. The time had come for him to find a princess to marry.

The Princess and the Pea.

Arabic text:

يحكى أنه كان في قديم الزمن أمير، عندما أصبح شاباً، أراد أن يتزوج أميرة، على أن تكون أميرة حقيقية.

الأميرة وحبّة الفول.

Back-translation:

Once upon a time there was a prince. When he became a young man he wanted to marry a princess on condition that she was a real princess.

Field: a literary text about a prince's quest for a real princess.

Tenor: both the ST and the TT have the same degree of formality. The ST employs a level of standard English suitable for the age group of the children addressed. Short sentences and simple lexical items are used. The TT also employs simple lexical items and short grammatical sentences of modern standard Arabic.

Mode: both ST and TT are written to be read by an adult to the child or by the child himself. Due to the use of modern standard Arabic, the TT can be read to and by children of relatively older age (6 years old and above) than the ST.

5. English text:

"Like this!" says Will.

"Hmm," says the barber.

Then he begins to cut.

He cuts and combs and cuts ...

and combs and cuts and sprays.

Will Gets a Haircut.

Arabic text:

هكذا! يقول سعد.

أم أم، يتمتم الحلاق.

ويبدأ الحلاق في القص.

انه يقص ويمشط ويقص ...

... ويمشط ويقص ويرش

سعد يقص شعرة.

Field: a literary text about a small boy called Will going to the barber.

Tenor: both the ST and the TT have the same degree of formality. Short sentences and simple lexical items suitable for pre-school children are used in the ST. Simple lexical items and short grammatical sentences of modern standard Arabic are also used in the TT. The translator also uses "أم أم" instead of "حسناً". The former is more likely to occur in spoken Arabic than the latter.

Mode: both ST and TT are written to be read by an adult to the child. The ST is aimed at pre-school children (4-5 years old) whereas the TT can be read only to

children of relatively older age (6-8 years old). The latter is unlikely to be understood by pre-school children in the Arab world.

6. English text:

Big hand at twelve, little hand at seven. Seven O'clock! For a moment or two, being a wee bit drowsy, she couldn't remember why she had to be up so early. Then it came to her in a flash.

Today was her first day at school

Maisie Goes to School.

Field: a literary text about Maisie's first day at school.

Tenor: this text is informal. The informality is reflected in the use of lexical items taken from the Scottish dialect such as "a wee bit", the use of contracted forms such as "couldn't" instead of "could not", and the absence of verbs in sentences such as "Big hand at twelve, little hand at seven" instead of "Big hand was at twelve, little hand was at seven" usually used in standard English.

Mode: written to be read by an adult to the child or by the child himself (4-8 years old).

7. English text:

Sometimes it was rainy in the rainforest, and Pedro the parrot sheltered in the tree house, and played with Maisie. She taught him songs and how to dance the Samba, like the cats in RIO.

"Do you know any Scottie Birdies?" asked Pedro.

"Oh yes," said Maisie. "Mrs. Mckitty has a budgie called Billy. He can talk Pan Loaf? ... and Miss Gingersnapp has a little yellow bird who sing songs to me. He's called Sean Canary, after a famous film star!"

Maisie in the Rainforest.

Field: a literary text dealing with an essential environmental issue, namely, rainforests.

Tenor: this text is informal. The informality is reflected in the use of simple grammatical and lexical items. This text also contains informal spoken elements such as "Scottie Birdies" and the use of contracted forms "he's".

Mode: written to be read by an adult to the child or by the child himself (4-8 years old).

8. English text:

Dog was playing on his own.

"Hey, Penguin," Dog called. "Let's kick Teddy."

Pig smiled a revolting smile.

"Why?" Girl asked.

"Because he's furry," Penguin said.

"BULLY," Girl said.

Bully.

Field: an interactive literary text between animals and human beings.

Tenor: this text is informal. The characters are given their generic names such as “Dog”, “Teddy” and “Girl” instead of individual names, the sentences are short, contracted forms such as “let’s” instead of “let us” and “he’s” instead of “he is” and vernacular expressions using school yard discourse such as “Hey” and “let’s kick” are employed.

Mode: this story is directed at 6-year-olds. Written to be read by an adult to the child or by the child himself.

9. Arabic text:

هز الجمل رأسه وقال: "أنا اسف، لن أخذك معي إلى البيت، أنا غاضب منك."
سأل الولد مستغربا: "لماذا؟"
أجاب الجمل: "لأنني لم اسمع منك طوال اليوم كلمة أو عبارة لطيفة واحدة مثل:
شكرا، اسف، عفوا، من فضلك أو إذا سمحت."

الجمل والولد الصغير.

Back-translation:

The camel nodded and said, "I am sorry, I cannot take you home with me. I am angry at you"

The boy asked surprisingly: "why?"

The Camel said: "because, all day long, I have not heard from you a single polite word or sentence like: thank you, sorry, please."

(The Camel and the Small boy)

Field: a literary text using animals to convey moral messages.

Tenor: this text can be considered informal in terms of literary style. It employs simple lexical items and grammatical structures of modern standard Arabic.

Mode: written to be read by an adult to the child or by the child himself. The age group of the children addressed is not specified.

10. Arabic text:

أيتها الفراشة الزرقاء
ماذا ترى؟ ماذا ترى؟
إنني أرى ...

ماذا ترى؟

Back-translation:

Blue butter fly? Blue butter fly?

What do you see?

What do you see?

I see ...

(What Do you See?)

Field: an interactive literary text.

Tenor: this text is informal in terms of literary style. It employs simple grammatical structures of modern standard Arabic, reflected mainly in the repetition of "ماذا ترى؟" and "إنني أرى ...".

Mode: written to be read by an adult to the child or by the child himself. The age group of the children addressed is not specified.

11. Arabic text:

تمت السرقة دون أن يفتح باب .. أو نافذة في المخزن .. لا أدري كيف
دخل اللص أو خرج
هل هناك حارس؟
طبعا .. ولكنه أمين .. يعمل عندي من زمن؟
تحف مسروقة "مجلة ماجد".

Back-translation:

The robbery was carried out without opening any door or window
in the warehouse ... I don't know how the thief entered or left.

Is there a security guard?

Of course ... but he is a very honest man ... he has been working
with me for a long time.

(Stolen Antiques, *Maajid Magazine*)

Field: a literary text about a detective investigation.

Tenor: this text is informal in terms of literary style. It employs simple lexical items and grammatical structures of modern standard Arabic.

Mode: written to be read by the child. The age group of the children addressed is not indicated. This magazine is aimed at 8 year olds and above.

Having analysed these examples, it becomes evident that register differs, in some respects, between stories written in English or translated from Arabic into English and those written in Arabic or translated from English into Arabic. Register describes in a general manner the language used in each story, so that, some of the above texts, if analysed only according to field, mode and tenor, appear to share the same register with minor differences as a result of the subject dealt with in each case or the degree of formality involved. In this connection, it may be pointed out that the items of the following sets of examples share the same register as follows: (a) 1 and 2; (b) 3, 4 and 5; (c) 6, 7 and 8 and (d) 9, 10 and 11 have the same register.

It may be argued, therefore, that due to these similarities, the above stories are more or less the same and that production/translation techniques should not differ. However, this is not the case. Each story belongs to a particular cultural context and deals with a certain social topic, written and illustrated in a specific manner to reflect a particular intention. Examples 1 and 2 are taken from stories that appeared originally

in Arabic and later translated into English. They reflect events taking place in Arabia in medieval times. Examples 3, 4 and 5 are taken from stories written originally in English and later translated into Arabic. Example 3 raises a contemporary environmental issue concerning the protection of whales, example 4 is a fairy-tale and example 5 talks about a school boy having a haircut. Example 6 and 7 are taken from stories written in English. In the former, the events take place in Edinburgh, and in the latter, the events take place in Africa but mainly with Scottish characters. Example 8 is taken from a story written in English and reflecting a playground discourse. Example 9, 10 and 11 are taken from stories written in Arabic. In the first story, the events take place in a rural area of the Arab world. In the second story, there does not seem to be any spatio-temporal dimension specified. In the third story, the events take place in an Arab city.

The variation in the cultural context of stories means that a more specific level of analysis than register is needed for a better understanding of how to translate children's stories into another language. Field can be supported by an analysis of genre (conventional social occasion), tenor can be explained by an analysis of discourse (the linguistic realisation of ideology and its implications for the audience in the ST and TT) and mode can be supported by an analysis of text-type (rhetorical purpose of the text). These socio-textual categories may explain the texture of the translated story, the way it is connected together and why. The role of pragmatics (intention), its relation to illustrations (pictorial level) and the rest of the text's components are also important for translating CL.

Broadly speaking, placing the above stories within these categories enables us to understand issues such as:

1. texts 1 and 2 differ from 3 in the cultural setting of the events. This difference influences the genre (historical picture-books as opposed to educational picture

book) and the pragmatic dimension of each story (the first two deal with love and the stupidity of a poor man, respectively, whereas the third story deals with protecting sea life). The cultural difference also influences the role of illustrations in each story. In the first two stories, a specific point in history is portrayed in the illustrations which differs greatly from contemporary time and its modes of dressing and living portrayed in the third story;

2. texts 3 and 4 share the same register, yet differ in genre (educational picture books as opposed to a fairy-tale) and the pragmatic dimension of each story (protecting whales as opposed to searching for a princess);
3. texts 3, 4 and 5 share more or less the same register, yet differ in the role played by illustrations in each story. In text 5, the illustrations are very important in that the story cannot be read without a continuous reference to the illustrations.
4. texts 6 and 7 share the same register and genre, yet differ in their pragmatic dimension (first day at school as opposed to saving rainforests);
4. texts 7 and 8 share the same register, yet differ in the pragmatic dimension (saving rainforests as opposed to warning children against bullying);
5. texts 9, 10, 11 share the same register, yet, differ in genre (an educational picture-book, an interactive picture-book and a speech bubble, respectively). They also differ in the role of illustrations and the pragmatic dimension of each story.

Differences between these texts result in differences in the discursive and textual aspects of stories.

5.5.2 Pragmatics

Pragmatics is the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance (Stalnaker 1972:380).

Pragmatics treats utterances as actions capable of achieving motivated effects. It is the second contextual dimension of texts in the framework of analysis proposed in this chapter. Pragmatics sets out to provide answers to the question of what the purpose/intention behind the text produced is.

Within the context of production, writers and speakers structure their texts and utterances using certain discursive practices to impress upon the speaker a certain opinion, argument or effect. Thus, the study of pragmatics is an indispensable aspect of the semiotic dimension of texts and the translation process. Leech (1983) defines it as “the study of how utterances have meanings in situations” (x) or “how language is used in communication” (1). Pragmatics does not merely tackle the meaning of the utterance/sentence and the situation it was expressed in, but also the intention of the speaker/writer. It seeks to explain the relation between language and context in which the utterance takes place. Hatim & Mason (1997:19) explain that,

Text users have intentions and, in order to indicate whether a text is of this or that type, or whether a given text element invokes this or that socio-cultural concept, a text producer will engage with another textual criterion, known as **intentionality**. Taken out of context, a particular sequence of sounds, words, sentences is often neutral as to its intertextual potential. Intended meaning materializes only when **pragmatic** considerations are brought to bear on what the text producer does with words and what is hoped the text receiver accepts (original emphasis).

Nord (1991:48) also comments on the same point:

The intention of the sender is of special importance to the translator because it determines the structuring of the text with regard to content (subject matter, choice of informative details) and form (e.g. composition, stylistic-rhetorical characteristics, quotations, use of non-verbal elements, etc.).

Broadly speaking, within the domain of CL, there is a tendency to focus on texts as means for entertainment and/or didacticism. This general purpose/intention seems to be applicable to most stories and has been considered one of the main features that predominates in works for children. Entertainment is purposeful in CL because it helps engage children and keep them attentive while putting across a set of other messages depending on the story at hand. In *Cinderella*, for example, the characters and events are generally thought to be very attractive for children of almost all cultures. This is thought to derive from its entertainment value. It is also thought to derive from the fact that it treats a set of values of non-cultural significance. These values include the importance of love, the horrors of jealousy, the stereotyping of the step-mother and step-sisters.

Another important example is *Little Red Riding Hood*. Shavit (1981) has discussed the different stages of development this fairy-tale has gone through. There seems to be an implicit intention behind its production in each period of history. These changes in intention reflect differences in the implied readers addressed at each stage and differences in the social beliefs and conventions of those readers. When it was first published by Perrault in 1697, this fairy-tale was rather ambiguous. It seemed to address children, whereas in reality it also had adults as unofficial readers. Its main intention then was to draw the attention to how some gentlemen in society abuse young girls (Shavit 1981: 26-36)

The theme of gentlemen who take advantage of little country girls is heightened by the story's erotic elements in the representation of the child: her beauty, the red color as her symbol, and of course the bed scene These strong erotic elements contribute to understanding the text as a story about a girl seduced by a gentleman rather than as a story about a little girl devoured by a wolf.

In the Brothers Grimm's versions which appeared in the 19th century, this fairy tale was made to address children only. Grimm offered two different endings which

deviate from Perrault's. In one of Grimm's versions, the child and the grandmother are both devoured by the wolf but are rescued after the wolf is killed. In the other version, the wolf dies without anybody being hurt. Shavit explains (1981:64) that it may have been the changes in the way children and childhood were perceived which led to the changes in this fairy-tale. The educational system, treating the child as pure and naive, and recognising that he should be instructed through literature could have been the reason behind Grimm's adopting a happy ending. Shavit comments on this point:

The changed ending altered the meaning and the moral of the text. Unlike the child in Perrault's version, the child of Grimm's version is given a chance to learn the lesson, and apparently does so. Unlike the moral of Perrault which addresses gentlemen, Grimm's emphasis is not on the wolf, the "gentleman," but rather on the child and the moral lesson she must learn. These differences in emphasis are probably also the reason for the total deletion of the erotic scene in the Grimm version (ibid.).

The intention or pragmatic dimension of this fairy-tale was influenced by societal changes. The latter in Perrault's case demanded that *Little Red Riding Hood* be punished for being naive, whereas in Grimm's case it conveyed the message that as long as she followed adults' instructions she would be saved. However, in both cases, the fairy-tale had didactic undertones.

Pragmatics in CL can be divided into two parts: macro-intention and micro-intention. Macro-intention is the purpose behind the whole body of the story. It is the interplay between the various aspects of the text starting with the names of the characters (sometimes), the illustrations, the micro-signs, the theme, register and even text-type. In the *Whales' Song*, translated into Arabic as "أغنية الحيتان", the macro-intention is the importance of saving whales. In "خالد وعائده", translated into English as *Khaled and Aida*, the macro-intention is equality between men and women. In *Bully*, the macro-intention is to demonstrate the horrors of bullying. In *Maisie in the Rainforest*, the

macro-intention is to stress the importance of preserving the rainforests. In “ماذا ترى؟” (What do you See?) the macro-intention is to introduce children of young age to different kinds of animals. Macro-intention could thus be recognised as the message the reader is either consciously or subconsciously envisaged to derive from the story.

Micro-intention is the set of purposes relayed by the smaller units of the text. Unlike macro-intention that involves whole texts, micro-intentions are merely the messages conveyed by the various micro-signs of the story be they words, illustrations, names of characters or places. The protagonist’s name “Scrooge” in Charles Dickens’ *Christmas Carol*, for example, is an illustration of employing characters’ names to reflect aspects of their personality which play a major role in the overall context of the story. In this case, the word “scrooge” reflects a personal trait, namely, stinginess.

In *Maisie Goes to School*, the author portrays Maisie as a kitten living in Morningside, an area in Edinburgh. The choice of this area in itself can be considered as having several social dimensions or intentions; it seems to portray a middle-class family. This in turn has many implications for the story starting with the choice of school Maisie attends, the standard of living she enjoys and the close and secure relationship she has with her Grandmother. All these seem to be stereotypical of a middle class family. In addition to that, the choice of newspaper Maisie and her fellow pupils appear “Evening Mews”, is also another micro-sign that adds to the overall setting of the story. The name of this newspaper is derived from the local “Evening News” newspaper in Edinburgh. These examples may appear on the surface to be negligible aspects of the story, yet put together they serve as signs that convey certain micro-intentions or messages throughout the body of the text. They construct a view of Maisie’s world which is limited to children who reside in a certain area, attend a certain type of schools and read certain newspapers. The author’s choices did not come at random. They are the product of deliberate consideration that aims at creating a particular social setting.

Taariq is a young boy who plays the leading role in *سلسلة مغامرات طارق للأطفال*, a collection of Arabic short stories that incorporate several modern occurrences. Each story revolves around a main theme (macro-intention) devised with the purpose of teaching the young audience certain values or warning them against the risks of particular actions. The stories also reveal elements that could be categorised under the heading micro-intention.

In “مزرعة الدراق” (The Valley of Peaches), Taariq embarks on a trip with his parents where the family stops near a peach plantation on their way. The visitors are offered peaches and while they stand talking to the owner who refused to charge them for the peaches, a pair of strong cockerels fight over a peach that had fallen off a tree. During the fight, a third giant cockerel appears and eats the peach.

The story's macro-intention lies in teaching the readers the infertility of arguments to resolve disputes and how it weakens the position of the fighting parties allowing others to take advantage of the situation.

The reference to how the owner refuses payment for the peaches could be considered a micro-intention in that it supports the common view of culture-bound concepts in the Arab world regarding generosity, even with strangers.

Margo Maltigian is one of the children's writers in Jordan whose stories contain strong didactic undertones. Her stories consist of many cultural elements that can serve as micro-intentions constructing specific representations of the Arab world. In “الاطفال يعانقون الأشجار” (The Children Embrace the Trees), the macro-intention is to raise environmental awareness on the issue of preserving the trees in rural areas from modernisation. Trees are a legacy handed down to children by their grandfathers and great grandfathers since they are the ones who planted them. Portraying a rural part of the Arab world reveals a number of micro-intentions. Families live side by side and

there is a close relationship between people which reflects the concept of extended families that still exists in the Arab world. People have certain modes of dressing and behaviour and a close relationship with animals. Illustrations also serve as micro-signs reflecting micro-intentions in this story. Some of the women in the illustrations are portrayed as wearing a veil on their heads. This is a stereotypical picture of women in the Arab world. The author may have chosen these illustrations to represent a world with which an Arab child can identify.

In Maltigian's "الجمال والولد الصغير" (The Camel and the Small boy) the macro-intention is to instruct the Arab child in moral values. The author seeks to teach the child something that has to do with the necessity of saying 'thank you', 'please' and 'sorry'. To convey this message, the author portrays a human relationship between the camel and the child in which the camel is treated as a pet. Choosing a camel as a pet is a motivated choice or a sign that reflects a micro-intention. The camel is part of the Arab desert landscape, thus, it may be argued that it replaces or represents other pets in remote cultures such as dogs or cats in Western CL.

In Maltigian's "أنا وجدتي" (Me and My Grandmother) the macro-intention is to instil in the child the love for his grandmother. This book celebrates the contribution of the mother and the idea of the grandmother in the bringing up of the child in the Arab world. This text can be understood within the context of extended families where the grandmother is seen at the centre of family life. This story also relates to the general cultural perception of the very valuable role played by the older members of the extended families in bringing up the youngest generation of the family. The grandfather passes on to the child the wisdom of the past generation. It is the continuity of that cultural wisdom that seems to be part of the task of the older generation. In a way they are the ones that look after the children.

The mother and the grandmother are omnipresent throughout the story while the father is only alluded to once at the beginning of the narration when he drives away to work. The father's role is minimised since the author may have considered him irrelevant to the plot. The child spends most of his time with the grandmother and mother. When the grandmother is in hospital, the mother, in addition to her job, takes over the house chores like cooking, cleaning and ironing. This is very typical of many children's experiences in the Arab world. Children tend to spend most of their time with women because men tend to go to work while most women stay at home. And even when women have jobs, they still have to carry out their responsibilities at home and the workplace. When looking at some of the stories for children in the West, the father could be everywhere in the story, including at home, while the mother goes out to work.

The importance of intentions presents itself vividly for the translator who may have to make several decisions based on an awareness of them and how they contribute to the overall meaning of the text in both the SL and TL cultures. In some cases, the macro-intention of a certain story may be derived from an issue pertaining to a certain culture. This influences the process of translation to a great extent. In a story like *Bully*, for example, the translator may have to decide first whether the culture he is translating into has that problem in the first place or not. Moving stories in space means that the audience of the target culture have to have the ability to relate to and understand the message relayed in the story. In the Arab world, the social and cultural norms that govern CL place some limitations on the nature of subjects that may be broached, especially in translation. Topics like Aids, sexual education, racial discrimination and death are considered to some extent taboo. The appropriacy of a theme is the measure to which most Arab writers/translators adhere. This, in turn, means that macro-intentions are also limited and easy to decipher in translated Arabic CL. The latter tends to accept only certain themes when compared to English CL where the topics are more variable and changeable.

As for micro-intentions throughout the process of translation, the translator may have to decide to what extent they participate in the meaning of the TT and how culture-specific they are. These smaller units of the text or cultural references may play a certain role in the overall schemata of both the ST and TT. They, as signs, have pragmatic dimension and in order for this dimension to move across to another culture, certain modifications may have to be made. It may be reasonable to argue, therefore, that when translating stories from English into Arabic, the translator is more likely to encounter difficulties related to the micro-intention/s of the story rather than the macro-intention. The difficulty, of course, varies according to the cultural-specificity of the story. This argument seems to give rise to what Venuti (1995) terms foreignisation (the translator is invisible) vs. domestication (the translator is visible) in translation. Participants across cultures perceive certain norms, conventions and beliefs differently which, in turn, is reflected in texts. To convey a certain micro-intention or to reflect a particular reality across disparate cultures, the translator for children sometimes opts for rendering some of the ST's micro-signs and ideological elements unchanged in the TT. This process is referred to as foreignisation. In some other cases, the translator may change some of the ST's elements in the TT. This process is referred to as domestication. Domesticating a particular textual element usually aims at conveying a micro-intention in a clearer or more accessible manner to the TL reader.

The following are examples of how translators deal with some of the textual signs that carry micro-intentions or messages.

1. "Scrooge" in the above mentioned example is rendered literally in the Arabic text as "سكروج" (Scrooge). This means that the form is kept in the TT while the content is lost, thus, losing the micro-intention associated with this lexical item in the TT.

2. In “هنبقة والمحتالان” translated into English as *The Simpleton and the Trickster*, a number of micro-signs that convey micro-messages are rendered in the TT. These micro-messages aim mostly at reflecting the cultural specificity of the original text, thus, foreignisation rather than domestication seems to take place.
- The lexical item "الله" is rendered in the TT as “Allah” instead of “God”. This rendering conveys a religious discourse which is deeply rooted in the Islamic religion (there is only one God called Allah). It also reflects the translator's attempt to be loyal to the world of the ST where "Allah" at one point was the centre of everything and upon which the ideologies of society were based.
 - The lexical item “سوق” is rendered in the TT as *Suq* instead of “market”. This may have been intended by the translator to reflect a certain spatio-dimension, more specifically Arabia, where a *Suq* at that time would be more significant than a "market" in the TT.
 - The lexical item "حمار" is rendered as “donkey” in the TT. The meanings associated with this micro-sign differ between English and Arabic. Donkey in the Arab world implies many pejorative connotations. It is normally used as a swear word similar to pig in English. It is also mentioned in the Qur'an (Chapter 31, verse 19) when God refers to the sounds of donkey as the ugliest voice anybody can hear.

﴿وَأَقْصِدْ فِي مَشْيِكَ وَأَغْضِضْ مِنْ صَوْتِكَ إِنْ أَنْكَرَ الْأَصْوَاتَ لَصَوْتِ الْحَمِيرِ﴾

Back-translation:

And be moderate in the pace, and lower thy voice, for the harshest of sounds without doubt is the braying of the ass.

The idea implied in this story, sinners can be punished by being turned into a beast of burden, is quite common in most CL. Yet, an English reader may not fully relate to the cultural implications of the word "donkey" as most Arab children would. Without being aware of it, part of the ideological reality conveyed in the ST may sometimes remain foreign to the target audience.

Relaying the intention or motive that underlies the story (the pragmatic dimension) is a delicate and important process especially with young audiences. It is not enough to have an aim in mind, it is also essential to express that aim in an accessible manner to the child reader. By that, we mean, the choice of characters, settings, language and illustrations.

English CL is, to a great extent, "more advanced" in presenting messages than Arabic CL. This could be attributed to the fact that the linguistic and stylistic techniques adopted by authors in conveying their macro-intentions in English stories differ from the ones in Arabic stories. More modern English texts tend to be implicit and understated whereas Arabic texts are almost always explicit, didactic and overstated. In *The Whales' Song*, for example, which revolves around the importance of preserving sea life, especially whales, the theme develops through the dialogue between the Grandmother and Lilly. There is no point in the story where the macro-intention is stated explicitly. It can only be inferred from the narrative. Each of the three main characters of the story plays a specific role that helps establish the macro-intention: the child Lilly who has no previous knowledge of environmental issues and is rather bewildered by what she hears from her grandmother and uncle Frederick (this can be seen in her facial expressions in one of the illustrations where Lilly is portrayed as caught between two different points of view, see section 5.5.4), the grandmother (pro-environment) and uncle Frederick (anti-environment). The grandmother tells Lilly a story about the beauty of singing whales whereas uncle Frederick is portrayed as an arrogant and sarcastic man who belittles the grandmother's story by arguing that whales exist only for people to enjoy their meat and bones. The grandmother is poetic and dream-like whereas uncle Frederick is a typical sea man who thinks of whales as essential for food and survival only. So, both seem to reflect the attitudes generally held towards whales in real life, outside the context of the story.

‘But how did they [whales] know you were there, Grandma?’ asked Lilly. ‘How would they find you?’

Lilly’s grandmother smiled. ‘Oh, you had to bring them something special. A perfect shell. Or a beautiful stone. And if they liked you the whales would take your gift and give you something in return.’

‘What would they give you, Grandma?’ asked Lilly. ‘What did you get from the whales?’

Lilly’s grandmother sighed. ‘Once or twice,’ she whispered, ‘once or twice I heard them sing.’

Lilly’s Uncle Frederick stomped into the room. ‘You are nothing but a daft old fool!’ he snapped. ‘Whales were important for their meat, and for their bones, and for their blubber. If you have to tell her something useful. Don’t fill her head with nonsense. Singing whales indeed!’

The macro-intention of this story is very much part of the educational system and media in the West. A child grows up surrounded by campaigns to save all forms of life. This facilitates the process of understanding the implicit message that underlies stories like *The Whales’ Song*. However, the translation of this story into Arabic will not invoke in the mind of the Arab reader the same pragmatic implications as those of the ST, especially if the child lives in an Arab country. An Arab child may relate to the close relationship between Lilly and her grandmother, may find the story entertaining, but he is unlikely to relate to the implicit environmental message (respect for nature) embedded in the narrative. Protecting sea life in the Arab world is barely existent. The same could be said about other issues as well such as rainforests and green peace, for example. This gives rise to the point mentioned earlier regarding the suitability of certain stories for translation and the element of foreignisation vs. domestication involved in translating CL. By translating *The Whales’ Song* into Arabic, the macro-intention remains foreign even if socially acceptable. Domestication takes place when the Arab child understands the story to be about whales’ in general or as a reflection of a close relationship between Lilly and her grandmother. In other words, another set of messages is emphasised in the TT. Had this story been about saving trees, for example, an Arab child would have been able to relate more to the macro-intention behind the text. This is mainly because trees are viewed in the Arab world as a

heritage to be preserved. So, the macro-intention is already domesticated since it is part of the Arab culture.

In *Bully*, the macro-intention or message is again conveyed implicitly. Warning children against bullying, especially in school, is achieved in this story in an understated manner that would appeal to most children and at the same time teach them a moral message. Bullying is not portrayed as a destructive habit per se. Other notions come into play including motives for bullying and the fear that one might be singled out or ostracised if he does not participate in the act of bullying. It could be argued, therefore, that this text is multi-dimensional in that it delivers a number of messages. The author cleverly weaves a simple plot where children and animals at school decide to play a game called "bully". The uniformed pupils (Boy, Girl, Dog, Pig, Teddy bear, Crocodile and Penguin) all end up kicking, beating and swearing at each other. They do not have much fun and end up very exhausted. So, the next day they decide to play a different game.

Conveying the macro-intention in this story is achieved through the illustrations which are colourful, caricature-like and very expressive in the manner sizes and animosities are portrayed. Languages is simple, yet poignant. So much is conveyed through the playground discourse, i.e. register, which most children are able to relate to and understand. This discourse includes the use of contractions (he's, she's, isn't), onomtopoeia (SNAP! WHUMP! CHOMP! CHUMP!) and also the use of capitalisation as a method of emphasis (WICKED, HORRID, EVIL). The continuous use of the lexical item "Why" by the girl is also a micro-sign which indicates that those who reject bullying, may be bullied:

"Hey, Penguin," Dog called. "Let's kick Elephant."
Boy grinned. Pig smiled a revolting smile.
"Why?" Girl asked.
"Because she's got big ears," Penguin said.
Boy kicked elephant. Dog smiled a horrible smile.

Elephant ran to Girl. Elephant held Girl's hand. Teddy smiled a nice smile.

"Hey, Penguin," Dog called. "Let's kick Girl."

Penguin smiled a horrible smile. Boy grinned.

Pig smiled a revolting smile.

"Why?" Girl asked.

"Because you keep asking why," Penguin said.

Arabic CL in contrast to English resorts to direct and forward statements to bring out the theme and place focus on the macro-intention. This may stem from the fact that CL in the Arab world is still treated as an educational tool employed by adults to teach the child the do's and the don'ts. The problems as well as the solutions are sometimes forced on the child-reader leaving little room for the imagination. The majority of authors seem to adopt an authoritative voice in addressing children. This creates a distance between the producer and the child and between the child and story itself.

In the collection of Arabic stories mentioned earlier in this section "سلسلة مغامرات طارق" "للأطفال", the macro-intention is stated explicitly and in a very strong didactic manner. The final passage is usually used by the author to summarise the moral of the story. The following endings are taken from four different stories in this collection.

1. In "الدرس" (The Lesson), the macro-intention is to instruct children in the importance of washing their hands before eating to avoid ending up with a stomach-ache. This message is conveyed through the conversation between Taariq, his parents and the doctor. This conversation also includes micro-signs such the importance of the family as an institution of power and education in the Arab world.

وهنا سأله الطبيب: هل غسلت يديك بعد اللعب؟ فرد طارق بالنفي. فقال له الطبيب
لقد أخطأت يا طارق. وهذا هو سبب مرضك. فهل تعلمت الدرس؟

رد طارق بالاجاب وطلب من والديه أن يصفحا عنه، فقالت الأم: المهم أن نتعلم من أخطائنا. فقال طارق: لقد تعلمت درسا يا أمي. وطمأن الطبيب والد طارق قائلا: لا تقلق سيكون بخير غدا.

Back-translation:

The doctor asked him: did you wash your hands after playing?

Taariq replied: No I did not.

The doctor said: you have made a mistake and this is why you are feeling sick. Have you learned a lesson?

Taariq replied that he has and asked his parents to forgive him.

Then his mother said: it is important to learn from our mistakes.

Taariq said: I learned my lesson, mom.

The doctor looked at Taariq's father and said: don't worry, tomorrow he will be fine.

2. In "الطائرة الورقية" (The Kite), the macro-intention is to teach the child the importance of avoiding dangerous acts such as playing with electricity. This macro-intention is expressed by Taariq's father at the end of the story.

وقال له والده: يجب أن تفكر قبل أن تقوم بأي فعل قد تتدم عليه ساعة لا ينفع الندم.

Back-translation:

His father said to him: you have to think carefully before you do anything you might regret and wish you had not done, when it is too late.

3. In "ركوب الخيل" (Horse-Riding), the macro-intention is to teach children to respect horses. Taariq goes with his family to visit Petra and while he is riding on his horse through the *Siq*, he punches the horse very hard so it starts running away from the rest of Taariq's family. Taariq tries to pull the rein but still the horse would not stop running. The lesson Taariq is supposed to learn at the end is expressed in the following sentence:

وقد تعلم طارق درسا لن ينساه بأن الخيل ليست لعبة، وأن من يركبها عليه أن يتعلم فن الفروسية أولا.

Back-translation:

So Taariq learned a lesson he would never forget that horses are not a game and whoever rides them should learn the art of horse-riding first.

4. In "القطّة" (The Cat), the macro-intention is to teach children to respect pets. Taariq goes on holiday with his family leaving his cat behind. It almost dies of hunger and thirst. So, the lesson he learns is:

وقد أدرك طارق أن الحيوانات الأليفة مسؤولية في أعناقنا، فأما أن نعتني بها وننأكد من رعايتها، وأما أن نطلقها تبحث عن طعامها وشرابها.

Back-translation:

Taariq realised that pets are a responsibility that must be carried out. So, either we care and look after them or set them free to go and search for their own food and drink.

From the above four excerpts, it can be inferred that it is the adults' language and way of thinking which is used in addressing children. The author does not seem to view things from a child's perspective. These stories tend to be instructional and direct rather than entertaining and implicit in putting the message through to the child. To convey the macro-intention, certain linguistic choices are used, of which the following are examples.

- i. The use of lexical items which emphasise the didactic nature of these stories:
 - a. أخطأت، تعلمت الدرس، يصفحا عنه، نتعلم من أخطائنا، تعلمت درسا (you have made a mistake, learnt a lesson, forgive him, learn from our mistakes, learnt a lesson);
 - b. يجب أن تفكر قبل أن تقوم بأي شيء (you have to think before you do anything);
 - c. تعلم طارق درسا لن ينساه، يتعلم (learnt a lesson he would never forget, to learn);
 - d. أدرك (realised).
- ii. The use of abstract rather concrete concepts in conveying some of the messages. This is especially reflected in "مسؤولية في اعناقنا" (a responsibility that must be carried out or a big responsibility around one's neck) and "فعل قد تتدم عليه ساعة لا

"ينفع الندم" (an act you might regret and wish you had not done, when it is too late). Understanding the implications of "responsibility" and "regret" as used in this context requires a degree of knowledge which children of young age may not have developed.

In "الحماة والكنة" (The Mother-in-Law and the Daughter-in-Law), certain social and religious values are expounded. The story revolves around a man's quest for a suitable wife. His ideal spouse is one that would respect his mother and wait on her. The plot contains accounts of his meetings with various prospective wives, one of whom finally passes the test by deceiving him into believing that she would treat his mother with the utmost respect and dignity. After marriage, he discovers that she lied to him and ends up divorcing her. In this story, women seem to be indirectly stereotyped into two types, those suitable for marriage (respectful and obedient) and unsuitable (rebellious and disrespectful)

The macro-intention which utilises the example of women as means for teaching the child to respect the elderly is explicit throughout the story. Examples like the one where the man finally divorces his wife are an indication of the direct manner through which the intention is conveyed:

فألتفت فرأت زوجها واقفا في باب الغرفة وهو يضحك ويقول لها: لم تستطعي أن تتحملي حماتك، وهي من حلاوة وكنت تقولين سأخدمها بعيوني !! فكيف لو كانت حماة حقيقة، إذهي فأنت طالق، وأعاد أمه إلى البيت وعاش معها، وكسب رضاها ورضا الله سبحانه وتعالى.
صحيح، إن الحماة ثقيلة على قلب الكنة حتى لو كانت لا تتكلم ولا تتحرك ولكن للتذكر الكنة أنها ستصبح حماة في يوم من الأيام، والدنيا دين ووفاء.

Back-translation:

When she turned, she saw her husband standing by the door. He was laughing. He said to her: you could not put up with your mother-in-law when she was made of sweets and you had said "I will serve her with my eyes"!! What if she was a real mother-in-law. Go away, you are divorced. He lived with his mother and gained her and God's approval.

It is true that the mother-in-law is a burden for the daughter-in-law even if she was not capable of speaking or moving. But the daughter-in-law has to remember that one day she will be a mother-in-law, so, whatever she does now will return to her in the shape of a reward or punishment.

Respect for the elderly could have been taught with the help of characters, settings and plots without concepts that may be too complicated and disturbing for the child to understand like divorce, the condescending manner of the man and the servitude of the woman.

In some cases, a children's writer in the Arab world may convey the macro-intention implicitly and in an understated manner. This presumably stems from the political situation surrounding the production of a text and influencing the writer. In "قبعة رشا" (Rasha's Hat), a story written by Jihaad 'Iraqii a Palestinian children's writer living in Israel, the macro-intention is to encourage Palestinian children to be strong and steadfast in the face of the Israeli occupation. This message which is embedded in the narrative can mainly be inferred from the dedication of the story: "إلى كل الأطفال الذين: "حرموا من طفولتهم" (To all the children who were deprived of their childhood). The story portrays a girl called Rasha who receives a red hat as a gift from her mother. This hat has three feathers: yellow, blue and green. One windy day, she loses two feathers because each time the wind blew she would grab her dress instead of holding on to her hat. Eventually, she decides that she has to be strong and grabs both the dress and hat to avoid losing the last feather, all the time telling herself: "الرياح قوية وشديدة، ولكن ... أنا أقوى من الرياح!! نعم نعم... أنا أقوى من الرياح..." (although the wind is very strong, I am stronger than the wind, yes, I am stronger than the wind).

In this portrayal of the role of determination in overcoming obstacles, the underlying message is aimed at young children urging them to fight back and be resolute. The loss of the first two feathers is analogous to the loss of Palestine, but the story

suggests that steadfastness, sound decisions and strength can help conquer the Israeli occupation.

5.5.3 Semiotics (genre, discourse and text-type)

Semiotics or the science of signs adopts a view of the text as an entity that possesses both macro - and micro-signs. Hatim (1997:29) explains that “The semiotic domain of context, then, transforms institutional-communicative transactions [i.e. register] into more meaningful engagements.” By introducing macro - and micro signs, the three aspects of register acquire more specific roles in the text and the embodiment of the pragmatic dimension of a children’s story is also understood. Instead of talking about field, mode and tenor of discourse which cannot account for the macro and micro intentions of the text, socio-textual categories which view texts as part of a social context are introduced.

The three categories of text, discourse and genre are usually regulated by certain conventions and do not occur randomly. Identifying a certain macro-sign depends on already existing frames and schemata of what a children’s story, for example, reads like. Macro-signs are interrelated and their occurrence in a particular context is governed by certain constraints. These categories point to the fact that linguistic form and social structure are connected with each other.

Macro-signs also influence the micro-signs which involve the use of certain structures or lexical items that adhere to the requirements of macro-signs. Micro-signs include the text’s linguistic aspects such as the small textual and structural pieces of evidence that relay a certain intention. Hatim & Mason (1997:18) explain that:

Texts involve the language user in focusing on a given rhetorical purpose (arguing, narrating, etc.). Genres reflect the way in which

linguistic expression conventionally caters for a particular social occasion (a letter to the editor, the news report, etc.). Finally, discourses embody the attitudinal expression, with language becoming by convention the mouthpiece of societal institutions (sexism, feminism, bureaucratism, etc.)

Dealing with these macro-signs throughout the process of translation requires taking into consideration the following:

We know that speakers from other cultures do not talk about issues in the way we do, we know that issues in our culture are not issues in other cultures, in short, that ways of talking as well as the topics of our talk are entirely cultural constructs (Kress 1985:5).

5.5.3.1 Genre

Genres, according to Kress (1985:19) are “conventionalised forms of texts” which arise from certain social occasions and whose functions, purposes and meanings are specified as a result of these particular occasions. Hatim & Mason (1990:69) state that “genres may be literary or non-literary, linguistic or non-linguistic, include forms as disparate as poems, book reviews, christenings, etc.” They also define genres as:

conventionalized forms of language use appropriate to given domains of social activity and to the purposes of participants in themgenres have by common consensus attracted particular forms of linguistic expression and have thus acquired a formulaic status (Hatim & Mason 1997: 39-40)

So, while field of discourse as one of the levels of register deals with what is going on in the text, genre specifies this role by identifying the text as a conventional realisation of a particular social occasion. In other words, instead of talking about a political field of discourse, for example, we can talk about a news report or an editorial as a genre. Genres are concerned with the form of the text. Each genre employs certain potential meanings that we would not usually find in another genre. For example, the genre of

news reporting differs from the genre of an interview or an editorial due to the difference of the situation, purposes, aims of the participants and the way language is employed in each case. Before we deal with any text, its genre has to be specified.

Genres in CL are numerous and have rarely received enough attention especially in relation to the textual choices and structures appropriate for a certain story. Whenever CL genres are discussed, the concern has been with carrying a content analysis of stories rather than a textual one that relates linguistic choices to social occasions, intentions and use of illustrations. This can be seen in most of the books of criticism on CL (e.g. Meek et.al *The Cool Web: the Pattern of Children's Reading* 1977). Many researchers have usually opted for treating CL texts as belonging to one general literary type, namely, stories written for children (e.g. Hunt's *Children's Literature and the Development of Criticism* 1990 and *Criticism, Theory, and Children's Literature* 1991). This may be enough when attempting to distinguish between adult literature and CL. But within the latter more divisions are needed in terms of format and structure.

Shavit (1986) has briefly dealt with the generic characteristics of abridged adult novels for children. She explains that a children's version of an adult literary novel usually conforms to the demands of the TL literary system. She considers this type of adaptation for children a form of translation that takes place within the same language. She cites Dahl's short story *Danny the Champion of the World* as an example of how a novel for adults has been manipulated or modified by the same author to fit within the generic expectations associated with children's stories in English. Shavit argues that there is stylistic and ideological differences between both versions as a result of the difference in the generic constraints involved in each case. These constraints include shifts in the relationship between the characters involved in each genre. In the adult's novel, a relationship between two friends is portrayed whereas in the children's story, a relationship between a young boy and his father is

presented. Chambers (1977:69) also discusses some of the stylistics changes Dahl had undertaken in rendering this novel as a short story for children:

Dahl has simplified some of his sentences by chopping up the longer ones with full stops where commas are used in the adult version. And he does some cutting: he takes out the abstractions such as the comment about Hazel loathing people of humble station because he had once been one of them himself. Presumably Dahl felt children would not be able (or want) to cope either with the stylistic complexities of his first version or with the motivation ascribed to Hazel's behaviour. Whatever we may think about this, it certainly reveals Dahl's assumptions about his implied reader.

Some of the CL genres available nowadays include picture-books (fairy-tales, interactive stories and educational stories), nursery rhymes, comic magazines, plays, abridged adult novels, classics, poetry, science fiction and fantasy books. Each of these genres contains micro-signs that serve in identifying a story as belonging to a specific genre. Generic micro-signs provide information about the general layout of the text. This information includes issues such the space occupied by the illustrations, the manner through which the message is conveyed, the complexity of the grammatical structures and the length of the text in each story.

Most stories aimed at young children (4-8 years old) are categorised as picture-books. They rely heavily on pictures or illustrations to convey the set of events, if any, and messages. In some cases especially in “pre-school stories” such as *Let's Join In*, the text is almost non-existent and the pictures, normally derived from the child's environment, are the main means for reaching an understanding of the story. In some other cases, there would be a brief text (one or two lines) written on each page accompanied by expressive large illustrations that occupy the rest of the page. In such texts, simple grammatical structures are used and reading the story depends greatly on looking at the illustrations. *Will Goes to the Post Office* translated into Arabic as “سعد يذهب إلى البريد”, *Will Gets a Haircut* translated into Arabic as “سعد يقص شعره” and

Pelle's New Suit translated into Arabic as “صابر وملابسه الجديدة” are examples of these stories. The following strings are taken from the first three pages of *Will Gets a Haircut*. A brief comment is also given to indicate the interaction between the text and illustrations in this story. Each illustration and the textual material associated with it constitute a frame, thus, a number of frames can be recognised throughout the story.

Frame “1”

Illustration: Will is holding his mother's hand on their way to the barber shop. He looks a bit grim and his hair is untidy. It seems that he does not want to have a haircut.

Text: Will is going to get a hair cut.

Frame “2”

Illustration: Will and his mother reaches the barber shop. The barber holds a pair of scissors in his hand and in the process of cutting a man's hair.

Text: Mama says Will should look nice for the end-of-the-year school party.

Frame “3”

Illustrations: the mother leaves the barber shop and Will stays behind to wait for his turn to have a haircut.

Text: Then she goes shopping.

This story is translated into Arabic as “سعد يقص شعره”. The same set of frames is used in the TT. The following is the translation of the textual material of the above three frames.

Frame "1"

Illustration: the same as the ST.

Text: سعد في طريقه إلى الحلاق

Frame "2"

Illustration: the same as the ST.

Text: أمه تقول: إن على سعد أن يكون مرتباً في حفلة انتهاء العام الدراسي.

Frame "3"

Illustration: the same as the ST.

Text: ثم تذهب إلى السوق.

Within picture-books, various genres can be recognised such as interactive stories, educational stories, fairy-tales and historical stories. These genres have proved useful for the present analysis but they are by no means definitive and do not exhaust the range of possibilities either in their types or in the description of their generic characteristics.

1. Interactive stories: the child is drawn to the text by being asked to identify the illustrations on each page or guess the hidden words (the latter is a form of pop-up books). In “ماذا ترى؟” (What do you See?), for example, the author creates an interactive rhyming text by repeating the same pattern throughout the story.

Arabic text	Back-translation:
يا أيها الديك الأحمر ماذا ترى؟ ماذا ترى؟	Red Cockerel What do you see? What do you see?
إني أرى ...	I see ...
إني أرى البلبل الأصفر فهل ترون ما أرى؟	I see the yellow bird. Can you see what I see?
يا بلبلا أصفر ماذا ترى؟ ماذا ترى؟	Yellow bird What do you see? What do you see?
إني أرى ...	I see ...
إني أرى فراشة زرقاء فهل ترون ما أرى؟	I see a blue butterfly Can you see what I see?

The rhyme used in this story calls out to the animals featured across the pages to identify the next creature. This text is usually read aloud to children which helps them

interact with the story by shouting out the answers before the page is turned to show the next creature. The illustrations are very colourful and portray animals with happy-human faces. The fact that the same structure is repeated throughout the story means that the child does not have to worry about deciphering and understanding the structure. After the child's encountered this structure more than once, it becomes a given or known information. Through this kind of cyclical discourse, the child's attention becomes more focused on interacting with the story.

2. Educational stories: stories of this type are tentatively called “educational stories” because the child is drawn into learning the pros and cons of a certain issue or value through a set of events designed for children and where kids or animals, in most of the cases, play the leading roles. Issues may include racial discrimination, bullying, death, AIDS, divorce, homosexual parents, pollution or the environment. The themes in stories of this kind, more often than not, aim at promoting the importance of avoiding or adopting stances concerning issues that stem from the child's own environment at home and school. Illustrations are an indispensable part of the story and they provide the context for the events and for relaying the macro- and micro-intention of the story. *The Whales' Song*, translated into Arabic as “أغنية الحيتان”, *Maisie in the Rainforest*, *Maisie Goes to School*, and *Bully* are presumably examples of this kind of stories.

Due to the didactic nature of Arabic CL, it is possible to argue that over a long time, most picture-books produced for children in the Arab world seem to belong to this type of genre. Writers for children always seem to produce stories that aim at conveying a direct message to the reader. Maltigian's stories discussed in section 5.5.2, for example, belong to this genre and so do the stories about Taariq.

3. Fairy-tales: the presence of fairies, people living in kingdoms, dwarfs, giants and castles is what mainly distinguishes this genre from other CL genres. There is also

a clear-cut distinction between values such as good and evil in most fairy-tales. The good is always rewarded and the bad is always punished. The space illustrations occupy in fairy-tales depends on the age group of the children addressed. In the Ladybird series of "Read it Yourself" directed at children of 4 ½ -5 years old, for example, the simply structured and short sentences are combined by large-type illustrations spread on two pages. In terms of the space they occupy on the page, the illustrations are more important than the text. The illustrations can be read without reference to the text whereas the text cannot be read without reference to the illustrations. The role of the textual material is secondary to the primary role of the illustrations. The textual choices used to introduce characters and structure the narrative emphasise the relationship between text and illustrations. For example, in *Goldilocks and the Three Bears*:

Here are the three bears,
daddy bear,
mummy bear,
and baby bear

This fairy-tale is rendered in Arabic as "ريمة والدباب" (Riima and the Bears):

هذه هي الدباب الثلاثة.
هذا هو الأب.
هذه هي الأم.
وهذا هو الولد الصغير.

The use of the deictic "here" in the ST and the demonstrative pronouns "هذه، هذا" in the TT at the beginning of sentences reflects the manner through which the connection is established between the text and illustrations.

In the Ladybird series of "Favourite tales"- directed at children of older age (4- 8 years old) than the series of "Read it Yourself" - the illustrations of the fairy-tales occupy only part of each page. A longer text which consists of simply structured short

paragraphs is given on the rest of the page. This type of fairy-tale usually begins with spatio-temporal phrases such as “Once upon a time” or “Once, a long time ago” and has a happy ending reflected in the use of phrases such as “lived happily ever after” or “they were rich and happy for the rest of their lives.” The following is taken from the first and last pages of *Snow White and the Seven Dwarfs*, translated into Arabic as “بياض الثلج والأقزام السبعة”:

One snowy day, a queen sat sewing at her window. As she glanced through the black ebony window frame, she pricked her finger and three small drops of blood fell upon her sewing.

The Queen sighed. “I wish I had a baby girl with cheeks as red as blood, skin as white as snow and hair as black as ebony,” she said.

...

Soon Snow White and her prince were married. They lived happily ever after - and the wicked queen and her mirror were never heard of again!

Arabic translation:

يحكى أنه كان في قديم الزمان ملكة، قد جلست قرب نافذتها تخطيط. وكان ذلك في أحد أيام الشتاء الباردة، بينما كانت السماء تتدف بالثلج بلطف وسرعة. وعندما نظرت الملكة من النافذة، كان منظر الثلج شبيها بصورة جميلة يحيط بها إطار النافذة السوداء. وبينما كانت الملكة تواصل الخياطة شكت إصبعها بالإبرة، فسقطت ثلاث نقط من الدم على الثوب الذي كانت تخطيطه. فأعجبها جمال لون الدم الأحمر مع الثلج الأبيض، يحيط بهما خشب إطار النافذة السوداء، فقالت: “ليتني أرزق مولودا أبيض كالثلج، وأحمر كالدم، وأسود كالليل.”

5. Historical-fictional stories: broadly speaking, this type of picture-book appears to relate events in history which also encompasses a reflection of what life could have been like in this period of time. “خالد وعائدة” translated into English as *Khaled and Aida* and “هنيقة والمحتالان” translated into English as *The Simpleton and the Tricksters* belong to this type of picture-books. Both texts reflect medieval times in Arabia (Sahara Desert). These stories contain ideologies and realities that belong to that period of time such as the importance of knighthood and pride and the

attitudes held towards women in society. They also contain many cultural references to people's way of dressing, their households and religious beliefs. The illustrations are of great significance in relaying information about the cultural setting of these stories.

Genre as a macro-sign presents no problems in the process of translation. It is theoretically possible to render a genre into a different genre in the TL system. However, in the corpus of children's literary works (translated from English into Arabic) which have been looked at for the purpose of this research, the genre remains the same in both languages. A fairy-tale remains a fairy-tale and the same applies for various other genres such as educational stories, interactive stories or pre-school stories. Even the liberties translators sometimes exercise in terms of altering parts of the text do not cause any change in the generic membership of texts. It may be possible therefore to discount the role of genre in translating CL when considered on its own.

This lack of change in generic membership may be attributed to the fact that genre is a general category that allows for many linguistic and stylistic shifts that do not affect the end product in terms of genre or format. But for the purpose of this framework, genre as a macro-sign has to be included because it serves to shed light on the general features of the text complemented by the other two macro-signs, namely, text-type and discourse.

5.5.3.2 Text-type

Text-type is the second macro-sign within the field of semiotics. Generally speaking, text-typology, or the divisions of texts into types or functions, is essential in the process of translation. This is not only because each text-type possesses its own

linguistic identity, but because it sheds light on the para-linguistic dimension, namely, the ideology and social settings that give rise to the text's particular discourses, especially in relation to the way the information is presented in the text. Text-typology has also to do with the role of the text producer within a certain genre which can influence the rhetorical purpose behind the text, and may sometimes cause a shift in that purpose.

Werlich (1976) divides text-types into five functions; expository, narrative, descriptive, argumentative and instructional. Any text should ideally belong to one of these types which possess linguistic strategies that distinguish them from others. Hatim (1991) relies on Werlich's model in narrowing down these types to three kinds: exposition, argumentation and instructional.

The distinction between Hatim's text-types is based on what Beaugrande & Dressler (1981:163) refer to as managing and monitoring. In argumentative and instructional texts, situation managing takes place, while in expository texts, situation monitoring takes place. The difference between both, is that, in the first case the text is regulated or planned in favour of the text producer to attain a certain goal. There is, therefore, some sort of involvement and judgement on the part of the producer in the manner through which he presents his views to the reader (e.g. editorials, political speeches, manuals and legal texts). In the second case, the producer is expected to explain a particular situation by relaying information, describing and/or narrating in a rather detached non-committal way, so, there is not much involvement on the part of the producer (e.g. news reports, weather forecast, literary texts, abstract and summary):

if the dominant function of a text is to provide a reasonably unmediated account of the situation model, SITUATION MONITORING is being performed. If the dominant function is to guide the situation in a manner favourable to the text producer's goals, SITUATION MANAGING is being carried out (ibid.: 162).

According to Hatim & Mason (1990, 1991, 1997), managing a situation is usually achieved through the use of certain structures like counter-argument or through-argument, and is linguistically expressed through the use of textual elements such as conjunctions (however, nevertheless) and/or evaluative devices such as overlexicalisation and parallelism, for example. These textual and structural devices may, of course, vary across languages. In monitoring a situation, on the other hand, linguistic and structural devices different from the ones used in argumentative and instructional are employed. The occurrence of evaluative devices expressing judgement or opinion are almost absent and whenever they occur the text acquires argumentative undertones. In the latter case, a text displays what is referred to by Hatim (1997) and Hatim & Mason (1990, 1997), as hybridity. This means that a text may sometimes display features of more than one type of texts at the same time. This phenomenon is called “multifunctionality” and is an indication of the producer’s attempts to accommodate the text to achieve additional purposes. But, as Hatim & Mason assert (1990), each text must ultimately be aimed at a single predominant purpose, so our concern is always with identifying which text-type is predominant and which is subsidiary.

Text-types differ from genres in that several genres could be grouped under one text-type. A report, a news report or a cooking recipe belong to three distinctive genres, yet could be incorporated under the expository text-type because their main aim is to convey information without evaluation. However, there is a strong relation between a particular genre and its text-type. A certain text-type normally corresponds to the generic requirements of a particular text. Nord (1991: 70) comments on this point by saying that “It is like looking at the two sides of a coin: they cannot be separated, but they are not the same thing.”

When trying to apply Hatim and Mason's text-typal division to CL, the case is not as simple and straightforward. Since children's stories are narrative-descriptive, they

belong to the expository text-type. The producer monitors a situation by arranging actions and events in time and describing objects, characters or situations in space. However, the production/translation of CL involve two kinds of management that are not fully addressed in Hatim and Mason's division.

1. Management at the pragmatic level of the story.

Generally speaking, children's literary works are not solely written to argue for a certain point of view, e.g. editorials (argumentative), they do not merely convey information in a detached manner, e.g. news reports (expository), nor are they aimed at delivering a set of instructions, e.g. legal texts (instructional). They are a combination of all three text-types at the same time. The manner through which these text-types are realised in CL differs from the manner in which they are realised in argumentative, expository or instructional texts. What is meant is that producing children's stories is not just a matter of monitoring or managing a situation. In CL, the issue is quite different and probably even more complex than it is in other literary genres. This is mainly because most children's stories are almost always produced with a specific intention in mind, to guide the child's behaviour in one way or another. This intention is usually presented in the story in a manner suitable for the genre of CL involved, the age group of the children addressed and most importantly, suitable for CL as special mode of fiction that differs from adults' literary works. The latter point involves the fact that while adult literature leaves the reader to infer whatever meaning he can from the story, in CL the author is expected to have a clearer idea of how he wants his child-reader to react to the story. This means that although within the text itself the producer monitors a situation, outside the confines of the text, there is always a degree of management or planning of situation involved in CL to present a certain point of view. This management is implicit in the story and does not necessarily take a linguistic form as would be the case in argumentative or instructional texts. Rather it is reflected in the overall manner through which the

producer chooses to convey his message to the reader. Stories like *Bully*, *The Whales' Song*, "قبعة رشا" (Rasha's Hat), discussed in section 5.5.1.2, illustrate how the management of situation can take place at the text's macro-level.

So, if we argue that the monitoring of situation in CL is similar to that of a news report, for example, since both belong to the expository text-type, this would contradict what we have already said about the role of the pragmatic dimension in children's stories. In a news report, it may be reasonable to assume that the producer usually wants to relay information in a detached manner which does not necessarily aim at directing the reader towards adopting a certain stance. However, this is not always the case in CL.

2. Management at the text's micro-level.

a. CL texts may witness a shift in the presence of the subsidiary text-type when produced and/or translated into another language. Although the prominent text-type in the TL remains the narrative-descriptive, the narration may assume argumentative undertones at the text's micro-level. For example, in *The Princess and the Pea*, the original text reads as follows,

On his travels, the Prince met many clever and beautiful ladies, but he was never quite sure if they were real princesses. For a real princess is a very special person, and there are very few of them to be found.

Arabic text:

تجول الأمير في جميع بلدان العالم، مفتشاً عن زوجة تكون أميرة حقيقية.
تعرف الأمير إلى عدد من الأميرات، ولكنه لم يجد مطلبه في أية واحدة منهن. فهذه
كانت طويلة وتلك قصيرة، وهذه حزينة، وتلك كثيرة الضحك.

back translation:

The prince travelled all the world searching for a real princess. The prince met many princesses, but he did not find his wish in any of them. They were either too tall, too short, very sad or laughed too much.

The translator chooses to elaborate on the attributes of the princesses the prince met on his travels. This elaboration results in a loss or shift of meaning which can only be established when comparing between the two texts. In the English text, the prince does not find a "real" princess at the start of his search, while the Arabic text adds attributes which imply that the prince had met real princesses but did not like their attributes, physical or otherwise. In the process of translation, the original narrative text-type gains argumentative undertones with the addition of the attributes (points of view or opinion). This results in a change in meaning which does not conform with the original text.

b. Through the process of translation, the translator may need to manage a particular textual element as a form of domestication. For example, in the Ladybird series "Read it Yourself" (4-5 ½ years old), a form of domestication in the names of characters takes place:

English text:

This is Red Riding Hood.

She is at home playing with her toys.

Little Red Riding Hood.

Arabic text:

هذه هي رباب ذات الثوب الأحمر تلعب في البيت.

رباب في الغابة.

Back-translation:

This is Rabaab with the red dress playing in the house.

The story relies mainly on illustrations due to the young age of the audience addressed (see section 5.5.2.1). The simple structure of the story entails minimising the narrative-descriptive text-typal dimension to almost pure exposition which relies on the use of textual items such as demonstrative pronouns and short sentences. Events are reported and characters are portrayed using a minimum amount of adjectives and description.

Throughout the process of translation, a situation management at the text's micro-level takes place. The translator renders *Little Red Riding Hood* as "زباب" in the TT. This proper name is more likely to be understood by Arab children than the one used in the original text. This kind of modification indicates the translator's attempt to domesticate a particular textual element in order to present a story with which children, especially of young age, can identify.

A narrative-descriptive text-type can be realised through the use of certain textual and structural micro-signs. In most stories, three main structural micro-signs can be distinguished: a scene setter, aspects of the scene expounded in the narration and a conclusion/summation. The textual micro-signs used in the story depend mainly on the age group of the children addressed and the degree of interaction between text and illustrations.

In the following part of this section, an attempt will be made to analyse the narrative-descriptive text-type of two English stories and their translation into Arabic. The analysis will shed some light on a number of structural and linguistic strategies adopted by authors/translators in constructing their texts, especially in relation to the pragmatic and discursive dimension and the degree of management and monitoring involved within the text itself. It should, however, be mentioned that the analysis given below does not cover all the possibilities, because other stories may apply different textual or structural strategies.

Scene-setter

Lilly's grandmother told her a story.

Some aspects of the scene are expounded

1. 'Once upon a time, she said, 'the ocean was filled with whales. They were as big as the hills [until] 'Once or twice,' she whispered , 'once or twice I heard them sing.'
2. Lilly's uncle Frederick stomped into the room. 'You are nothing but a daft old fool!' he snapped. 'Whales were important for their meat, and for their bones, and for their blubber [until] 'People used to eat them and boil them for their oil!' grumbled Lilly's uncle Frederick. And he turned his back and stomped out to the garden.

3. Lilly dreamt about the Whales [until] In her dreams they leapt from the water and called her name Next morning Lilly went down to the ocean [until] Out of her pocket she took a yellow flower and dropped it in the water. 'This is for you,' she called into the air That night, Lilly awoke suddenly Lilly saw her yellow flower dancing on the spray [until] She stood up and turned for home.

Conclusion

Then from far, far away, on the breath of the wind she heard, 'Lilly! Lilly! The Whales were calling her name.

1. The use of a topic sentence which sets the scene for what follows: "Lilly's grandmother told her a story". This topic sentence, uttered by the narrator, gives brief information about the main characters of the story, namely, Lilly and her grandmother. This scene-setter stands alone and is not part of the following paragraphs. At this early stage of the narration, there is no involvement on the part of the narrator, thus, situation monitoring takes place.

2. Some aspects of the scene which are related directly to the development of the plot especially in relation to the macro-intention, i.e. protecting sea life, are explained in the story. Through the dialogue between the different characters, the producer reveals a great deal of information about their personalities, especially in relation to what they say about whales and how they respond to each other. As shown in the above table, three aspects of the scene can be signalled out.

In aspect (1) Lilly's grandmother starts telling her a story about singing whales. In this part of the text, the grandmother acts as a narrator. The producer, and even the narrator, reside outside the confines of the grandmother's story, thus, they are only monitoring what she says. However, through the grandmother's story, the producer reflects a positive attitude towards whales. This attitude is linguistically realised through the use of emotive and expressive language found in literary texts, or more so in poetic texts, of which the following are some examples.

- i. The repetition of the same thematic structure and the use of figurative language in: "They were as big as the hills. They were as peaceful as the moon. They were the most wondrous creatures you could ever imagine". This kind of descriptive poetic language usually aims at drawing the reader into what is being narrated.
- ii. The use of verb-phrases such as (said, whispered, smiled, sighed) to describe the manner through which the grandmother tells her story to Lilly. This kind of verb-phrase indicates how the grandmother interacts with her utterances. She is

emotionally involved in the story and her feelings are expressed, by the narrator, through the verb-phrases associated with her speech.

- iii. There is also an explicit element of personalisation in this part of the narration. This personalisation serves a particular micro-intention, namely, to make the grandmother's story more appealing and convincing to the child reader through emphasising the close relationship between Lilly and her grandmother. Lilly, the small girl, is drawn to the centre of the narration by being directly addressed in the story. To achieve that, the author employs various textual means or micro-signs which include the following.
 - a. The repetition of "Lilly's grandmother" whenever the latter speaks instead of just saying "the grandmother" or "she", for example.
 - b. The use of the personal pronoun "you" when addressing Lilly (They were the most wondrous creatures you could ever imagine).
 - c. The illustrations also play a significant role in relaying the element of personalisation in this part of the narration (this point will be discussed in section 5.5.4).

In aspect (2), the narrator is still monitoring the situation. Uncle Frederick rudely interrupts the grandmother's story to express his opinion on Whales. His attitude to whales is totally different from the grandmother's. This is linguistically realised in the language he uses.

- i. Uncle Frederick merely states facts in a straightforward manner that is far from being emotive or poetic (whales were important for their meat, and for their bones, and for their blubber).
- ii. The set of verb-phrases associated with his speech and behaviour differs from the ones associated with the grandmother's in aspect (1) of the story. He is described as somebody who "stomped into", "stomped out", "snapped" and "grumbled" throughout the narration.

- iii. Through the repetition of thematic structures, the contrast between the grandmother and uncle Frederick is also brought into focus. While the grandmother describes the whales saying “*People used to say they were magical,*” uncle Frederick interrupts her saying “*People used to eat them and boil them for oil*” (emphasis added). This could have been used by the producer to draw a clear-cut line between the imaginative and the practical, contrasts which prevail in stories aimed at young children.
- iv. Uncle Frederick uses strong language when talking to Lilly’s grandmother (a daft old fool, nonsense).
- v. Through the use of the reference “Lilly’s Uncle Frederick”, Lilly is still in the centre of the narration in this aspect.

In aspect (3), the narrator’s voice is more evident than it is in the first two aspects of the story. There is hardly any dialogue between the characters. Both monitoring and managing of situations take place at this stage of the narration. There is hybridisation in the text-type employed.

This part of the narration implicitly indicates where the producer’s sympathies lie in connection with protecting whales. Through the voice of the narrator, the producer makes an indirect description of the beauty of whales, but this is disguised in the narration as a rendering of Lilly’s own thoughts or dreams. It may be argued that when Lilly is watching the whales’ or dreaming about them, the narrator seems to be emotionally involved in the narration, giving the text argumentative undertones. The latter indicates that the producer is managing a situation at the text’s micro-level to reflect a specific micro-intention. This can be seen clearly in the following example where the poetic emotive language is reflected in the repetition of the marked theme “In her dreams” (occurs 3 times):

Lilly dreamt about whales.

In her dreams she saw them, as large as mountains and bluer than the sky. *In her dreams* she heard them singing, their voices like the wind. *In her dreams* they leapt from the water and called her name (emphasis added)

In contrast with this, when the narrator is only describing the development of events, the language used tends to be less poetic and emotive and more expository, thus, monitoring a situation takes place. For example,

Next morning Lilly went down to the ocean, she went where no one fished or swam or sailed their boats. She walked to the end of the old jetty, the water was empty and still. Out of her pocket she took a yellow flower and dropped it in the water. 'This is for you,' she called into the air.

3. A conclusion/summation: the story ends with the whales calling Lilly's name to thank her for giving them a yellow flower as a gift. With this end, the intention of the story, that is, to encourage children to love nature, is established.

When looking at the Arabic translation of this story, the same narrative-descriptive structure is kept in the TT. A shift or inconsistency in style occurs in rendering some of the textual elements in the TT (a further discussion of this point will be given in section 5.5.3.3). However, at this point of analysis, the following comments may apply to the text-type employed in the Arabic translation.

- i. As a result of using the conjunction “, ” (and), the scene-setter which stands on its own in the ST becomes part of the narration in the TT. This deviates slightly from the original emphasis placed on the topic sentence of the ST as a scene-setter for the whole story.

Arabic text:

حكّت جدّة ليلي قصّة لها وقالت "يحكى في سالف الزمان أن البحر كان مملوءاً بالحيّتان. وكانت ضخمة كالتلال. وهادئة كالقمر. وكانت أروع مخلوقات يمكن تخيلها."

Back-translation:

Lilly's grandmother told her a story *and* said "once upon a time, the sea was filled with whales. They were as huge as the hills and as peaceful as the moon. They were the most wondrous creatures that could be imagined

- ii. In aspect (1), the element of personalisation emphasised in the ST - a sign serving a micro-intention - is lost in the TT. The latter seems to be more objective than personal. Lilly is not directly addressed, and so is not explicitly brought into the text. She does not seem to be at the centre of the narration anymore and is less visible in the TT than she is in the ST. The translator does not seem to take into consideration the importance of personalisation as a micro-sign to which children as readers can be drawn when reading the story. Personalisation makes the story closer to the world of the child where the grandmother is usually associated with tenderness and love. The loss of personalisation is reflected in the translator's textual choices, of which the following are examples.
- a. The personal pronoun "you" in "you could ever imagine" is rendered into Arabic as "يمكن تخيلها" (that could be imagined). This distances Lilly from the grandmother's speech.
- b. The repetition of "Lilly's grandmother" (occurs 5 times in the ST) is replaced with different other textual choices in the TT; "جدّة ليلي" (Lilly's grandmother); "قالت لها" (the grandmother said); "ابتسمت الجدّة" (the grandmother smiled); "قالت الجدّة" (the grandmother said); "تابعت قولها" (she continued). All five choices could have been easily rendered as "جدّة ليلي" (Lilly's grandmother) in the TT.
- c. "Lilly's Uncle Frederick" (occurs 2 times in the ST) is translated once in the TT as "فريدريك عم ليلي". To render the personalisation associated with its use in the ST in a clearer manner in the TT, the translator could have opted for a slightly different

word order, namely, "عم ليللي فريديرك". This word order would focus on Lilly more and possibly bring her into the centre of narration.

- iii. In aspect (3), the emotive repetition of some parts of the ST is deleted in the TT. The language has become less poetic and the emphasis placed on some textual elements has been lost in the TT. The repetition of the marked theme "In her dreams", for example, which occurred three times in the ST has been diminished.

Arabic text:

أثناء نومها رأت ليللي الحيتان في حلمها. رأتها في منامها عظيمة كالجبال. كانت أكثر زرقة من السماء وسمعتها تغني أصواتها شبيهة بهدير الرياح ورأت تلك الحيتان ترقص في الماء، تخرج من الماء وتنادي ليللي باسمها.

Back-translation:

While she was sleeping, she saw the whales in her dreams. She saw them in her dreams as large as the mountains. They were bluer than the sky. She heard them singing, their voices like the wind. She saw these whales dancing in the water, coming out of the water and calling Lilly's name.

The emotive language used in this part of the ST stems from various reasons, one of which is the narrator's attempt to distinguish between reality and the world of dreams where everything is possible. In the Arabic text, the translator seems to apply to Lilly's dream the logic and realities of the real world which means the loss of the emotive purpose reflected in the use of parallelism in the ST. The idea of dreams and the emphasis placed on them is removed from the TT and the internal cadence is lost. The translation seems fractured when compared to the ST. Also, the clear management of situation established through the voice of the narrator in the ST has become more like a monitoring of situation. It is no longer different from the more expository language used for describing the rest of the events in this aspect.

Story 2: Will Goes to the Post Office (سعد يذهب إلى البريد)

Scene-setter (Frame 1)

Frame '1'

Illustration: Will's mum shows him a slip of registered mail left by the postman.

Text: Will is going to the post office to pick up a package. It is from Uncle Ben.

Aspects of the Scene (Frames 2-24)

Frame '2'

Illustration: Will leaves the building on his way to the post office. He sees Karen and Peter sitting on the doorstep. He shows them the slip of registered mail.

Text: Karen and Peter are sitting on the steps, playing ticktacktoe.

Frame '11'

Illustration: Karen, Peter and Will are inside the post office. The women working there is looking for Will's parcel among the rest of the mail boxes. Karen carries Peter so that he can see behind the counter. Will is standing on his toes looking behind the counter too.

Text: Perhaps it is so small it has gotten lost.

Frame '15'

Illustration: Will carries the big Box he got from Uncle Ben. Peter and Karen walk behind him with a smile on their faces. John, one of their friends, runs towards them.

Text: Here comes John. He wants to help, too.

Conclusion (Frame 25)

Frame '25'

Illustration: Peter, Karen, Will, John and Susan are all crammed into a closet. They have turned on the light of the globe (the gift Will received from Uncle Ben)

Text: We have to write to Uncle Ben and say thank you," says Mama.

In “pre-school stories” such as *Will Goes to the Post office*, a narrative-descriptive text-type is employed. The producer is merely monitoring a situation through the voice of the narrator. The latter acts as a commentator on the illustrations accompanying the story. He relays information about Will's experience of going to the post office. In each frame, the textual material and illustrations are interwoven together. There is a scene-setter (frame 1), aspects of the scene explained in the story (frame 2 - frame 24) and a conclusion (frame 25). The following comments relate to the text-type used in this story.

- i. The use of simple narrative sentences in each frame. Events and characters are described using a limited number of adjectives since most of the information is reflected in the visual dimension of the story.
- ii. The use of informal register such as contractions (it's, isn't, can't), onomatopoeia (Wow!) and spoken lexical items and structures (gotten, Mama, Is there nothing but paper, We have to write to Uncle Ben and say thank you).
- iii. The use of the deictic “here” in (Here comes John, And here is Susan). This deictic established the connection between the text and illustration.
- iv. Monitoring a situation in this story is sometimes expressed through the narrator's viewing things from the child's perspective (Will wondered which package is his, perhaps it has gotten lost).

The translation of this story into Arabic employs the same narrative-descriptive text-type. However, there are other distinctions between the ST and the TT, of which the following are examples.

- i. Despite the simplicity of this story, an Arab child is unlikely to be familiar with the modern standard Arabic used in the TT. Pre-school children in the Arab world are not aware of this form of language use. It could be argued, therefore, that an adult reading this story to the child may have to rely on the illustrations and explain the

textual material in colloquial Arabic to make the story more comprehensible to the child. So, most of the narrative techniques, especially the informal register, used in the ST are changed to conform with the literary style of standard Arabic.

- a. "Mama" is replaced with "أم سعد" (Sa'ad mother).
- b. "gotten" is translated as "أنه قد ضاع" (it has got lost).
- c. Onomatopoeia "Wow!" is replaced with an exclamation expression used only in written Arabic texts rather than spoken ones "أوه أوه أوه!" (Ooh!).
- d. Informal structures are replaced with written ones. "Is there nothing but paper" is translated as "ألا يوجد غير الورق في الطرد" (Is there anything else but paper in this package) and "We have to write to Uncle Ben and say thank you" is rendered as "علينا أن نكتب لخالك ناصر ونشكره" (We have to write to your uncle Naasir and thank him").

Mona Zurikat who translated these stories into Arabic wrote to the present author saying:

despite the simplicity of the Will stories, each book takes me at least three months to be translated into Arabic. In the Arab world we do not have the tradition of reading for the small ones before the school age. The child has no contact whatsoever with the classical language which he will be using when he starts school. The classical language becomes as a second foreign language for him/her. So any book which contains words he never heard before will be above his standard. Many books of *Dar Al-Muna* which are meant to be for the age of 4-5 years are used in Jordan for older children, sometimes 7-8 years.

- ii. As a form of domestication, there are two management situation at the micro-level of the TT:
 - a. word order: the translator opts for nominal sentences (subject-verb order) and not for verbal sentences usually used in written Arabic (verb-subject order). Since the former is more frequent than the latter in spoken Arabic, the translator may have

opted for it as a way of making the language used in the written text closer to the child's everyday speech. For example,

سامر و سمر يجلسان (Saamir and Samar are sitting)	instead of	يجلس سامر و سمر (Sitting are Saamir and Samar)
سعد يريهما (Sa'ad shows them)	instead of	يريهما سعد (Shows them Sa'ad)

- b. characters' names are replaced with Arabic names in the TT. For example, Will, Uncle Ben, Karen, Peter, John, Susan are replaced with "سعد، ناصر، سامر، سمر،". In addition to the fact that these names rhyme, an Arab child is more likely to be familiar with them than the Western names used in the ST.

5.5.3.3 Discourse

Discourse is the third macro-sign in the field of semiotics. As explained briefly in chapter 4, discourse is the linguistic realisation of a social occasion. It is the way of expressing notions in a certain manner within a certain context. This is because, a context is not governed by texts as linguistic entities, but by texts as part of particular cultural settings. A text consists of micro-signals that reflect its discorsal aspects and also correspond to the rest of the text's components, i.e. pragmatics, genre and text-type.

While the other two macro-signs of genre and text-type deal respectively with the format of the stories and the role of the producer (i.e. to manage or monitor a situation), discourse covers the various micro-elements of the text, starting with lexical items and semantic choices, grammatical and syntactic structures, order and choice of information and ending with the non-verbal dimension reflected in the

illustrations to accompany the text (the latter will be dealt with separately in section 5.5.4). In other words, all the textual and para-textual micro-signs put together constitute the discourse of any story. This results in different discourses such a didactic discourse, playground discourse or a discourse of power. Hatim & Mason (1990) explain that producers of texts are "bound to be involved in attitudinally determined expressions characteristic of these events." For example, in *Will Goes to the Post office*, the producer seems to distinguish between the child and adults' way of speaking. While Karen, one of Will's friends, uses "Wow!" to express her surprise, Will's mother uses "My goodness". The former is an expression of a child's discourse and the latter of an adult's.

Throughout the chapter - as a result of the inevitable overlap between the framework's categories - a reference was made to a number of structural, textual and para-textual micro-signs that make up a children's story.

In this section, the main concern will be with some of the discursal aspects of stories which may influence the naturalness of the translated text, the flow of the narration, and the degree of domestication or foreignisation involved in the process of translation. These issues usually stem from the texture of the story. Hatim & Mason defines texture as "that property which ensures that a text 'hangs together', both linguistically and conceptually" (1990:193). Baker (1992: 188) explains that

the translator need only be aware that there are different devices in different languages for creating 'texture' and that a text hangs together by virtue of semantic and structural relationships that hold between its elements.

A written/translated text is expected to be coherent and make sense in terms of ideas and concepts. It is also expected to be cohesive and display connectivity between its surface elements.

Coherence is a decisive factor in ensuring that children are able to understand the story. It depends on the overall presentation of the text. The smooth flow of the ideas throughout the plot, the chronological order of events and the lack of complicated events are very essential to any work of CL, especially when it is aimed at children of young age. Coherence also depends to some extent on cohesion. The latter encompasses issues such as connectors between sentences, the referential level of the text, and grammatical and syntactic consistency.

The following are some of the discursual aspects that directly or indirectly affect the coherence and cohesion of translated stories.

- **Lexical items**

The choice of lexical items in translation depends on various factors such as their role as micro-signs serving a specific micro-intention in the context of occurrence (e.g. “Scrooge” in *Christmas Carol*), their suitability to the age group of the children addressed (e.g. “عقيم” (infertile) in “هنيقه والمحتالان”) and the degree of domestication or foreignisation required to make them coherent for a host culture or to reflect a certain ideology in the TT (“Allah” and “Suq” in *Simpleton and the Tricksters*).

Translators are expected to try as much as possible to convey to the target audience the kind of discourse that would respond to their expectations and knowledge within a particular context. This may require adding, changing or explaining some of the lexical items used in the ST.

In some cases of translation, what may be referred to as “erroneous renderings” of some lexical items occurs. This usually results from the translator's choosing a word that conveys a meaning that is different from or does not agree with the one intended in the ST.

The following are examples taken from different stories to illustrate how translators sometimes deal with lexical items in the TT.

1. Going back to the example taken from *The Princess and the Pea* (in section 5.5.3.2), the translator opts for depicting “a real princess” through employing a series of attributes that describe physical features rather than moral ones as the original text seems to imply. It can be argued that this is a shift in discourse necessitated by the translator’s personal belief of what a “real princess” in that target culture stands for or represents. This shift is reflected in the use of certain lexical items wherein “real” is replaced with "طويلة، قصيرة، حزينة، كثيرة الضحك". In this case, the social and cultural aspects of a certain society seems to construct the translator’s ideology which, in turn, is reflected in the language use he adopts. By gaining additional meanings, what is implicit in the ST becomes explicit in the TT. So, it may be argued that the translator tried to domesticate the lexical item "real" by unpacking it to preserve the original meaning.
2. In “خالد وعائده” translated into English as *Khaled and Aida*, several ideological viewpoints and social conventions that belong to a particular time in history are reflected in the lexical items used. The setting of this story and its events and ideologies are rather foreign to a western reader, thus, some of discursive practices used in the ST may need explanation or modification in the TT. If rendered without any alteration, the discourse associated with some of these lexical items would not only remain foreign but also vague to the target reader.

Example 1

“نشبت عن الطوق” is a frozen metaphor. The word “نشبت” means to outgrow and “الطوق” is a kind of dress worn by new born babies. Thus, the metaphor means to grow up or reach the age of puberty. Two explanations can be suggested for the author’s use of

this metaphor in the Arabic ST. First, it may have been used to reflect life in Arabia from where this metaphor is derived, i.e. culture-specific discourse. Second, it may have been used to enrich the Arab child's lexicon, i.e. didactic discourse. This metaphor is rendered in the English text as "When Aida was older." This translation seems to convey the meaning intended in the ST successfully, yet, the cultural implication associated with the SL lexical items is lost in the TT or became neutralised.

Example 2

Arabic text:

وردت الزوجة: "اتركه يتيه بخواء حجه". فقرر الزوجين على أن صون الكرامة يقتضي هجر مضارب محارب والإلتحاق بقبيلة بني سعد المجاورة.

Back-translation:

The wife answered, "leave him with the emptiness of his argument". They then decided that one's pride obliges them to leave and join the neighboring tribe of Banii Sa'ad.

English text:

'leave him with the emptiness of his argument,' said his wife.
'Honour offers no other way'

Rendering "الكرامة" (one's pride) as "honour" (شرف) in the English text is an example of a culture-bound discourse. The use of the word "honour" in the English text does not reflect the meaning implied in the original text. The concept of honour in Arabic has different and wider implications than its English counterpart. In Arabic, "الكرامة" or pride is a personal issue whereas honour belongs to the whole tribe. When one is offended it is a personal matter that does not extend beyond the person himself, but when the whole tribe faces effrontery in issues related to reputation of its women, property or power, the responsibility of defending its honour falls upon every single member of the tribe. Tribes in olden times were not in the habit of supporting a person who was personally offended to avoid being dragged into futile confrontations

because of trivial matters, yet they used to adopt one stand when the matter was related to the honour of the tribe as a whole. Loyalty to the tribe is more important than personal issues. Hence, for an English reader, the word honour in this context may seem rather vague. It does not serve the intended meaning and is likely to be misunderstood by native speakers. This may be taken to imply that the use of “one’s pride” in the TT instead of “honour” may be more appropriate.

Example 3

Arabic text:

"إن طفلنا القادم - ذكرا كان أم أنثى - هو نعمة من الله. لكن إن كان أنثى فلن ندع محاربا يتشفى بنا، وسنحرمه تلك اللذة فندعي أنا رزقنا مولودا ذكرا!"

Back-translation:

"The baby to be born, whether a boy or a girl, is a blessing from Allah. But if a baby girl is born, we will not let Moharib gloat shamelessly We will deprive him of such pleasure by claiming that we had a boy."

English text:

When Zahir told this news to his wife he said, "Our child is a blessing from Allah, whether it is a girl or a boy. But if it is a girl, let us pretend to everyone that it is a boy, for otherwise Moharib will gloat shamelessly in the knowledge that he has a son and heir while we still await one. I would not like to give him that pleasure."

This example illustrates that, in olden times, Arab tribes used to favour boys over girls. Against this backdrop, it may be understandable for Aida’s father to want to announce to the world that his new born baby is a boy, not a girl to avoid being made fun of by his cousin (Khaled’s father). To enable a Western reader to understand this attitude towards girls, the translator resorts to expansion “he has a son and heir” as an explanation for favouring boys over girls. However, this expansion may not be sufficient to reflect the cultural attitude to boys, in which case further expansion would be required such as “he has the more precious gift of the son and heir.” This sort of expansion is intended to domesticate an ideology which is likely to be foreign for the target reader.

Example 4

Arabic text:

عادت عايدة إلى خبائها وقد أربكها هذا الشعور المفاجيء بالفرح.

English text:

So Aida returned to her tent, bemused by this sudden heady feeling of joy.

The lexical item “خبائها” is women’s quarters in Arab tents where men are not allowed to enter. It is a cultural-specific lexical item that seems to lack an equivalence in English. So, the translator opts for a superordinate (tent) to render the meaning of this lexical item in the TT.

3. In *The Whales’ Song* translated into Arabic as “أغنية الحيتان”, some of the lexical items are rendered in a rather inaccurate manner in the TT.

Example 1

In “Lilly climbed on her grandmother’s lap,” the lexical item “climbed” is rendered in Arabic as “طلعت” (to leave). “طلعت” is usually used in some Arabic dialects to mean “climb the stairs or climb on someone’s lap,” however, using it in a written text to reflect the same meaning is not very accurate.

Example 2

In “And if they liked you the whales would take your gift and give you something in return,” the lexical item “liked” is rendered in Arabic as “أعجبت” (admired you). “أعجبت” carries meanings which are not implied in the SL word, thus, a more appropriate translation would be “أحببتك” (liked you).

Example 3

In “If you have to tell Lilly something, then tell her something useful,” the lexical item “useful” is rendered in Arabic as “مهم” (important). This translation is not very accurate, however, it does not affect the overall meaning of the sentence.

Example 4

The lexical item “ocean” is used several times in the ST. In the TT, the translator uses both “بحر” (sea) and “محيط” (ocean) to refer to the ocean. This results in some sort of inconsistency in the choice of lexical items in the TT. This can be avoided by using the lexical item “محيط” which is the equivalent of “ocean” in English.

Example 5

English text:

I used to sit at the end of the jetty and listen for whales"

Arabic text:

كنت أعتاد الجلوس على رأس حاجز الماء واستمع إلى صوت الحيتان

Translating “listen for whales” as “استمع إلى صوت الحيتان” (listen to the voice of whales) in the TT seems to imply that the grandmother can see the whales and hear their voices, whereas the ST actually means that the grandmother used to wait at the end of the jetty hoping to see and hear the whales *sing*. The translator may have been unaware of the meaning of “listen for” intended in the ST. A more appropriate translation could probably be achieved by adding, for example, “متأمل” or “متمنية” (hoping or wishing to) to the TT.

- **Consistency of style**

The cohesion of any story and, consequently, its coherence is influenced by the consistency of style adopted by producers/translators. Unmotivated shifts in style can sometimes disrupt the flow of the narration and results in a text that seems disjointed or lacks orientation. A large number of translated stories into Arabic seems to suffer from stylistic problems.

In the Arabic translation of *Cinderella*, the shift in style results from giving two translations in the TT for some of the lexical items used in the ST. The translator uses both classical Arabic and modern standard Arabic at the same time (the latter is given between brackets). This breaks the flow of the narration and does not aid the child towards a better understanding of the story. Most of the lexical items taken from classical Arabic are very complex and rarely used, thus, the child will encounter difficulty in reading the text:

English text:

In a trice, Cinderella was wearing a lovely white ballgown trimmed with blue silk ribbons. There were jewels in her hair, and on her feet dainty glass dancing slippers.

Arabic text:

وجدت سندريلا نفسها لابساً ثوباً جميلاً للرقص، مصنوعاً من الحرير القرنفلي الشاحب، قد انفرجت نقبته (تتورته) انفراجاً كبيراً، وحول زيقه (قبتة)، ومقدمة صدره زخرفات (كشكش) دقيقة، ووضعت في ضفيرتها الشقراوين أزرار من الورد الأحمر، وألبست قدماها حريراً أحمر أنيقاً

In the Arabic translation of *The Whales' Song*, the shift in style takes many textual forms. This shift results in the translator not fully rendering some of the discourses characterising the ST in the TT (poetic and personal discourses). It also results in some places in disrupting the flow of the narrative text.

Some parts of the TT display more than one kind of textual shift in style, thus, to avoid repeating the same examples, a number of these shifts will be indicated first and then examples taken from different parts of the story will be given afterwards.

The following micro-signs were rendered inconsistently in the TT:

1. the fronting of themes, especially of adverbials of place and time, is quite common in narrative texts and is sometimes used as a cohesive device to serve particular intentions. In *The Whales' Song*, the fronting of themes in some parts of the ST is motivated by the poetic nature of this narrative text and its internal cadence. In the TT, the translator shifts the position of some of these fronted themes throughout the narration. The translator is probably unaware of the role played by these themes as micro-signs serving a specific intention at the text's micro-level. This fractures the poetic discourse of the TT when compared to the ST. It also results in failing to render some of the textual features characterising the narrative-descriptive text-type of the ST in the TT. This is especially the case in the example mentioned earlier concerning the repetition of "In her dreams" to distinguish between monitoring and managing a situation (see section 5.5.3.2);
2. one of the ways adopted by the producer in creating a poetic discourse is to repeat some of the lexical items which occurs in a short string of narrative. This repetition creates a rhythm, especially when the story is read aloud to the child. In the TT, the translator does not seem to take this micro-sign into consideration, thus, instead of repeating the same lexical item in the Arabic text, the translator opts for using different words;
3. the use of conjunction as a cohesive device can influence the flow of the narration to a great extent. In the ST, the short sentences are mainly connected through the use of punctuation. Conjunctions such as "and/or" are also used, albeit on a limited

scale. In the TT, the translator uses both punctuation and conjunction. However, in some places, the abundant use of conjunctions in a short string of narrative in the TT creates a narration that does not always flow as smoothly as the ST;

4. the use of verb-phrases in wrong slots of the sentence and/or the use of too many verbs create some sort of inconsistency in the TT. In other words, word order may sometimes break the flow of the narration, thus, slightly affecting its coherence at the text's micro-level;
5. the incorrect use of prepositions in the TT can make the text sound awkward when read out aloud to the child and also disrupts the flow of the narration;

To indicate some of these shifts the following examples are given.

Example 1

English text:

Next morning Lilly went to the ocean. She went where no one fished or swam or sailed their boats. She walked to the end of the old jetty, the water was empty and still. Out of her pocket she took a yellow flower and dropped it in the water.

'This is for you,' she called into the air.

Arabic text:

في الصباح التالي ذهبت ليللي إلى المحيط وقصدت مكانا لا يوجد فيه صيادون
ولاسفن صيد.
ثم سارت إلى آخر طرف الحاجز الماء. كانت المياه راكدة وهادئة تماما.
واخرجت من جيبها وردة صفراء ثم ألقتها في المياه بعدها نادى نحو الفضاء
وقالت: "هذه لك يا حيتان".

Back-translation:

The next morning Lilly went to the ocean and walked to a place where there were no fishermen and no fishing boats. Then she walked to the end of the jetty. The water was completely still and stagnant. She took out of her pocket a yellow flower and then she dropped it in the water afterwards she called into the air and said "This is for you whales."

The shift in style in this example may be related to the following reasons:

- a. in the ST, the producer repeats the verb "went" twice in the first two sentences. This creates a rhythm that is not conveyed in the TT where the translator uses two different verbs to translate "went" (ذهبت، قصدت);
- b. the translator uses too many conjunctions in the Arabic text such as "و" (and), "ثم،" (then) and "بعدها" (afterwards). These conjunctions could have been rendered using the particle "و" (and) in the TT. The latter makes the text flow more smoothly when read aloud and also creates a less complex connection between sentences;
- c. in the sentence "no one fished *or* swam *or* sailed their boats" (emphasis added), the producer opts for repeating the connector "or" instead of using commas. The occurrence of cohesive devices such as "and/or" is quite common in some stories aimed at young children, and, in fact, creates a text that is closer to the child's way of speaking. The role of "or" as a micro-sign intended to create a specific discourse is lost in the TT, i.e. a child's discourse. The translator deletes the lexical item "swam" and opts for a more complex structure in rendering "or": "لا يوجد فيه" (there was no) and "ولا" (and no);
- d. in the ST, the producer uses two fronted themes in the above excerpt (Next morning, Out of her pocket). In the TT, there is inconsistency in the occurrence of these themes. The translator renders the first theme "في الصباح التالي" (The next morning) and shifts the position of the second theme "من جيبها" (out of her pocket). The adverbial "من جيبها" is placed in the unmarked position in the middle of the sentence in the TT, thus, the emphasis placed on it in the ST is deleted from the TT. The producer may have placed this theme in the fronted position to create a dramatic and poetic discourse.

Example 2

English text:

That night, Lilly awoke suddenly. The room was bright with moonlight. She sat up and listened. The house was quiet. Lilly climbed out of bed and went to the window. She could hear something in the distance, on the far side of the hill.

Arabic text:

استيقظت ليللي فجأة في تلك الليلة فوجدت الغرفة مملوءة بضوء القمر. نهضت من مرقدها وقعدت ثم خرجت من فراشها متجهة نحو النافذة واستطاعت أن تسمع شيئاً من مسافة بعيدة في الطرف الأقصى من التل.

Back-translation:

Lilly awoke suddenly on that night (substantiation) found her room filled with moonlight. She got up and sat and then got out of her bed towards the window and managed to hear something from a long distance on the far side of the hill.

The shift in style in this example may be related to the following reasons:

- a. the translator shifts the position of the fronted theme “في تلك الليلة” (That night). The adverbial of time is placed in the unmarked position at the end of the sentence in the TT. The occurrence of this adverbial in the thematic position in the ST places the events in a particular point in time and aids the reader towards an understanding of how the narration develops;
- b. abundant use of conjunctions: many conjunctions are used in the TT such as the substantiation “ف” (and) and “ثم” (then). Some of these conjunctions are rather redundant and create a long sentence which fractures the flow of the narration. These conjunctions could have been rendered using the particle “و” (and);
- c. the use of complex lexical items such as “نهضت من مرقدها” in translating “She sat up.” This usage reflects a shift in the degree of formality employed in the TT when compared to the ST;
- d. the translator also deletes some of the information given in the ST for no specific reason. “The house was quiet” is deleted from the TT. This piece of information

may have been used by the producer to enable the child to imagine or create a feel for the context and setting of the events at that particular point in the story.

Example 3

English text:

Lilly climbed on to her grandmother's lap.

'I used to sit at the end of the jetty and listen for whales,' said Lilly's grandmother. 'Sometimes I'd sit there all day and all night. Then all of a sudden I'd see them coming from miles away. They moved through the water as if they were dancing.'

Arabic text:

طلعت ليللي إلى حجر جدتها. وقالت لها الجدة "كنت أعتاد الجلوس على رأس حاجز الماء واستمع إلى صوت الحيتان". وتابعت قولها: "أحيانا أبقى هناك طوال النهار، والليل كذلك، وفجأة أرى الحيتان أتية من مسافات بعيدة تتحرك في المياه وكأنها ترقص".

Back-translation:

Lilly climbed to her grandmother's lap.

The grandmother said to her "I used to sit at the end of the Jetty and listen to the voice of whales." And she continued "sometimes I stay there all day and also the night. Suddenly, I see the whales coming from a distance moving in the water as if they were dancing."

The shift in style in this example may be related to the following reasons:

1. in the TT, the translator uses too many verb-phrases which disrupts the flow of the narration. "وقالت لها الجدة" (The grandmother said to her) and "وتابعت قولها" (And she continued) are used very close to each other in the Arabic text;
2. "All day and all night" could have been rendered in the TT as (طوال النهار وطوال الليل) instead of "طوال النهار، والليل كذلك" (all day and also the night). The repetition of "طوال" (all) creates a rhythm and can make the child feel that the story told to him is closer to the spoken mode than it is to the written.

Example 4

English text:

Lilly's grandmother sighed.

'Once or twice,' she whispered, 'once or twice I heard them sing.'

Arabic text:

فَقَالَتِ الْجَدَّةُ: "فِي مَرَّةٍ أَوْ مَرَّتَيْنِ" قَالَتْهَا بِهَمْسٍ ثُمَّ أَضَافَتْ: "فِي مَرَّةٍ أَوْ مَرَّتَيْنِ سَمِعْتُهَا تَغْنِي".

Back-translation:

(the grandmother said: 'once or twice' she whispered it and added 'once or twice I heard them sing')

The shift in style in this example results mainly from using too many verb-phrases in a short narrative string. The translator uses three verb phrases "فَقَالَتِ الْجَدَّةُ" (the grandmother said) and "قَالَتْهَا بِهَمْسٍ ثُمَّ أَضَافَتْ" (she whispered it and added).

Example 5

English text:

There were whales here millions of years before there were ships, or cities, or even cavemen,' continued Lilly's grandmother.

'People used to say they were magical.'

'People used to eat them and boil them down for oil! grumbled Lilly' Uncle Frederick

Arabic text:

لَقَدْ وَجَدْتُ الْحَيْتَانَ بِمِلْيَافِي السَّنِينَ قَبْلَ مَجِيءِ السَّفِينِ
ثُمَّ تَابَعَ قَوْلَهُ:

"كَانَ النَّاسُ يَقُولُونَ أَنَّ الْحَيْتَانَ مَخْلُوقَاتٌ فَاتَّةٌ"
ثُمَّ أَضَافَ قَوْلَهُ بِتَذْمُرٍ:

"كَانَ النَّاسُ يَأْكُلُونَ لَحْمَ الْحَيْتَانَ وَيَغْلُونَهَا لِاسْتِخْرَاجِ الزَّيْتِ مِنْهَا"

Back-translation:

There were whales millions of years before there were ships or cities or even caravans. And then he continued saying:

"People used to say that the whales were magical."

And then he added with grumble:

"People used to eat their meat and boil them for oil."

The shift in style in this example may be related to the following reasons:

- a. the prepositional phrase “بملايين السنين قبل” could have been rendered more appropriately as “قبل ملايين السنين من مجئ”;
- b. the translator mixes between the grandmother's speech and Uncle Frederick's. The first verb-phrase used in the TT refers to Uncle Frederick instead of Lilly's grandmother: “تابع قوله” (he continued saying) instead of “تابعت جدة ليللي قولها” (Lilly's grandmother continued saying);
- c. the use of the verb-phrase “ثم أضاف قوله بتذمر” (then he added grumbling) in the middle of the grandmother's and Uncle Frederick's speech breaks the focus intended by the producer to emphasise the two different attitudes held by these two characters. In the ST, the verb-phrase “grumbled Lilly's Uncle Frederick” comes at the end of the sentence, thus, allowing the reader to notice closely the repetition of the thematic structure “People used” at the beginning of the grandmother and Uncle Frederick's speech.

Example 6

English text:

She raced outside and down to the shore.
Her heart was pounding as she reached the ocean.
There, enormous in the ocean, were the whales.

Arabic text:

هبت مسرعة خارج البيت متجهة نحو الشاطئ.
كان قلبها يدق بسرعة دقائق مرتفعة عندما وصلت إلى البحر!
كم هي ضخمة تلك الحيتان في عرض البحر.

Back-translation:

She raced outside the house towards the shore.
Her heart was beating very fast, loudly, when she reached the sea.
How enormous were these whales in the middle of the sea.

The shift in style in this example may be related to the following reasons:

1. the translator renders "pounding" as "يدق بسرعة دقات مرتفعة". The use of "دقات مرتفعة" (beat loudly) in Arabic is not very idiomatic. A more appropriate translation could be "كان قلبها يخفق بسرعة";
2. "There, enormous in the ocean, were the whales" is rendered in Arabic as "كم هي ضخمة تلك الحيتان في عرض البحر" (How enormous were these whales in the middle of the sea). By using an exclamation in the TT, the translator breaks the flow of the narration. The connection between the previous sentences and this one is lost in the TT, thus, the narrative is not as poetic as the ST.

Example 7

English text:

If you have to tell Lilly something, then tell her something useful

Arabic text:

إذا اردت أن تقولني شيئاً إلى ليللي فقولني لها شيئاً مهماً.

Back-translation:

If you have to tell to Lilly something, then tell her something important

The shift in style results from the use of the prepositional phrase "إلى ليللي" (to Lilly) in the TT. This prepositional phrase could have been rendered more appropriately as "ليللي".

5.5.4 Illustrations

Illustrations, as part of the micro-signs constituting a story's discourse, play an integral role in the production/translation of CL to such an extent they can sometimes be considered as important as the text itself. Illustrations assist the child reader in relating to the characters and events through the visual mode which acts as a reflection of the cultural and pragmatic environment of the verbal text. Illustrations capture what the author is talking about. They create a setting for the story. They also attract children to books. Colourful images, vivacious characters and attractive settings sometimes appeal to the child more than the text itself. It is essential, therefore, to consider the pictorial level of stories as the fourth main category in the text-linguistic framework of analysis proposed in this study.

It should, however, be pointed out that despite the fact that Nord (1991) and Hatim & Mason (1997) argue for the applicability of their text-linguistic models – on which my framework is based – to all kinds of translated and interpreted texts, they have neglected the importance of the visual dimension as an essential factor in construing the meaning of some texts. For more emphasis is generally placed on the written word as opposed to the accompanying pictures or illustrations. In addition to that, CL as a literary field of special characteristics is not even referred to in these models.

There is a shift in the illustrations of stories which address any respective age group. In CL books that address a very young age, an illustration sometimes occupies a whole page accompanied by a word or a very short text. As children grow older, illustrations are minimised to allow for more text space until early adulthood when illustrations almost disappear.

There is a strong relationship between a text and its accompanying illustrations. The latter flow with the text. Illustrations reveal the way the author imagines what his

characters look like, their ideology, their varied mode of dress across cultures, their place of habitat, again deriving from the culture itself and their actions according to the plot and the pragmatic dimension of the story. The illustrator emphasises certain scenes and certain characteristics of the persons and events described by the author. Illustrations also indirectly reveal what Hollindale (1988) terms as the unconscious or passive ideology which producers of texts, whether authors or illustrators, sometimes tend to take for granted. In “قبعة رشا” (Rasha’s Hat), for example, the mother is portrayed in the illustrations as wearing an apron (Fig. 5.1). This may have been done unconsciously by the illustrator since he/she has certain ideologies reflected in the way he/she draws the pictures. Most women in the Arab world stay at home and do the house-work. The apron in the present case is the micro-sign that implicitly conveys this ideology.



Fig. 5.1 Rasha’s mother

In “الدرس” (The Lesson), the emphasis on body language in the illustrations seems to convey a number of implicit ideologies such as the authority exerted by adults over children in the Arab world and the didactic nature of CL (Fig. 5.2). The doctor is depicted as pointing his finger at Taariq warning him of the consequences of not washing his hands before eating. Taariq’s facial expressions and the way he clasps his hands behind his back show fear and embarrassment for being scolded by the doctor.



Fig. 5.2 Taariq and the doctor

In this connection we may refer to what Stephens (1992) says about the role of pictures in CL

Learning how to read a picture book is itself a socializing process heavily imbued with ideological assumptions about the nature of existence and reality. The pervasive concern with self-other interactions in picture books has considerable implications of the construction of subjectivity, but operates in contexts which tend to encourage the internalization of ideologies which are commonly a reflection of dominant social practices. The representation of power relationships in conversational exchanges often figures prominently and promotes the socialization of children into conventional roles.

Throughout the process of translation a new relationship develops between the text and its accompanying illustrations in the TL. This relationship may be different from the one in the ST. So, in CL, the translator not only translates texts but also illustrations. In some cases, translating illustrated books may pose a problem in the target culture, especially when these books reflect the setting of a certain source culture. A story sometimes loses some of its force because the illustrations may not mean the same to a child from the TT culture. In other cases, illustrations may posses

non-cultural specific qualities which can make a story accessible to children from various cultures.

When translating illustrated books, the translator either uses the original illustrations or supplies new ones in the TT. In the majority of cases, the former is opted for. Each of these two choices can influence the translated text in a number of ways. Supplying new illustrations may sometimes result in the illustrator taking the story in directions different from the ones emphasised in the original ST. The illustrator may omit or add certain illustrations to highlight a particular issue or make the TT reader pay special attention to certain parts of the story. The use of new illustrations may, therefore, shift the discourse of the ST in the TT culture. The illustrations of *The Princess and the Pea* (Fig.5.22, Fig. 5.23, Fig. 5.24, Fig. 5.25), discussed in the following part of this section, indicate a shift in discourse in the TT when compared to the ST.

Using the original illustrations in the TT depends on various factors such as the role played by these illustrations in the ST, especially in relation to the overall meaning of the story and how a reader from the target culture would react to them. In some cases, keeping the original illustrations in the TT may result in a clear separation between text and illustrations. This is especially the case if the text has undergone domestication to fit into the TL culture whereas the illustrations remained foreign.

To highlight some of the above-mentioned issue and explain the role of illustrations in producing/translating CL, a number of examples taken from different stories will be given in the following part of this section.

Example 1

In *Will Goes to the Post Office*, translated into Arabic as “ سعد يذهب إلى البريد ”, and *Will Gets a Haircut*, translated into Arabic as “ سعد يقص شعره ”, the illustrations are as important as the verbal text itself. As suggested earlier, these stories are made of

frames and not just texts. The text and illustrations make each other whole. So much information and so many small details are given in the illustrations. Most of this information and details seem to reflect how children usually behave and view things in real life. A child's point of view is emphasised in the illustrations. The following frame (Fig. 5.3), for example, explains how children reacted to Will's new haircut:

Illustration: his classmates surround him after the school party. They listen with great interest to Will as he tells them about his hair cut which looks like a swirly, soft-ice-cream topknot. One of his classmates is portrayed as trying to comb his hair up so that he can have a similar hairstyle. Another classmate puts his graduation certificate on top of his head as he listens to Will's story.

Text: Afterwards Will has to explain how the barber did it.

Will Gets a Haircut



Fig. 5.3 Will surrounded by his classmates

Through the illustrations of these two stories, the author/illustrator tries to reflect the same setting but with a different story-line in each case. This may have been intended by the producers to create a make believe world which most children as readers can identify, i.e. the world of Will, the small boy. In *Will Goes to the Post office*, there is Will's mother, his neighbourhood friends (Karen, Peter, John and Susan), the barber, the post office and there is also an old lady crossing the street and, later, holding the post office door for Will as he carries the package he got from his uncle. In *Will Gets*

a *Haircut*, there is again Will's mother and his neighbourhood friends who are portrayed in this story as his classmates, except for Peter who is still too young to attend school. Peter is portrayed as standing next to his mother and clutching her dress at the end-of-the-year school party whereas the other children are standing next to Will. The children at school are the same ones who go with him to collect the package from the post office in the other story. The illustrations also show the same barber, post office and the old lady as those in *Will Goes to the Post Office*. All the characters are depicted as wearing the same clothes in both stories.

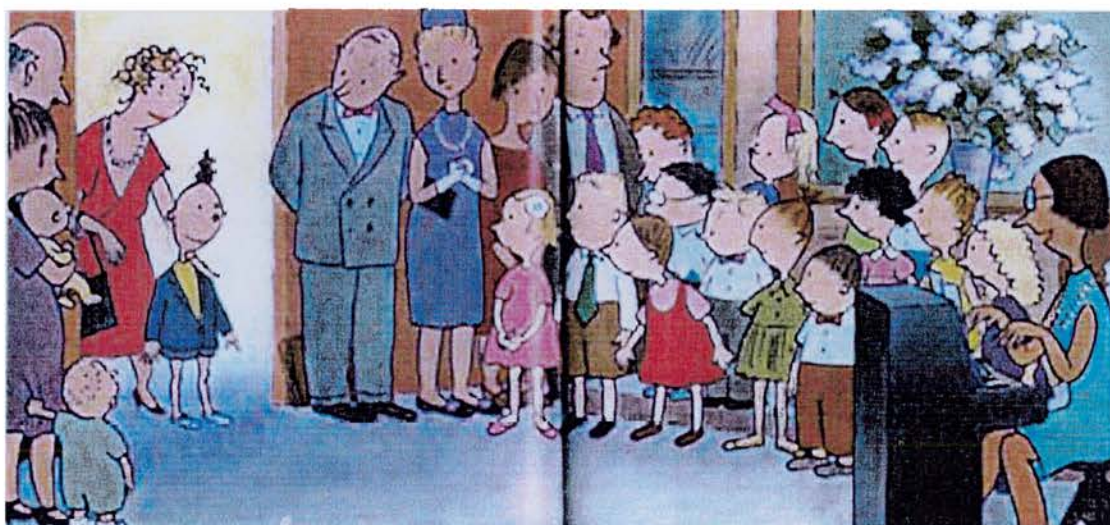


Fig. 5.4 Will, Karen, John, Susan and Peter at the end-of-the-year school party in *Will Gets a Haircut*



Fig. 5.5 Will, Karen, Susan and Peter in *Will Goes to the Post Office*



Fig. 5.6 The old lady in *Will Goes to the Post Office*



Fig. 5.7 The old lady in *Will Gets a Haircut*.

In the Arabic translation of these stories, the original illustrations are kept in the TT. The names of the characters, which have been domesticated in the TT, are also the same in both stories (سامر، سعد، عامر، سحر، سمر). This creates the consistency needed for establishing the connection between the two stories.

The illustrations may be considered foreign for some of the TL readers. This mainly stems from the fact that most women in the story are dressed in western clothes (short and sleeveless dresses, pearl necklaces, gloves and hats). For children living in some Arab cities, this may to some extent be common - although wearing gloves and hats, in particular, for graduation is very much part of Western cultures. For most children living in small towns, villages or some areas of Arab cities, this way of dressing is totally alien to their own experience. Most women in those areas would wear long dresses and cover their heads. In some parts of the Arab world, this kind of story may not even be allowed in the country since most women are expected to wear an Islamic dress. It may be reasonable to argue that such stories are aimed at children of a high level of income and of special social background in the Arab world, particularly in Jordan where these stories are quite popular in some parts of Amman.

Another reason which may make the illustrations slightly foreign for the target audience is that most of the people are depicted as being fair-skinned with blonde hair. This physical type, although found in the Arab world, is not very common. The majority of people tend to have darker hair and skin colour.

Dealing with text and illustration throughout the process of translation should go hand in hand. Since the translator has domesticated the text by using Arabic proper names and nominal sentences, modifying the illustrations slightly is also possible. A modification may even succeed in creating a larger audience for this story and in bridging the gap which still exists between the text and illustrations. This can be done by changing the hair colour of some of the characters or the way some of the mothers are dressed.

Example 2

One of the main characteristics of *The Whales' Song*, translated into Arabic as “أغنية الحيتان” is its illustrations. The tints and colours of the illustrations are so life-like and play a significant role in reflecting the setting and the macro-intention of the story. This is especially in regard to the characters' attitudes towards whales and each other. The illustrations indicate that the events take place in a cottage overlooking the ocean. Lilly is painted as having tousled curls and big expressive eyes. Lilly's grandmother is portrayed as an old woman with kind features and a lined face. Lilly is sitting on her grandmother's lap while the latter's arm is around her granddaughter, holding her on her lap. Lilly is listening intently to her grandmother's story and there is warmth and gentleness in the grandmother's face. This close relationship - depicted in four illustrations out of twelve - is one that would be familiar to many children and would probably make the grandmother's story about whales more convincing and appealing to the child. It also serves in establishing the discourse of personalisation emphasised throughout the story. Uncle Frederick, on the other hand, is portrayed as

the other hand, is portrayed as an eccentric with hair untidy and long nose, standing with his head bent down over Lilly and her grandmother and his hands clasped behind his back. For children looking at the illustrations, Uncle Frederick may seem rather odd. The illustrations also emphasise the size of whales, as a child would imagine them to be.



Fig 5.8 Lilly sits on her grandmother's lap

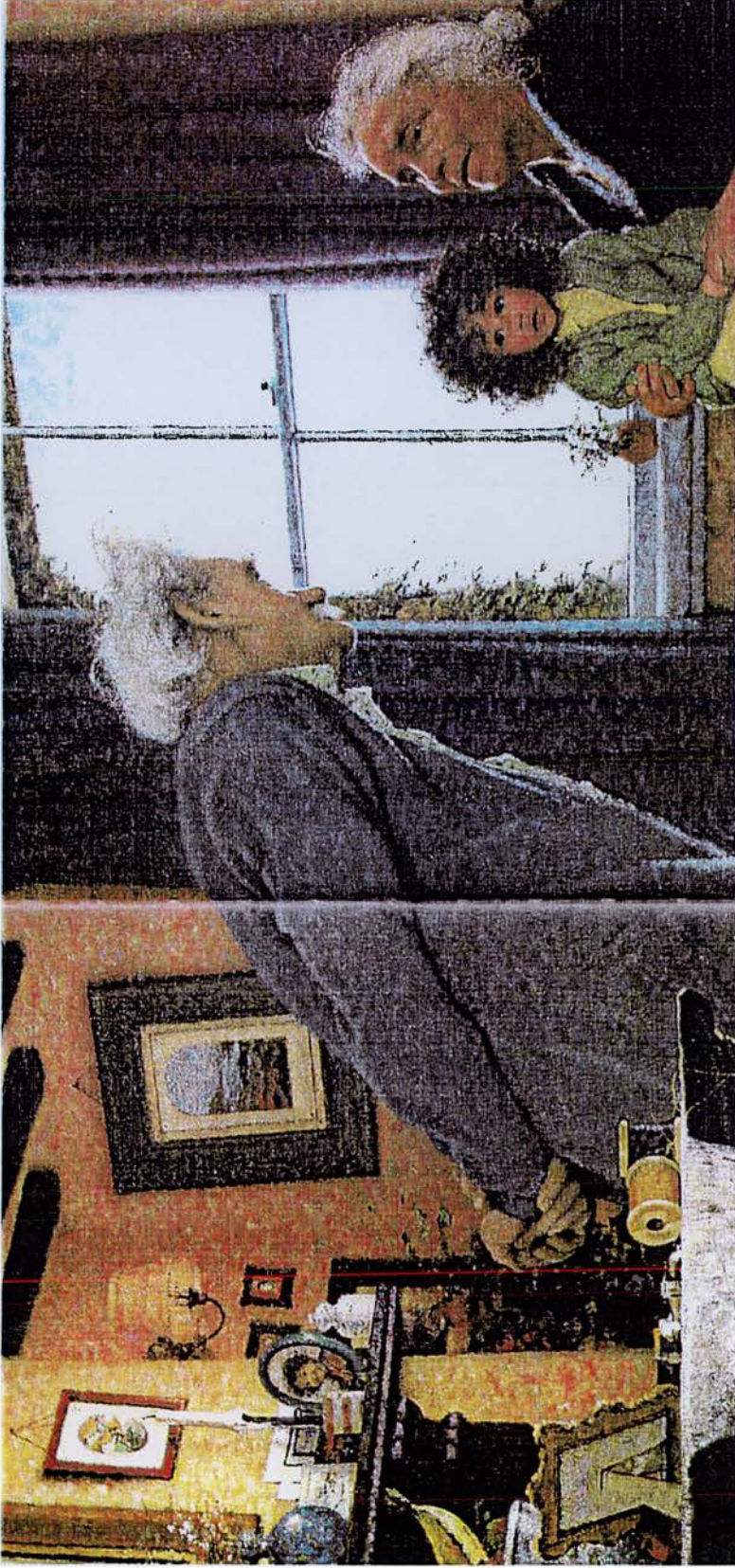


Fig. 5.9 Lilly, her grandmother and Uncle Frederick

The illustrations portray a homely environment with even the small details captured by the illustrator like Lilly's crayons and colouring book lying on the floor, her teddy bear, a pair of shoes, a cup of tea left on top of a newspaper on the table, a cat, some plants, the grandmother's knitting.



Fig. 5.10 Lilly's home environment

Since *The Whales' Song* is a bilingual story, the illustrations are the same for both the ST and TT. However, the close relationship between Lilly and her grandmother, which may be more significant for an Arab child than saving the whales, is clearly portrayed in the illustrations. Even Lilly's facial features seem to be more Eastern than Western. She has dark eyes and hair. Thus, from an Arab child point of view, there does not seem to be any gap between the text and illustrations either in themes or in the characteristics of the persons and events described by the author. Both text and illustrations seem to complement each other in the target culture.

Example 3

In *The Elves and the Shoemaker*, translated into Arabic as “الحذاء والجنیان,” the illustrations differ between the ST and the TT. This fairy-tale is about a pair of elves

who bring prosperity to a kindly old shoemaker and his wife by finishing his shoes during the night.

In the first part of the ST, when the shoemaker and his wife are still poor, they are depicted in the illustrations as wearing black and white clothes. In one of the illustrations the contrast between their dress and a rich woman's dress is also brought into focus. As opposed to the shoemaker and his wife, the rich woman who comes into the shop to buy some shoes wears bright colours (a yellow dress with a red shawl, red nail polish and a colourful funny hat with fruits on top of it and a long white feather). The illustration captures the difference between her and the shoemaker and his wife.



Fig. 5.11 The contrast between the rich woman and the shoemaker and his wife

In the second part of the ST, when the shoemaker and his wife become rich and successful they are portrayed as wearing bright colours. The shoemaker wears a proper English man's suit and has a monocle. Their world is bright and cheerful. The house is no longer dull. It has good lighting and better furniture. Plates and crocks on the mantle piece are replaced with ornaments. Coal burns brightly in the grate. The

wife is even portrayed as wearing the same shawl and hat as those worn by the rich women in the first part of the story. She also wears funny yellow earrings that look like a pair of shoes.



Fig. 5.12 The hat of the shoemaker's wife



Fig. 5.13 The shawl of the shoemaker's wife



Fig. 5.14 The mantle piece in the first part of the story



Fig. 5.15 The mantle piece in the second part of the story

In the TT which uses different illustrations from the ones in the ST, the move from rags to riches is not so obvious as it is in the ST. Most of the illustrations are drawn using rather dark dull colours. There is hardly any furniture in the house throughout the whole story. There is also little change in the appearance of the shoemaker's wife. The difference in the way of dressing remains between the shoemaker and other rich women in society. The illustrations of the Arabic text are more "serious". The discourse of "funny" reflected in the ST is totally lost or deleted from the TT. The rich woman who comes into the shop is dressed in a rather extravagant way and not in

a funny way as portrayed in the ST. The emphasis on colours to which most young children would be drawn is also not conveyed in the TT.

The Arab child is left to derive most of the information from the actual text itself rather than the illustrations. The latter seem to offer little to the child-reader.



Fig. 5.16 The rich woman in the first part of the story



Fig 5.17 The shoemaker's wife and rich women in the second part of the story

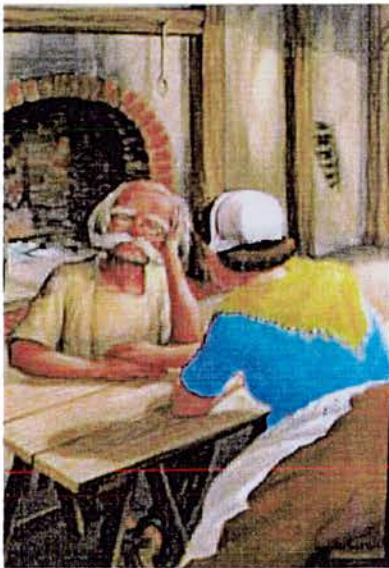


Fig. 5.18 The house of the shoemaker in the first part of the story



Fig. 5.19 The house of the shoemaker in the second part of the story

Towards the end of the story, some of the illustrations seem to have undergone domestication in the TT. The ST and its illustrations seem to emphasise that the clothes made by the shoemaker and his wife to reward the elves were finished just in time for Christmas. This is indicated in "By Christmas Eve, everything stood ready in a little pile" and in the colours of the wrapping paper (red and green) usually used for Christmas presents. In the TT, "Christmas Eve" is rendered as "عيد" (the eve or night of the *Eid*) and no wrapping paper is shown at all in the illustrations. This form of domestication may have been intended by the producers to create a text which caters for both Muslim and Christian readers, especially since the majority of people in the Arab world are Muslims. So, each child reader can perceive what is meant by "عيد" according to his religion.



Fig. 5.20 ST



Fig. 5.21 TT

Example 4

In *The Princess and the Pea*, translated into Arabic as "الأميرة وحبية الفول", the illustrations differ between the ST and the TT. As explained in section (5.5.3.3), the translator opted for adding physical attributes to describe what a "real" princess entails. This shift in discourse is also reflected in the illustrations. The ST portrays three princesses

who more or less look the same, whereas the Arabic text, portrays only one fat princess. This emphasises the fact that the way we perceive things is always affected by our ideological beliefs, thus, creating a text and illustrations that match in an ideological process.



Fig. 5.22 The princesses in the ST



Fig. 5.23 A fat princess in the TT

One of the illustrations at the end of the story seems to have undergone two kinds of domestication in the TT:

1. In the ST, the prince is portrayed as holding the princess and kissing her on her forehead, whereas, in the TT, the prince only holds the princess's hand. This may stem from the fact that Arab societies are more conservative than western societies, thus, it is quite rare to see people expressing inter-gender intimacy in public. This implicit ideology affects the way the illustrator modified the illustration of the ST.
2. The glass which is being raised to toast the newly wed prince and princess in the ST is deleted from the TT. This is mainly because the majority of people in the Arab world are Muslims and drinking alcohol is against their religion.

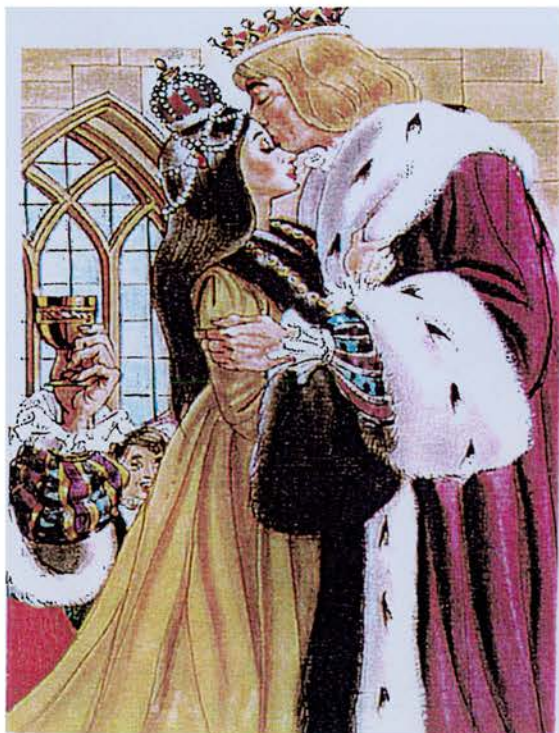


Fig. 5.24 The prince and the princess in the ST



Fig. 5.25 The prince and the princess in the TT

Example 5

In “الجمال والولد الصغير” (The Camel and the Small Boy), the illustrations portray a stereotypical picture of the Arab Landscape. There is a desert, tent, house made of mud bricks and a child wearing a special head-dress (*Kafiyah* and head band). In the first part of the story, if we take the illustrations as part of the non-linguistic features of the text which interact with the prose and complete the meaning, they seem to rely on the stereotypical image of the Arab landscape as a desert landscape. The camel, for example, is an animal of the desert. The illustrations also bring out the contrasts between the city and the desert. In the city, the camel and the little boy see many things they would not usually come across in the desert (cars, traffic lights, buses, gardens and balloons). There is also a man carrying on his head a tray of “كعك” (some sort of traditional baked sweets) which is also part of the culture in some Arab cities. The following illustrations are taken from different parts of the story.

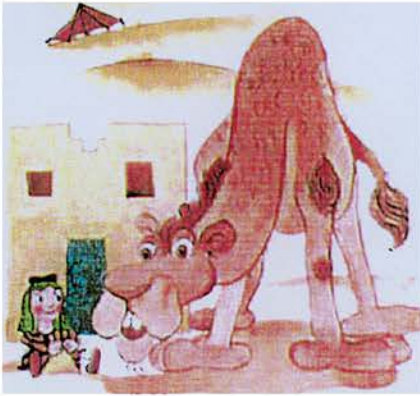


Fig.5.26 The camel and the small boy in the desert

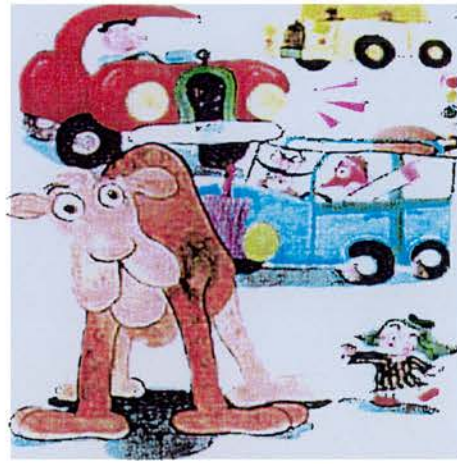


Fig. 5.27 The camel and the small boy in the city



Fig. 5.28 The boy buys some sweets

Example 6

In *“أنا وجدتي”* (Me and my Grandmother), the illustrations are very important because they contain many micro-signs which play a significant role in relaying information about the cultural context of the story, especially in relation to the type of reader addressed. This story is written for children who are of high-income group or with a reasonable income in Arab society, Jordan in particular. The grandmother wears European clothes and her hair is tied in a Western sort of way. When she feeds the

child they are both sitting on a dining-table where the child has his own chair. The child has blocks to play with. There is also the cot which is not usually found in ordinary poor Arab homes. The grandmother also has her own room with all of its furniture. The grandmother reads a story to the child. This indicates that she is not only educated, but also belongs to a certain social group. From the illustrations, it can be inferred that there seems to be a coincidence of good income, education and a modern grandmother in this story. The macro-intention of the story is also established in the illustrations. The child is feeding his grandmother and reading to her in the same way she read to him and fed him when he was younger. The child has undergone socialisation and this is reflected in the illustrations.



Fig. 5.29 The grandmother reads a story to the child



Fig. 5.30 The child reads a story to the grandmother



Fig. 5.31 The grandmother feeds the child



Fig. 5.32 The child feeds the grandmother

Example 7

In 'الأطفال يعانقون الأشجار' (The Children Embrace the Trees), the illustrations are quite interesting; there is the mixture of traditional families and less traditional families judging from the dress. This seems to reflect implicitly the ideological plurality of this society (ideological pluralism as reflected through dress). One woman is wearing an Arab style dress and is covering her hair, while another one wears a Western dress. In this story the concept of extended families is also reflected in the illustrations. This gives the sense of continuity in the Arab family. In the pictures we can see old and young people living together. The way most people in the countryside live close to animals is very important in under-pining the theme of this close relationship between the child and the animal. In one of the pictures, there is a hen next to a little child.

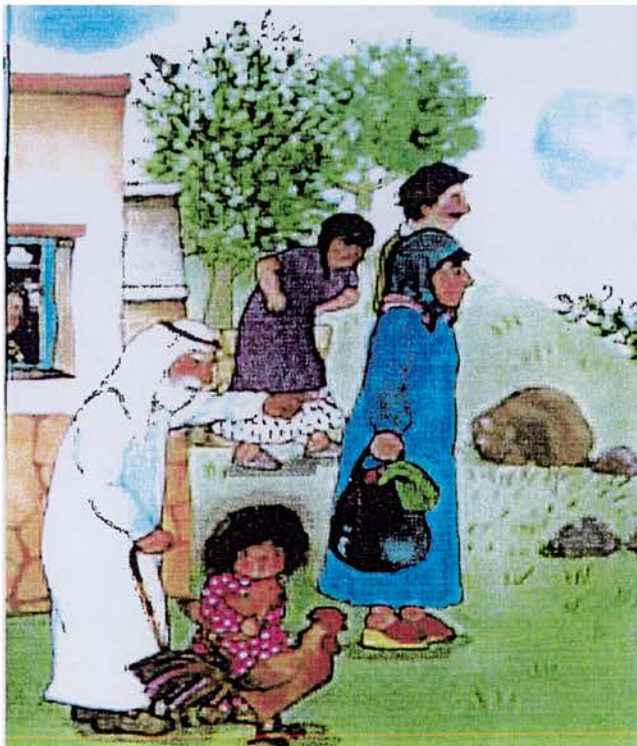


Fig 5.33 animals and people live side by side

Example 8

In “ماذا ترى؟” (What do you see?), the illustrations give the feeling that they have been drawn by children and not by an illustrator. The author/illustrator starts by introducing the child to animals with solo colours and then towards the end she gets into more complex colours. The animals are presented like humans with happy faces. By depicting the animals in this fashion, they are anthropomorphic. They are brought close to the child's world and experience, thus, they are like an extension of the human environment.

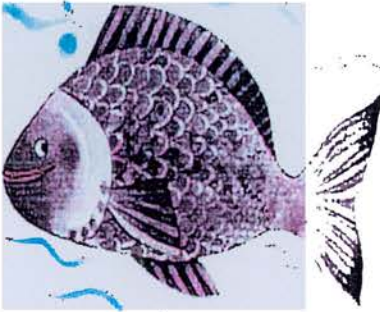


Fig. 5.34 a smiling fish



Fig. 5.35 A smiling caterpillar

At the end of the story, the child is seen in his bed with his teddy bear sleeping next to him. This presumes a number of things. First, the Arab child addressed is familiar with the concept of a bed-time-story, a practice which is not very well-established in most Arab homes. Second, the child is familiar with the idea of teddy bears which is very Western. This story brings in elements of the cultural experience of children from outside the majority in the Arab world. It assumes a reasonable income and a well-educated family which are familiar with Western cultural practices. It also assumes that the people who would choose this story would be able to use it as an interactive tool for the child.



Fig. 5.36 The small boy sleeps in bed with a teddy bear next to him

Example 9

In “الحمار والثور والفلاح”, translated into English as *The Donkey, the Ox and the Farmer*, the illustrations are kept the same in the TT. This story is a historical picture book, thus, modifying the illustrations in the TL does not correspond with the text's generic requirements. A specific spatio-temporal dimension is emphasised in the illustrations, namely, Arabia in medieval times.

The main idea in this story is the use of animals to pull the plough in the field. This idea may be understood by most western children, since using animals in the field was part of Western cultures until the beginning of the 20th century. It may be argued, therefore, that although the illustrations may seem foreign in the target culture, the text itself is not. The following illustration indicates the cultural specificity of the story's visual dimension.

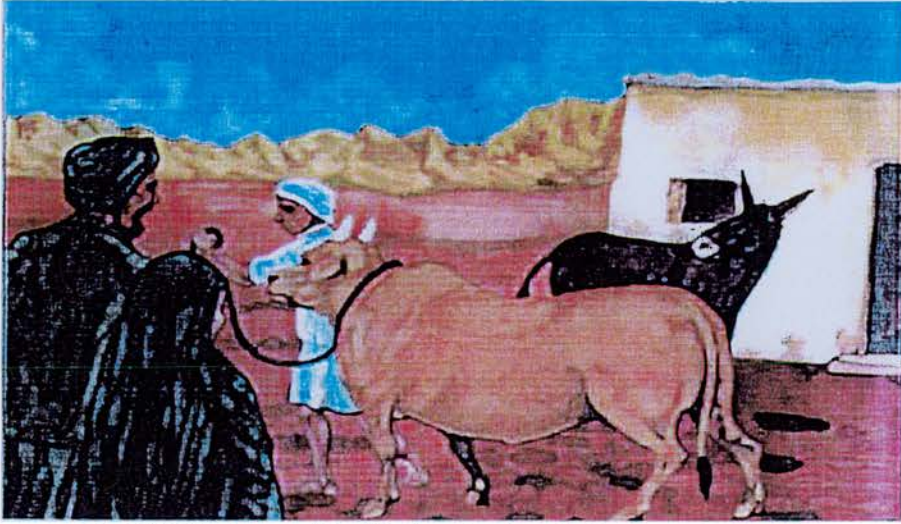


Fig. 5.37 The farmer, his wife, the animals and a house made of mud

Example 10

In “خالد وعائدة”, translated into English as *Khaled and Aida*, the same illustrations are used in both the ST and the TT. As a romantic story of a specific setting, the illustrations provide a clear visual cultural context for the story. They match the text very well.

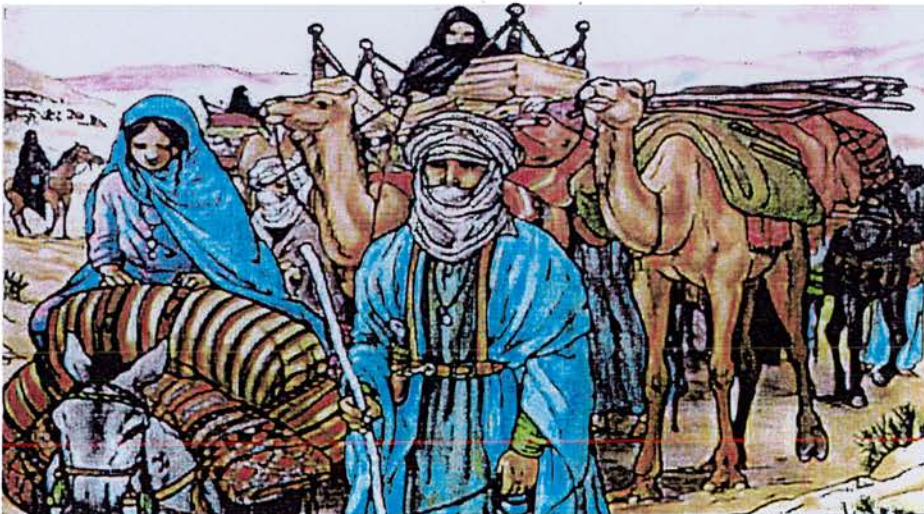


Fig. 5.38 Tribal life in medieval times when people used to travel on camels and live in tents

For a Western reader, both text and illustration contain many ideological and cultural concepts and values that may be alien or foreign to the TL culture. Since this story is a

historical picture book, the illustrations may remain unchanged in the TT in order to reflect the story's cultural characteristics. However, adding, modifying or changing some of the lexical items used in the ST is possible and may render the story more coherent for an English reader (this point was discussed in section 5.5.3.3).

Example 11

In *Bully*, the visual dimension includes not only the illustrations, but also the whole layout and typography with all of its small details, including the way the actual text is written and the size and shape of letters. All of these play a significant part in the overall effect of the story on the child-reader to such an extent it is unlikely that the story would be understood by relying on the verbal text only.

The illustrations appear to have been coloured in a childlike scribbling manner rather than by a professional illustrator. This micro-sign may have been employed by the illustrator to create a closeness and familiarity between the text as a whole and the child-reader. The girl's hair in this illustration is a clear example of this point.



Fig. 5.39 The girl's hair

The illustrations also convey the multi-dimensionality of the macro-intention of this story. Children's behaviour towards each other is depicted as a chain-reaction where one act leads to another. Many of the social implications of bullying are reflected in the illustrations, especially in relation to issues such as why children bully each other

and what happens if they do not join the rest of the class in the game of bullying. Illustrations also compensate for the things which the author does not want to state directly in the text. The size of the words and the use of capitalisation and onomatopoeia in the visual techniques also express different emotions such as anger and frustration. They capture what is going on in the story and contribute to the content as a whole.



Fig. 5.40 Bullying as a chain reaction

The way the word "bully" is written is also part of the visual effects. The shape of the second "L" in bully is depicted as a leg kicking the "Y". The latter is drawn as bending forward away from the "L".



Fig. 5.41

5.6 Summary

This chapter has presented the framework of textual analysis. Within this framework, the production/translation of CL is viewed as a "process" of continuous interaction between language and situation, i.e. text in context. Taking this interaction as the point of departure, the translator's text analysis starts by identifying the three variables of *register* (field, mode and tenor). The next step is the analysis of *pragmatics* (macro- and micro- intentions) in relation to structure, texture (*genre, text-type* and *discourse*) and *illustrations*. The analysis proposed tries to cover as much as possible both the macro- and micro- levels of children's stories.

Based on the conclusions reached from the analysis, the translator may be able to determine the manner through which the various components of the ST are to be rendered in the TT. It should, however, be pointed out that the main aim of the analysis is not merely to study each of the text's components in depth, but rather to pinpoint how these components relate to each other in the story. In other words, the aim of the analysis is to determine the function and relevance of the various structural, textual and paratextual elements to the overall meaning of the text in a certain context and how these elements are to be maintained in another context.

Treating the translation of CL as a process-oriented activity in which both the ST and TT are given adequate consideration may enable the translator to move away from the somewhat rigid dichotomies to which the translation of CL has been subjected (i.e. free vs. literal translation, acceptability vs. adequacy translation and dynamic vs. formal translation). Such dichotomies seem to be either SL oriented or TL oriented. In addition, these dichotomies are mostly based on either linguistics or literary viewpoints.

Applying the framework of analysis to a number of English and Arabic stories has also revealed some of the differences between Arabic writers and English writers in the manner through which they address the child-reader. English writers tend to be implicit and understated in conveying the message to the child and use a language which corresponds to the child's linguistic ability by being as close as possible to his everyday language. Arabic writers, on the other hand, tend to be explicit, overstated and didactic in constructing messages and also tend to employ a level of the standard Arabic which is almost always too complex or beyond the linguistic ability of the child-reader.

Basing the framework of analysis on some of the recent linguistic approaches to translation (i.e. Nord 1991 and Hatim & Mason 1991, 1997) has revealed what these approaches seem to lack when applied to the translation of CL. First, the role of the visual dimension (i.e. illustrations) as an inseparable part of the meaning in some genres is not referred to at all in these approaches. This is despite the fact that those researchers argue for the applicability of their linguistic models to the translation of all kinds of texts. Second, Hatim's (1997) and Hatim and Mason's (1990, 1997) text-typal division seems to be more applicable to news reports and editorials than it is to CL. CL as an expository text-type has at its core elements derived from argumentative texts. Although stories are narrated as a set of information, maintaining the conventions of their generic membership as expository texts, yet they tend to convey to the child-reader specific messages through the "implicit" organisation of the ideas as reflected in the macro-intention. For example, *Tell Me Again About the Night I was Born* as a picture-book has as its macro-intention the idea of encouraging adoption and recognising it as an acceptable social behaviour which would secure the child a loving home. In conveying this macro-intention, the producer monitors a situation by opting for a narrative-descriptive text-type. However, there is also a degree of management related to how the author presented the idea of adoption in a "lively" and "funny" discourse which might appeal to the child more than the option of a "serious" and "didactic" discourse.

Finally, taking into consideration the continuous interaction between the textual material and the pragmatic and cultural aspects of the story throughout the process of translation may, to some extent, reduce the inconsistency of style characterising the discourse of translated Arabic CL. This, in turn, may improve the quality of the translated text. Inconsistency of style usually affects the flow of the narration. It may also result in failing to render some of the messages conveyed in the ST for the TL reader. For example, the fronting of themes or the repetition of certain words may be used sometimes in the ST to emphasise or pinpoint certain discursive and pragmatic issues. Failing to render these issues in the TT means that the child-reader may not have access to those discursive and pragmatic meanings.

Chapter Six: the Translation of *Amazing Grace* as a Case Study.

6.1 Introduction

The aim of this chapter is to carry out a textual analysis of a whole story and its translation into Arabic. The analysis will be based on the framework proposed in the preceding chapter. The four categories of register, pragmatics, semiotics (genre, text-type and discourse) and illustrations will be applied to the various aspects of the story. Since the visual dimension of *Amazing Grace* is as important as the verbal text itself in construing the macro-intention of the story, the analysis of both pragmatics and illustrations will be presented in one section. What we are interested in here is not checking equivalence between the ST and TT, but the systematic process of rendering the cultural and ideological aspects of a text in one language into another.

The case study or story chosen for analysis is entitled *Amazing Grace*, translated into Arabic as "جريس العجيبة". The story is written by Mary Hoffman, illustrated by Caroline Binch and translated by Ibraahiim El-Mutawakkil. This chapter is based on the second edition of *Amazing Grace* (1994). The edition is bilingual, that is, it contains an Arabic rendering of the original text which was not included in the 1991 version. The English text is aimed at children between the ages of 4-8 years, written with this specific target audience in mind. The illustrations are colourful and occupy more space than the textual materials.

The reason for choosing a bilingual story is to allow for a closer examination of the interaction between ST and TT, ST and illustrations and TT and illustrations between two languages which differ linguistically and culturally. Due to the diversity of the Arab world, the cultural and ideological issues raised in connection to the translation of *Amazing Grace* are perhaps more applicable to Jordan than other Arab societies.

Amazing Grace tells the story of a black girl who lives with her mother and grandmother. Grace enjoys reading and listening to stories and acting them out. One day at school, the teacher informs the children that the school is planning a re-make of *Peter Pan* in which they will act the parts. When the teacher asks for volunteers, Grace puts up her hand, only to hear one of the children saying that Peter Pan was not a girl and another commenting that he was not black either. Grace innocently reports this to both her mother and grandmother. The former is upset while the latter takes Grace into her lap and tells her that she could be whatever she wants if she sets her mind to it. The next day, Grace’s grandmother takes her to see a ballet version of *Romeo and Juliet* where Juliet is played by a black girl. Grace gets the part of Peter Pan because of her outstanding acting talents. The story ends with the Grandmother saying that “if Grace put her mind to it - she can do anything she want” (sic).

Throughout the chapter, suggestions will be made for a re-translation of some of the textual elements found in the ST. These aim at providing what may be considered, from a pragmatic or textual point of view, a “more appropriate” translation than that given in the TT. However, this translation is by no means definitive nor does it exhaust all possibilities.

6.2 Textual analysis of *Amazing Grace*

6.2.1 Register

To analyse the register of *Amazing Grace* and its translation into Arabic according to field, mode and tenor, the following excerpts are chosen from different parts of the

story. To avoid repetition, these excerpts will be listed first and then an analysis of their register will be given afterwards.

Example 1

English text:

She sailed the seven seas with a peg-leg and a parrot.

Arabic text:

جريس تمثل دور بحار شرس وعلى كتفه طائر الببغاء. ويخوض في بسالة غمار البحار السبعة بعزم لا يلين ولا يمنع في ذلك كونه يمشي على رجل واحدة.

Back-translation:

Grace acts the part of a wicked sailor with a parrot on his shoulder, sailing bravely with firm determination into the seven seas, and the fact that he has got only one leg does not seem to stop him.

Example 2

English text:

Grace cheered up, then later she remembered something else.

"Natalie says I can't be Peter Pan because I'm black," she said.

Ma started to get angry but Nana stopped her.

"It seems that Natalie is another one who don't know nothing," she said. "You can be anything you want, Grace, if you put your mind to it."

Arabic text:

انشرح صدر جريس لكن بعد لحظة تذكرت شيئاً آخر "لقد قالت لي نتالي بأنني لن أكون بيتر بان لأنني سوداء."
وعندها بدأ الغضب يظهر على وجه الأم لكن تدخلت الجدة قائلة "إن نتالي لاتعرف هي الأخرى اي شيء. يمكن تكوني أي شخص تشائين يا عزيزتي جريس إذا عقدت عزمك على ذلك."

Back-translation:

Grace gave a deeply contented sigh of relief but after a moment she remembered something else. "Natalie said I cannot be Peter Pan because I am black".

Anger started to show on her mother's face, but her grandmother intervened saying: "Natalie also does not know anything. You can

be whatever you want, my dear Grace, if with firm determination you set your mind to it ."

Example 3

English text:

"That one is little Rosalie from back home in Trinidad," said Nana. "Her Granny and me, we grew up together on the island. She's always asking me do I want tickets to see her little girl dance - so this time I said yes."

Arabic text:

وصرحت الجدة: "إنها صورة روزالي الصغيرة من بلدتنا في ترينيداد. لقد كبرت أنا وجدتها معا في تلك الجزيرة. وهي تسألني دائما إن كنت أود أن أشاهد حفيتها الصغيرة اثناء ادائها رقصة البالية. ولذلك قبلت طلبها هذه المرة".

Back-translation:

The grandmother announced: it is the photograph of little Rosalie from our town in Trinidad. I grew up with her grandmother in that Island. She always asks if I want to see her little granddaughter while she is dancing the ballet. So, I accepted her invitation this time.

Example 4

English text:

The play was a great success and Grace was an amazing Peter Pan. After it was all over, she said, "I feel I could fly all the way home!" "You probably could," said Ma. "Yes," said Nana. "If Grace put her mind to it - she can do anything she want" (sic).

Arabic text:

لقد كان العرض ناجحا جدا ادت فيه جريس دور بيتربان باتقان باهر وبعد انتهاء العرض صرحت جريس في سعادة "اشعر بأنني استطيع قطع المسافة من هنا حتى البيت طائرة في الهواء". وردت عليها الأم "اظنك تستطيعين" "طبعاً" - قالت الجدة - "إذا عقدت جريس العزم تستطيع أن تقوم بأي شئ تريد".

Back-translation:

The show was very successful and Grace played the part of Peter Pan with great skill.

After the show, Grace announced happily "I feel I can cross the distance from here to the house flying in the air."

The mother replied "I think you can."

"Of course" said the grandmother, "if with firm determination Grace sets her mind, she can do anything she wants."

The following comments may apply to the register employed in the ST and TT of *Amazing Grace*.

1. Field: a number of literary excerpts which relay different events in the life of a small girl called Grace.
2. Tenor: Overall, there is a difference in the degree of formality between the ST and the TT. As a result of using certain textual choices, the TT tends to be more formal in terms of complexity of style when compared to the ST. The following differences between the ST and TT may be pointed out.
 - i. Some of the lexical items used in the TT are quite complex for the age group of the children addressed:
 - a. in example 1, the translator adds to the TT a piece of information which is not mentioned in the ST "يخوض في بسالة بعزم لا يلين" (sailing bravely with undeterred determination). Since this piece of information does not seem to be needed for understanding the text, it could be deleted from the Arabic translation;
 - b. in example 2, "cheered up" is translated as "انشرح صدر" (Grace gave a deeply contented sigh of relief). This verb-phrase may be rendered in the TT as "فرحت" (Grace cheered up);
 - c. in examples 2 and 4, "put your mind to it" and "put her mind to it" are translated as "عقدت عزمك" (with firm determination you set your mind) and "عقدت جريس"

"العزم" (with firm determination Grace sets her mind), respectively. The metaphor "عقد العزم" (with firm determination one sets his mind to something) in the TT may be replaced with a less complex verb-phrase such as "صممت" (if you are determined). "صممت" will be used hereafter whenever "put your mind to it" occurs in my translation (the latter does not include the back-translation of the TT).

- ii. The dialogue between characters in the ST incorporates spoken or informal textual elements, including the following.
 - a. the use of contractions (can't, I'm, don't, she's);
 - b. the use of lexical items (Ma, Granny, Nana);
 - c. the use of spoken grammatical structures such as the ones in example 3:
 - i. "She's always asking me *do I* want tickets to see her little girl dance" (emphasis added). In this example, the producer uses a spoken word order (verb-subject order) instead of a written one (subject -verb order);
 - ii. "so this time I said yes" instead of, for example, (so, I accepted this time).

In the TT, all these spoken elements are replaced with standardised forms in Arabic:

- a. (can't, I'm, don't, she's) are translated as (لن أكون، لأنني، لا تعرف، وهي) (I will not, I am, she does not, she is);
- b. (Ma, Granny, Nana) are replaced with (الأم، الجدة) (The mother, the grandmother). "الجدة" is used for both "Nana" and "grandmother" in the TT;
- c. informal grammatical structures are replaced with written ones, such as:
 - i. "She's always asking me *do I* want tickets to see her little girl dance" (emphasis added) is translated as "إن كنت أود أن اشاهد" (if I wanted tickets to see);
 - ii. "so this time I said yes" is translated as "ولذلك قبلت طلبها هذه المرة" (so, I accepted her invitation this time).

3. The ST also employs a specific form of vernacular English (Black English) in some parts of the narration. Black English, as a well-established and accepted variety of English, differs from standard and colloquial English used in the rest of the story. Black English is used when some of the characters speak, the grandmother in particular. It is linguistically realised in examples 2 and 4 by the lack of the third person singular *s*, the use of *don't* instead of *doesn't* and the use of double negative (don't know nothing).

Since the TT uses modern standard Arabic throughout the narration, any linguistic variation between the dialogue and the rest of the narration is not reflected in the text.

3. Mode: the ST can be read *to* children of 4 years old, and read *by* children of 8 years old and above. Due to the use of modern standard Arabic, the TT can be read to and by children of relatively older age than those of the ST (8 years and above)¹.

When looking closely at the above examples taken from the ST and the TT, other mismatches which are not necessarily related to register can be noted. In example 1, the translator opts for a long descriptive sentence instead of a short one as is the case in the ST. In example 2, the translator renders "black" as "شخص اسود" (a black person) instead of just saying "اسود" (black). In examples 2 and 4, the translator opts for two different lexical items "أي شخص" (any person) and "اي شئ" (anything), respectively, in rendering "anything" in the TT. To understand the implications of the

¹From my experience of having heard this story read to children aged between 6-10, I noticed that six years old children found this story rather incomprehensible and somehow inaccessible. Children could not identify with the cultural references and the setting of the story. This resulted in an upward shift in the age of the audience addressed.

different linguistic choices in relation to the overall meaning and structure of both the ST and TT, the rest of the components of the framework will be discussed.

6.2.2 Pragmatics and illustrations

Since *Amazing Grace* is a bilingual story, the same illustrations are used for both the ST and TT. The illustrations are part of the micro-signs which make up the discourse of the story and create a cultural setting for the events. To avoid repetition and to highlight more closely the role played by the visual dimension in conveying the overall meaning of the story, illustrations will be discussed alongside pragmatics in this section.

The macro-intention of *Amazing Grace* is to instill in the child the importance of equality, determination and talent irrespective of race and gender. This macro-intention is presented to the child-reader in an understated and implicit manner. It is embedded in the recurring slogan “You can be anything you want, if you put your mind to it.” This slogan acts as the linguistic strategy which encompasses the multi-dimensionality of the macro-intention in this story. The setting of the story and choice of characters (Grace, her mother and the grandmother) present racism as a primary theme and sexism as a secondary theme. Both themes develop through the dialogue between Grace and her classmates in school and between Grace, her grandmother and mother at home. Through this dialogue and the various textual and para-textual micro-signs, other pragmatic notions also come into play including the adult's perception of discrimination as opposed to the child's and the different points of view of how children are to be exposed to issues of discrimination.

The development of the plot and the interplay between the various textual and paratextual micro-signs work towards focusing the linguistic strategy (the above slogan) to achieve the ideological strategy culminating in the macro-intention. The development of the macro- and micro-intentions in the ST may be divided into five stages.

- Introductory stage: this stage introduces Grace as a black young girl (about 6-years old) who enjoys the type of activities children of her age usually like, especially reading stories. She is talented and loves to act out different parts. She lives with her mother and grandmother. The macro-intention is not yet evident at this stage. However, the illustrations seem to embody a number of implicit micro-intentions, of which the following are examples.
 - i. In one of the illustrations, Grace is seen as playing with two dolls, one of them is white and the other is black. This micro-sign seems to carry a specific micro-intention, namely, Grace's unawareness of racial discrimination.



Fig. 6.1 Grace plays with black and white dolls

- ii. This stage is aimed at drawing children's attention and appealing to their imagination. The illustrations, which depict Grace playing different parts, show

her using props taken from her own home environment, such as plastic weapons, old socks, a cartoon box, different kinds and shapes of scarves and her school bag. In one of the illustrations where she plays Doctor Grace, she is shown using a wooden spoon attached to a long ribbon to create the impression of a stethoscope. In another illustration, Grace is seen using socks to create the web of Anansi, the spiderman.



Fig. 6.2 Grace as Anansi the spiderman



Fig. 6.3 Grace as a doctor

- Stage 2: a shift to a scene at school where the teacher announces the staging of a play based on Peter Pan.

Grace is excited and naturally wants to play the part. One of her classmates Raj says: "You can't be called Peter, that's a boy's name." Raj here seems to conclude that since Peter Pan is a boy's name and Grace is a girl then naturally she cannot play the part. This is our first encounter with gender-based difference as viewed by children.

Another classmate, Natalie, proceeds to say "You can't be Peter Pan, he wasn't black." Natalie most probably speaks from her general knowledge or from what she reads in books and watches on TV that Peter Pan is always portrayed as a white boy, never a black, an Indian or a Chinese. Her words are unlikely to hold any malice or discrimination against Grace. She would have said the same thing had Grace been Indian or Chinese. Natalie could have said the same thing even to Raj who is also not white as the illustrations and his name indicate.

Grace's reaction to both Raj and Natalie's comments is normal. She does not take them to heart and is not upset by them. This is reflected in the statement "But Grace kept her hand up."

The mixture of characters in the illustrations of this stage is an instance of micro-intentions. Grace is not the only coloured child in the class. Grace's classmates reflect a micro-society where various members interact, co-operate and hold conflicting points of views. The story indirectly aims at establishing that the road to excellence in such a mixed micro-society and, ultimately, society at large is performance, determination and abilities rather than other considerations.



Fig. 6.4 Grace's classmates – Natalie and Raj sitting next to her

- Stage 3: this stage introduces the adults' reaction to the children's comments to Grace. After school, Grace tells her mother and grandmother the day's events. Upon hearing what Raj had said, her mother smiles because the comment, as far as the mother is concerned, is an innocuous expression of a child's perception of gender differences:

When Grace got home, she seemed rather sad.
"What's the matter?" asked Ma.
"Raj said I couldn't be Peter Pan because I'm a girl."
"That just shows all Raj knows about it," said Ma. "Peter Pan is always a girl!"

But, upon hearing Natalie's comment, the mother grimaces and starts to get angry:

Grace cheered up, then later she remembered something else.
"Natalie says I can't be Peter Pan because I'm black," she said.
Ma started to get angry but Nana stopped her.
"It seems that Natalie is another one who don't know nothing," she said. "You can be anything you want, Grace, if you put your mind to it."

Natalie's comment seems to touch the core of the mother's identity and may be seen to bring back memories of racial discrimination. The mother's experience does not allow her to accept Natalie's comment with the same degree of indifference or humour with which she accepted Raj's. Her immediate reaction is to get angry but Nana steps in to handle the situation herself by saying "You can be anything you want, Grace if you put your mind to it."

The mother's reaction to Grace's experience in school is amplified in the illustrations. The mother is seen with half a smile on her face when she hears what Raj had said, but this smile gives way to anger when she hears what Natalie later said.



Fig 6.5 Grace's mother smiling



Fig 6.6 Grace's mother angry

This stage is addressed to children and to parents reading for children. We recognise two types of audience: children who are told they could be anything they want, and adults who are taught to handle such delicate situations with reason, not anger. This is especially reflected in the grandmother's attitude to racism as opposed to the mother's.

The use of black English serves a specific micro-intention, namely, to reflect the identity of the ethnic group to which Grace belongs. The author is presumably trying to present some of the characters in the story with traits and characteristics which correspond to already existing stereotypes in society.

The fact that Grace tells her mother about Raj's comment first and "then later" she remembers Natalie comment may also be considered a micro-sign employed by the author to emphasise implicitly that for Grace both kinds of discrimination may be of

the same importance. It is only adults who seem to view and understand these discriminations differently, as the mother's reaction probably indicates.

- Stage 4: In this stage, Grace is taken by her grandmother to see a young black girl dancing in a ballet based on Romeo and Juliet. This girl comes from the same Island as Grace's grandmother. Grace derives great pleasure from watching the dance and the evening ends with her dancing around like the girl in the ballet, thinking to herself "I can be anything I want. I can even be Peter Pan."

This is a transitional stage which further intensifies the element of determination in the macro-intention by creating an analogy between Grace and the dancer. It also implicitly indicates that colour or gender is not the key to success, but that talent and persistence are.

- Stage 5: The final stage sees Grace performing the part of Peter Pan which she won because she was the best. The story ends with yet the same slogan uttered by the grandmother "If Grace put her mind to it - she can be anything she want"(sic).

This stage also includes Natalie's comment to Grace after the auditions when she congratulates her by saying "You were great". This comment, as an instance of micro-intention, emphasises the point that what Natalie had in mind when she made her first comment was not in anyway related to racism or the fact that she might have felt superior to Grace because of her skin colour. Had this been the case, Natalie would not have made her second comment when Grace was chosen to play the part of Peter Pan.

In the illustrations of this stage, Raj is seen as smiling while Grace plays the part of Peter Pan. This indirectly indicates that his earlier comment to Grace was not based on gender discrimination.



Fig. 6.7 Raj and Natalie smiling

The mother's and grandmother's contentment and happiness at Grace's success is reflected in the joyous and happy illustration at the end of the story. This is because they have achieved what they wanted all along, that is, to protect Grace from being discriminated against.



Fig. 6.8 The mother and grandmother exchange a knowing look while Grace smiles proudly.

Let us now consider the implications of the macro- and micro- intentions in the TT. The macro-intention of the TT is the same as that of the ST, namely, to build within the child's experience the ability to achieve what they want if they are determined and talented enough. The primary theme of racial discrimination is approached in the ST in a manner which suits children from multi-ethnic communities where racial discrimination is still a major issue facing most black persons living in the West. However, children from little ethnic multiplicity, as is the case in Jordan, may not be able to comprehend what racial discrimination is and thus, may miss one of the story's main messages. The reason why this is so has to do with the fact that racism is a less visible or serious problem in Jordan. A Jordanian child, on the other hand, is more likely to relate to the secondary theme of gender discrimination. This is mainly because this theme is quite common to most children, regardless of their culture, (for example, you cannot play with us because you are a girl/a boy). Thus, the gender issue may present to a Jordanian child a familiar setting to which he/she can relate and, possibly, identify with.

In the preceding chapter, we argued that the criterion for choosing stories for translation in the Arab world may be based on selecting themes which are socially acceptable. This, however, does not mean that stories translated from English into Arabic always present issues with which the Arab child is familiar. *Amazing Grace* is a clear example of this kind of story. The primary theme of racism, the names of the characters (Raj, Natalie, Grace), the different stories and cultural references mentioned throughout the narration (e.g. Romeo and Juliet, Peter Pan, Dick Whittington) and even the skin colour of Grace and her family, are very much part of a Western culture. This renders the setting of *Amazing Grace* in the TT foreign to the target reader.

Some of the micro-signs used in the ST lose their pragmatic force in the TT, of which the following are examples.

1. It may be slightly problematic to convey the micro-intention associated with some of the characters' names in the TT. Raj, for example, may represent for the ST readers the name of a boy of Indian origin. For a Jordanian reader, this name means the same thing as the rest of the characters' names in the story. "راج" does not convey the information of ethnic origin implied in the ST. In this instance, illustrations are the sole means for drawing the attention of the target audience to the fact that Raj looks different from Natalie and Grace. The carrier of meaning becomes the illustration rather than the name itself.
2. Black English as serving a specific micro-intention is not rendered in the TT. The illustrations and the development of the plot may compensate for this micro-sign in the TT. For example, the illustrations show that the skin colour of Grace, her mother and grandmother signifies that they belong to a certain race. It may, however, be possible for the translator to highlight linguistically black English in the TT by adding, for example, "لهجة يتصف بها حديث السود" (a dialect characterising the speech of black people) whenever the grandmother speaks.
3. The author opts for certain textual choices to express the child's point of view when issues of discrimination are raised in the story. Most of these textual choices seem to carry implicit micro-intentions. In the TT, the translator does not always grasp fully the pragmatic role of these textual choices, thus, he renders some of them in an explicit manner in the TT, or opts for textual choices which are different from the ones adopted in the ST.

- a. ("You can't be called Peter Pan," said Raj. "That's a boy's name") is translated into Arabic "إنك لا تستطيعين تمثيل دور بيتر بان لأنه ولد" (you cannot play the part of Peter Pan because he is a boy). The translator seems to overlook that by adding the lexical items "called" and "name" to Raj's speech in the ST, the author is most probably trying to convey a specific intention. This intention is related to the fact that Raj as a child associates the "name" Peter with boys and not with the fact that Grace has to be a "boy" to play the part of Peter Pan, as the TT seems to imply. Raj's comment is most probably derived from his world knowledge and is not a result of gender discrimination. So, the author of the ST is possibly trying to convey a child's discourse or present things from a child's perspective. To render this discourse in the TT more clearly, the lexical item "اسم" (name) could be added to the Arabic translation:

إنك لا تستطيعين تمثيل دور بيتر بان لأن بيتر أسم ولد.

Back-translation:

You cannot play the part of Peter Pan because Peter is a boy's name.

- b. ("You can't be Peter Pan," whispered Natalie. "He wasn't black") is translated into Arabic as "لا تستطيعين أن تمثلي بيتر بان إنه ليس شخصا أسود" (You cannot be Peter Pan because he is not a black person). By adding "شخصا أسود" (a black person) to the Arabic text, the translator seems to overstate a message which is presented in an understated manner in the ST. To render the pragmatic meaning of this micro-sign, the lexical item "شخصا" may be deleted from the above Arabic translation.
- c. In the ST, the producer repeats "But Grace kept her hand up" twice. This repetition is possibly motivated by the fact that Grace is not upset either by Raj or Natalie's comment. This indirectly emphasises that children of young age are not

aware of racial and gender discrimination. In the TT, the translator uses two sentences which are slightly different from each other in translating "But Grace kept her hand up":

غير أن جريس بقيت رافعة يدها مستعدة للقيام بدور بيتر بان
لكن جريس لم تهتم وظلت رافعة يدها استعدادا للقيام بالدور

The following comments may apply to this translation:

- i. the repetition as an instance of micro-intention in the ST has disappeared from the TT. The translator seems to use a set of synonyms and different forms of the same lexical items in each sentence: "غير ان، لكن" (but), "بقيت، ظلت" (kept), "مستعدة،" (ready), and "للقيام بدور بيتر بان، للقيام بالدور" (to play the part of Peter Pan, to play the part);
- ii. in the second translation, the translator adds "لم تهتم" (did not care) to this sentence. This makes the micro-message implicit in the ST more explicit in the TT.

The use of synonyms is usually a form of repetition. However, to render the rhythm in the TT, the above two sentences could be possibly replaced with the following translation:

ولكن جريس أبقت يدها مرفوعة.
ولكن جريس أبقت يدها مرفوعة.

- d. "then later she remembered something else" is translated as "لكن بعد لحظة تذكرت شيئاً" (but after a moment she remembered something else). The use of "بعد لحظة" (after a moment) to render "then later" implies that Grace reported the two events within a short period of time. "Then later", does not suggest that. It depicts a

more open time frame, thus, making the reporting of the two events more neutral or less psychologically marked than the what is presented in the TT. The "then later" could be rendered more appropriately in the TT as "فيما بعد" (then later):

لكنها فيما بعد تذكرت شيئاً آخر

Back-translation:

But then later, she remembered something else.

5. To convey the multi-dimensionality of the macro-intention, the producer opts for repeating the slogan "You can be anything you want, if you put your mind to it" three times in the ST. The key words in this slogan seem to be "can" and "anything". The repetition of these lexical item may be considered as part of the discursive techniques employed by the author in order to embed the macro-intention within a slogan. The slogan renders issues of racism or sexism more accessible to children whatever their background and experiences. In the context of the ST, "can" and "anything" can be understood to cover a wide range of issues related to both people and acts:

1. "You *can* be *anything* you want, Grace, if you put your mind to it."
2. "I *can* be *anything* I want", she thought, "I *can* even be Peter Pan."
3. "If Grace put her mind to it - she *can* do *anything* she want" (sic).

In the TT, the case is slightly different. The translator renders "can" by using different forms of the verb "يستطيع" (can) in the TT. "Anything", however, is rendered by using three different lexical items:

1. Arabic text:

"يمكن أن تكوني أي شخص تشائين يا عزيزتي جريس إذا عقدت عزمك على ذلك."

Back-translation:

"you can be *any person* you want, dear Grace, if with firm determination you set your mind to it."

2. Arabic text:

"أستطيع أن أكون من أشياء، أستطيع حتى ان أمثل دور بيتربان."

Back-translation:

"I can be *whoever* I want, I can even play the part of Peter Pan."

3. Arabic text:

"إذا عقدت جريس العزم تستطيع أن تقوم بأي شيء تريد."

Back-translation:

"if with firm determination Grace sets her mind to it, she can do *anything* she wants."

The following comments may apply to the Arabic translation of "anything" in the slogan:

- i. by using "أي شخص" (any person) and "من أشياء" (whoever), respectively, in the first two translations, the translator seems to render what is implicit in the ST more explicit in the TT. The Arabic lexical items give a specific meaning to "anything" related to people only instead of the general meaning implied in the ST;
- ii. using three different lexical items to translate "anything" in the TT meant that the repetition and rhythm created in the ST is lost in the TT, thus, a slight loss of the pragmatic force associated with this slogan.

It may be possible to argue that the inconsistency in the choice of lexical items could have been avoided by rendering "can" as "تستطيعين" and "anything" as "أي شيء" in the TT whenever the slogan occurs. "أي شيء" covers both people and acts (being anybody and doing anything) without directly giving prominence to one over the other.

Repeating "أي شيء" and "تستطيعن" renders the three occurrences of this slogan throughout the TT in more or less the same way they were presented in the ST.

1. "تستطيعين أن تكوني أي شيء تريدين يا جريس إذا صممت على ذلك"
2. "أستطيع أن أكون أي شيء أريد، أستطيع حتى أن أكون بيتر بان"
3. "إذا صممت جريس على شيء، فإنها تستطيع أن تفعل أي شيء تريده"

6.2.3 Semiotics

In this section, a discussion of the three macro-signs of semiotics and their micro realisation in both the ST and the TT will be discussed. The register and the pragmatic dimension of stories are normally governed by the three macro-signs of genre, text-type and discourse. The language used and the way a certain topic is presented depends on social conventions normally associated with the production of those particular texts.

6.2.3.1 Genre

Amazing Grace and its translation into Arabic belong to what was tentatively described in the preceding chapter as an "educational picture book". The presence of a moral which is embedded in the ideology of a certain culture gives the story an educational flavour. The author tries to convey a set of messages to the child-reader. These messages are accompanied by colourful illustrations which provide the cultural and ideological setting for the story.

6.2.3.2 Text-type

In *Amazing Grace* a narrative descriptive text-type is employed. A fair amount of character/situation description and event/action narration dominates the flow of the story. The author employs the voice of the narrator to relay the contents of the story in a manner which serves the macro and micro-intentions of the text.

The structure of *Amazing Grace* consists of three micro-signs: a scene-setter, expansion of some aspects of the scene and a conclusion. These micro-signs may be illustrated as follows:

Scene-setter

Grace was a girl who loved stories

Some aspects of the scene expounded

1. She didn't mind if they were read to her or told to her And she always gave herself the most exciting part.
2. Grace went into battle as Joan of Arc Then she was Doctor Grace and their lives were in her hands.
3. One day at school her teacher said they were going to do the play of *Peter Pan* After it was all over, she said, "I feel I could fly all the way home!"
You probably could," said Ma.
"Yes," said Nana.

Conclusion

"If Grace put her mind to it - she can anything she want." (sic)

The ST begins with the scene-setter “Grace was a girl who loved stories”. This topic sentence stands alone and is not part of the subsequent paragraphs. It acts as a scene-setter for the whole story. Three main aspects of the scene are expounded in the story. Aspect (1) starts with:

She did not mind if they were read to her or told to her or made up in her own head And she always gave herself the most exciting part.

This aspect takes up the first page of the story and introduces the main characters, especially Grace. Situation monitoring takes place at this stage. This situation is marked by minimum evaluation and a great detachment on the part of the author. The latter seems to reside outside the text acting only as a neutral observer through the voice of the narrator. There is hardly any judgment or involvement on the part of the narrator. This is most evident when the author cites examples of how much Grace loved stories when aspect (2) is introduced in the next ten pages of the story:

Grace went into battle as Joan of Arc...
and wove a wicked web as Anansi the spiderman.
She hid inside the wooden horse at the gates of Troy ...
she crossed the Alps with Hannibal and a hundred elephants ...
she sailed the seven seas with a peg-leg and a parrot
Then she was Doctor Grace and their lives were in her hands.

In this aspect, Grace is made to appear as if she had actually performed those things instead of merely playing the parts of those heroes. She is each one of them. This text comes across as a historical account describing the accomplishments of a famous traveller or hero. The illusion, of course, is conveyed through the illustrations where Grace appears in settings or costumes to indicate the way she *played* those parts

rather than carried out the tasks mentioned in the text (see section 6.2.4). The following linguistic choices relate to the text-type in aspects (1) and (2) of the ST.

- i. The use of short and simply structured narrative sentences. The latter are characterised by the frequent use of connectors such as "or" instead of commas.

She did not mind if they were read to her *or* told to her *or* made up in her own head. She did not care if they were from books *or* on TV *or* in films *or* on the video *or* out of Nana's long memory (emphasis added).

Since this story addresses children who are most probably capable of understanding personal pronouns, the repetition of characters' names, especially Grace, is done in a systematic way. The interplay between the personal and proper pronouns usually keeps the child closer to what is being narrated. For example, in the following sentence, Grace's name is mentioned twice and the personal pronoun *she* is used once:

But most of all *Grace* loved to act pantomimes. *She* liked to be Dick Whittington turning to hear the bells of London Town or Aladdin rubbing the magic lamp. The best characters in pantomimes were boys, but *Grace* played them anyway (emphasis added).

- iv. The consistent use of past tense in narrating the events (e.g. was, didn't, loved, heard, went, wove).

Aspect (3) of the ST begins with the teacher telling the students that a play is being cast.

One day at school her teacher said they were going to do the play of Peter Pan After it was all over, she said, "I feel I could fly all the way home!"
"You probably could," said Ma.
"Yes," said Nana.

In this aspect, situation monitoring takes place. The plot starts to unravel and the story reaches its climax with Grace being told that she could not play the part of Peter Pan because she is female and black. The resolution of the denouement occurs with Grace's success in portraying the character of Peter Pan in the school play (conclusion). In this part of the text, the dialogue between the different characters takes place. Dialogue usually distances the author/narrator from being directly involved in the narration. This is especially the case when a specific point of view is being reflected in the text, as in the dialogue between Grace and her classmates and that between Grace, her mother and grandmother.

In the TT, the same narrative descriptive text-type is employed. This includes the use of connectors such as "أو" (or) and a systematic rendering of personal and proper pronouns. However, the following comments may apply to the text-type of the TT.

- i. As a result of using the substantiation "ف", the scene-setter or the topic sentence becomes part of the first paragraph, thus depriving it partly of its original emphasis as a scene-setter for the whole story.

Arabic text:

جريس طفلة تحب القصص، فلا فرق عندها إذا قرأها عليها أحد أو رواها شفهيًا أو إن كانت من محض خيالها.

Back-translation:

Grace is a girl who loves stories, (substantiation) she does not mind if they are read to her or to told to her or made up in her own head.

- ii. In aspect (1), the use of substantiation and other evaluative devices seems to slightly shift the text-type from a narrative descriptive into an evaluative narrative descriptive in the TT, in which case situation management at the text's micro-level seems to take place.

Arabic text:

جريس طفلة تحب القصص، فلا فرق عندها إذا قرأها عليها أحد أو رواها شفهيًا أو إن كانت من محض خيالها. كما أنها لاتهتم إن كان مصدر تلك القصص من الكتب أو التلفزيون أو الأفلام أو الفيديو أو مما تزخر به ذاكرة جدتها الواسعة.

وجريس بكل بساطة تحب القصص. فهي بعد سماع القصص أو أحيانا حتى أثناء الإستماع إلى القصص تقوم بتمثيلها، علما بأنها تختار لنفسها أهم الادوار.

Back-translation:

Grace is a girl who loves stories, (substantiation) she does not mind if they are read to her or told to her or made up in her own head. (substantiation) She does not care if they were from books or on TV or in films or on the video or out of Nana's extensive memory.

Grace simply loves stories. (substantiation) After hearing them, or sometimes while they are still going on, Grace would act them out. Taking into consideration that she chooses the most important parts for herself.

The shift in text-type in this excerpt is related to the following reasons:

1. the occurrence of substantiation on three occasions (فلا، فهي، كما). To connect sentences in a simpler manner, the particle "و" (and) may be used in the TT;
2. the use of expressions like "علما بأنها" (taking into consideration) is evaluative and emphasises a piece of information which need not be emphasised in the ST. This expression may be replaced with "وهي دائما" which is the equivalent to "She always," used in the ST.

- iii. In aspect (2), the translator chooses to highlight linguistically the fact that Grace played the parts herself rather than carried out the actual tasks themselves. This type of intervention on the part of the translator appears to an extent unmotivated. The author of the original text keeps her distance perhaps to enable the audience to notice that Grace played the parts rather than accomplished great deeds from the illustrations. The illustrations depict Grace as wearing the appropriate costumes. The following examples illustrate this point (a further discussion of these examples will be given in section 6.2.3.3):

Arabic text:

جريس في دور جاندارك في قلب المعركة ...
وهاهي تضع كميناً شبيهاً ببيت العنكبوت ممثلةً بذلك دور أنانسي العنكبوت
الشرس
وهاهي في هذا المقطع تؤدي دور الطبيبة الماهرة تتقذ حياة مرضاها الذين
يضعون مصير حياتهم بين يديها.

Back-translation:

Grace in the role of Joan of Arc on the Battlefield...

here she is weaving a web similar to that of a spider's and acting out the part of Anansi the ferocious spiderman

And here she is performing the part of a skilled doctor that saves the lives of her patients who place them in her hand.

- iv. To render some of the cultural references accessible to the target reader, the translator opts for expansion in aspect (2), of which the following are examples.
1. "Troy" is rendered as "مدينة طروادة الأسطورية" (Legendary city of Troy).
 2. "Hannibal" is rendered as "البطل هانيبال" (the hero Hannibal).
 2. "Hiawatha" is rendered as "قائد الهنود الحمر هياواتا" (Hiawatha, the leader of the Red Indians).
 3. "Mowgli in back garden jungle" is rendered as "موجلبي في أدغال الهند" (Mowgli in the jungles of India).

4. "Dick Whittington" is rendered as "ديك ويتجتون، محافظ لندن" (Dick Whittington, the mayor of London).

Expanding these cultural references does not necessarily mean they would cease to be foreign to the TL reader. Since these references are imbued within western culture, they are likely to invoke certain images in the mind of the ST audience, which, of course, may not be the case for TT audience. However, expanding these references may enable an Arab child to imagine or form a general idea of what they stand for in the TT, especially through the continuous interaction between text and illustrations.

- v. In aspect (3), the translator adds information which did not occur in the ST to some verb-phrases. Through the use of prepositional phrases with some verb-phrases, the translator involves himself in what is being narrated more than is actually required. The information he adds carries a value judgment not present in the ST, of which the following are examples.
 1. "Asked" in ("Are we going to the ballet, Nana?" asked Grace) is translated as "تساءلت جريس في شوق" (Grace asked with excitement). A more appropriate translation would be "سألت جريس جدتها" (Grace asked her grandmother).
 2. "Thought" in ("I can be anything I want," she thought) is translated as "قالت في بهجة" (she said with delight). A more appropriate translation would be "فكرت" (thought).
 3. "Said" in ("You were great," said Natalie) is translated as "وفي إعجاب قالت لها نتالي" "أنت عظيمة أنت عظيمة" (Natalie said to her in admiration 'you are great, you are great'). A more appropriate translation would be "وقالت نتالي: لقد كنت رائعة" ("You were great," said Natalie).
 4. (After it was all over, she said, "I feel I could fly all the way home!") is translated as "صرحت جريس في سعادة "أشعر بأنني أستطيع قطع المسافة من هنا حتى البيت طائرة في الهواء"

(Grace declared with happiness: I feel I could cross the distance from here to the house flying in the air). The use of the verb-phrase "صرحت" (she declared) and the prepositional phrase "في سعادة" (with happiness) is not very accurate in this context. Also, Grace's utterance in the TT is quite long and seems to be like a word for word translation of the English text. To render the above sentence in a clearer and simpler manner in the TT, the prepositional phrase may be deleted and Grace's utterance may be translated using an Arabic expression which is more or less equivalent in meaning to "to fly all the way home" used in the ST:

قالت جريس: "أكاد أطيّر فرحا."

Back-translation:

"I feel I could jump for joy," said Grace.

6.2.3.3 Discourse

In *Amazing Grace*, discourse is of the committed type, with racism and, to a lesser extent, gender discrimination being the concern of this commitment. Throughout the chapter, several textual, para-textual, structural and cultural micro-signs which make up the story's discourse were discussed, especially as they pertain to register, pragmatics and text-type.

In this section, some of the linguistic choices which may directly or indirectly affect the cohesion and coherence of the translated text will be discussed, especially in relation to lexical items and consistency of style.

- **Lexical items**

Example 1

The title *Amazing Grace* is translated into Arabic as "جريس العجيبة". One of the semantic components of the lexical item "العجيبة" means odd or strange. So, when first encountered, the title of the TT could give a meaning which is not intended in the ST. A more appropriate translation to the meaning implied in the ST would be "جريس المدهشة". The lexical item "المدهشة" seems to provide a more adequate connotation of the SL word.

Example 2

In "And she always gave herself the most exciting part," the lexical item "exciting" is rendered in Arabic as "أهم" (important). This translation is not very accurate. Although this fact does not affect the overall meaning of the sentence. To provide a closer meaning to "exciting" in the TT, the lexical item "إثارة" or "تشويقا" may be used.

Example 3

In "She sailed the seven seas with a peg-leg and a parrot," the lexical item "peg-leg" is rendered in Arabic as "برجل واحدة" (with one leg). A peg-leg means a wooden leg, thus, it could be rendered in Arabic as "برجل خشبية".

Example 4

In "Mowglie in the back garden jungle," the lexical items "back garden" is deleted from the Arabic text (وها هي في مشهد يمثل موجلي في ادغال الهند). The use of "back garden" in the ST seems to create a discourse of familiarity which would appeal to the child reader. To render this micro-sign in the TT, the translator may add "في حديقة بيتها الخلفية" (in her back garden) to the above Arabic translation.

Example 5

In "But most of all Grace loved to act pantomimes," the lexical item "pantomimes" is rendered in Arabic as "أداء الحركات الإيمائية" (perform mimic movements). This translation fails to reflect what "pantomimes" stand for in Western cultures nowadays. Pantomimes reflect a culture-bound discourse; thus, it will be foreign to the target reader where such plays do not exist. As a main theatrical entertainment during the Christmas season, pantomimes convey stories through bodily or facial movements accompanied by a verbal text and music, and are mainly based on fairy-tales and feature topical songs and dances.

To make the meaning of "pantomimes" more accessible to the target reader, it may be possible to say "أداء الأدوار في المسرحيات التي تجري في فترة عيد الميلاد المجيد" (to perform the parts in pantomime plays which take place during Christmas). This translation, although would still be foreign in the TT, may enable the child-reader to imagine that pantomimes are some sort of theatrical plays.

Example 6

In "One day at school her teacher said they were going to do the play of *Peter Pan*," *Peter Pan* is rendered in Arabic as "بيتر بان - الرجل الخرافي" (Peter Pan - the fictitious man). Since Peter Pan is one of the main cultural references in this story, the translator opted for expansion by adding "الرجل الخرافي" (fictitious man) to the TT. This translation is inaccurate because Peter Pan is famous for being a boy who never grows up. A more appropriate form of expansion may be achieved by saying "بيتر بان - الطفل الخرافي" (Peter Pan - the fictitious boy).

Example 7

In ("All right," said the teacher), the lexical item "All right" is rendered in Arabic as "طيب" (delicious). "طيب" is usually used in some Arabic dialects to mean "all right", however, using it in a written text to reflect the same meaning is not very accurate, thus, a more appropriate translation would be "حسنا" (all right).

Example 8

The lexical item "auditions" is rendered in two different ways in the TT. In "Lots of you want to be Peter Pan, so we'll have to have auditions," the lexical item "auditions" is rendered as "تجربة" (experiment, test or trial). In "On Monday they had the auditions", "auditions" here is rendered as "عرضا تجريبيا في التمثيل" (experimental performance in acting). Since there does not seem to be an equivalent to "auditions" in Arabic, the second translation is clearer and probably more accurate than the first one. By resorting to expansion in "عرضا تجريبيا في التمثيل", the translator unpacks the meaning of auditions in the TT.

Example 9

In ("Are we going to the ballet, Nana?" asked Grace), the lexical item "ballet" is rendered in Arabic as "رقصة البالية" (ballet dance). Adding "رقصة" (dance) to the TT is not needed because ballet as a form of dance is known in the Arab world.

Example 10

In "a beautiful girl dancer in a tutu," the lexical item "tutu" is rendered in Arabic as "لباس رقصة البالية الخاص" (the special dress for ballet dancing). This translation contains some redundant information which could possibly be avoided by saying: "لباس البالية" (ballet dress) since Arabic lacks an equivalent to "tutu".

Example 11

In (Their teacher let the class vote on the parts), the lexical item "vote" is rendered in Arabic as "تقييم" (to evaluate). "Vote" could be rendered more accurately as "التصويت" (vote) in the TT.

Example 12

In "The play was a great success and Grace was an amazing Peter Pan," the lexical item "amazing" is rendered in Arabic as "باتقان باهر" (with great talent). This translation does not render the emotiveness and force of the adjective "amazing" in the TT, thus, it may be rendered more appropriately in Arabic as "بيتربان مدهش" (amazing Peter Pan):

لقد كان العرض ناجحا جدا وكانت جريس بيتر بان مدهشا.

Back-translation:

The show was very successful and Grace was an Amazing Peter Pan.

- **Consistency of style**

The following micro-signs were rendered inconsistently throughout the process of translation.

1. In the TT, there is a shift in tense². This shift breaks the flow of the narration and reflects inconsistency in the style adopted by the translator. In the ST, the author opts for the past tense throughout the story, thus, the chronological order of events expected in stories addressing young children is established clearly. In the TT, the case is quite different. In each aspect of the story, the translator employs a different grammatical structure. These structures may be explained as follows.
 - i. The scene-setter and aspect (1) are rendered in the TT using historical present (i.e. present tense). Historical present in literary texts seems to add an element of universality to what is being narrated, as if the latter is true anytime anywhere. The element of time seems to be suppressed in the text. Using the present tense in the TT somehow strips Grace of her identity as part of a certain society at a certain point in time. Grace seems to become an eternal character which represents any girl anywhere and at all times. She seems to symbolise girls of her age who enjoy the same interests.

²Arabic is aspect oriented and English is tense oriented. However, for the purposes of this section, I will use tense for both English and Arabic.

English text:

Grace *was* a girl who loved stories.

She *didn't* mind if they were read to her or told to her or made up in her own head. She *didn't* care if they were from books or on TV or in films or in the video or out of Nana's long memory. Grace just *loved* stories.

Arabic text:

جريس طفلة تحب القصص. فلا فرق عندها إذا قرأها عليها أحد أو رواها شفيها أو إن كانت من محض خيالها. كما أنها لا تهتم إن كان مصدر تلك القصص من الكتب أو التلفزيون أو الأفلام أو الفيديو أو مما تزخر به ذاكرة جدتها الواسعة. وجريس بكل بساطة تحب القصص.

Back-translation:

Grace *is* a girl who loves stories, (substantiation) she *does not* mind if they are read to her or told to her or made up in her own head. (substantiation) She *does not* care if they were from books or on TV or in films or on the video or out of Nana's strong memory. Grace simply *loves* stories.

To render the past tense in the TT, it may be possible to add "كانت" (she was) or its derivatives to some of the Arabic sentences or change some of the verbs used in the TT from the present to the past tense:

كانت جريس طفلة تحب القصص.
ولم يكن عندها فرق إذا قرأها عليها أحد أو رواها شفيها أو إن كانت من محض خيالها.
ولم تكن تهتم إن كان مصدر تلك القصص من الكتب أو التلفزيون أو الأفلام أو الفيديو
أو مما تزخر به ذاكرة جدتها الواسعة.
و كانت جريس بكل بساطة تحب القصص.

In some parts of aspect (1), the translator also replaces past tenses with verbal nouns.

For example:

English text:

And after she *had heard* them, or sometimes while they *were* still *going on*, Grace would act them out.

Arabic translation:

فهي بعد سماع القصص أو احيانا حتى أثناء الإستماع إلى القصص تقوم بتمثيلها.

Back-translation:

After *hearing* the stories or sometimes while the stories are still going on she *acts* them out.

To render this sentence in the past tense, it may be possible to add the particle "قد" and the verb "كانت" to the above Arabic translation:

وقد كانت بعد سماع القصص أو احيانا حتى أثناء الإستماع إليها تقوم بتمثيلها.

ii. In aspect (2) the text becomes like a caption to the illustrations. The translator turns something which is dynamic into static and noun-like, therefore, non-action oriented. As a result, the text ceases to be part of the narrative. It becomes more like a comment on, or a description of, a picture in a book. This creates an interpretative impact which fractures the flow of the text. Instead of the past tense used in the ST, the translator opts for a number of other different textual choices, of which the following are examples.

a. The use of nouns.

English text:

Grace *went* into Battle as Joan of Arc ...

Arabic text:

جريس في دور جاندارك في قلب المعركة ...

Back-translation:

Grace in the *role* of Joan of Arc on the Battlefield ...

b. The use of the deictic "هاهي" (here she is) at the beginning of some of the sentences.

English text:

and *wove* a wicked web as Anansi the spiderman.

Arabic text:

وهاهي تضع كميناً شبيهاً ببيت العنكبوت ممثلةً بذلك دور أنانسي العنكبوت الشرس.

Back-translation:

here she is weaving a web similar to that of a spider's and acting out the part of Anansi the ferocious spiderman.

c. The use of deictic "هاهي" (here she is) and demonstrative pronouns

English text:

She *hid* inside the wooden horse at the gate of Troy...

Arabic text:

وهاهي بداخل هذا الصندوق الخشبي في صورة حصان امام باب مدينة طروادة
الأسطورية...

Back-translation:

here she is inside *this* wooden box like a horse in front of the legendary gate of Troy.

d. The use of demonstrative pronouns.

English text:

she *crossed* the Alps with Hannibal and a hundred elephants ...

Arabic text:

وهذا مشهد يمثل دور البطل هانيبال يعبر جبال الألب في إحدى حملاته تتصدرها
مئات الأفيال ...

Back-translation:

and *this* is a scene depicting the part of the hero Hannibal crossing the Alps in one of his campaigns led by thousands of elephants ...

e. The use of present tense.

English text:

She *was* Hiawatha, sitting by the shining Big-Sea-Water

Arabic text:

جريس تمثل دور قائد الهنود الحمر هياواتا وهو على ضفاف مياه البحر العظيم البراقية

Back-translation:

Grace *plays* the part of Hiawatha, the leader of Red Indians, on the banks of the big shining sea water

f. the use of the present tense and the deictic "هاهي" (here she is) in the same paragraph.

English text:

When there *was* no one around the house, Grace played all the parts herself. She was a cast of thousands Then she was doctor Grace and their lives were in her hands.

Arabic text:

وعندما لا يوجد أي أحد في البيت تسند اليه بعض الأدوار فإن جريس تقوم بتأدية تلك الأدوار كلها وهاهي هنا في هذا المقطع تؤدي دور الطبيبة الماهرة تتقذ حياة مرضاها الذين يضعون مصير حياتهم في يدها.

Back-translation:

When there *is* no one around the house to play some of the parts with her, Grace would perform all these parts And *here she is* performing the part of a skilled doctor that saves the life of her patients who place it in her hand.

To keep the flow of the narration, it may be possible to render the above sentences in the past tense, as follows:

- a. وخاضت جريس المعارك كجان دارك ...
- b. ونسجت شبكة معقدة كانانسي رجل العنكبوت.
- c. وكانت قائد الهنود الحمر هياواتا جالسا على ضفاف البحر الكبير اللامع ...
- d. وعبرت جبال الألب بصحبة البطل هانيباغل ومائة فيل ...
- e. واختبأت داخل الحصان الخشبي على ابواب مدينة طروادة الاسطورية ...

In the suggested re-translation, an attempt is made to create a verb-based narrative which, at the same time, renders the interaction between text and illustration in the way it is presented in the ST. Thus, the description derived from the illustrations is removed from the translation. However, the textual choices which the translator adds as a form of expanding some of the cultural references are kept.

iii. In aspect (3), the translator renders the events in the past tense as in the ST. The use of the past tense in this aspect contradicts the use of the historical present in the scene setter and aspect (1) and the use of the different grammatical structures in aspect (2). Stylistically speaking, the chronological order of events is not rendered appropriately in the TT.

English text:

One day at school her teacher said they were going to do the play of Peter Pan. Grace put up her hand to be ... Peter Pan.

Arabic text:

وفي أحد الأيام صرح معلمها بأنها وزملائها سيمثلون دور بيتر بان - الرجل الخرافي - فسارعت جريس برفع يدها طالبة أن يسند هذا الدور لها.

Back-translation:

One day her teacher announced that she and her classmates were going to play the part of *Peter Pan*, the fictitious man. Grace hurried to raise her hand asking to be given this part.

2. In addition to the inconsistency in rendering the tense, the TT contains many other linguistic choices which may break the flow of the narration, create long sentences or add information which is not needed for the understanding of the story or did not occur originally in the ST. To illustrate some of these linguistic choices, the following examples will be discussed.

Example 1

English text:

The best characters in pantomimes were boys, but Grace played them any way.

Arabic text:

ولكن أفضل الشخصيات في الحركات الإيمائية التي تحب القيام بها هي التي يقوم بها الأطفال الذكور. وقد أدت جريس هذا الدور بكل كفاءة طبعاً.

Back-translation:

But the best characters in the pantomime movements which she likes to perform are those performed by male boys. And Grace performed this part with great talent, of course.

The following comments may apply to this translation:

1. using two lexical items "الأطفال الذكور" (male children) in translating "boys" is quite redundant. Rendering "boys" as "الأولاد" (boys) would be sufficient in the TT;
2. rendering "played them anyway" as "وقد أدت جريس هذا الدور بكل كفاءة طبعاً" (And Grace performed this part with great talent, of course) contains some information which gives a value judgement not present in the ST. This results from adding "بكل كفاءة" (with great talent) and "طبعاً" (of course) to the Arabic text. This sentence could be rendered more appropriately in the TT as "ولكن جريس لعبتها على" (but Grace played them any way);
3. rendering "them" as "هذا الدور" (this part) instead of "هذه الأدوار" (these parts) is grammatically inaccurate. The translator fails to recognise that "هذا الدور" (this part) is supposed to be plural instead of singular since it refers to "الشخصيات" (characters);
4. repeating "تحب القيام بها هي التي يقوم" (likes to perform are those performed) is redundant and seems to break the flow of the narration.

The above English text may be rendered in Arabic as:

وكانت افضل الشخصيات في المسرحيات الإيمائية هي شخصيات الأولاد ولكن جريس لعبتها على أية حال.

Back-translation:

The best characters in pantomime plays were the ones played by boys. But Grace played them anyway.

Example 2

English text:

One day at school her teacher said they were going to do the play of *Peter Pan*. Grace put her hand up to be ... Peter Pan.

Arabic text:

وفي احد الايام صرح معلمها بأنها وزملائها سيمثلون دور بيتربان - الرجل الخرافي - فسارعت جريس برفع يدها طالبة أن يسند هذا الدور لها.

Back-translation:

One day her teacher announced that she and her classmates were going to play the part of *Peter Pan*, the fictitious man. Grace hurried to raise her hand asking to be given this part.

In addition to the inappropriate information which describes *Peter Pan* in the TT as "الرجل الخرافي" (fictitious man), the following comments may apply to the above translation:

1. rendering the verb phrase "said" as "صرح" (declared or announced) is not very accurate in this context. "Said" could be translated more appropriately as "أخبرهم" (told them) or "قال" (said) in the TT;
2. adding "بأنها هي وزملائها" (that she and her classmates) to the TT is quite redundant, it may, therefore, be replaced with "بأنهم" (that they) in the Arabic translation;

3. rendering "the Play of *Peter Pan*" as "دور بيتربان" (the part of Peter Pan) seems to miss the point that the teacher is talking about a whole play and not just one part called Peter Pan, as the TT seems to imply. So, replacing "دور" (part) with "مسرحية" is more accurate in the Arabic text, especially since this play is being mentioned for the first time in the story. Also, using "مسرحية بيتربان" in the TT may allow the translator to repeat "دور بيتربان" at the end of the sentence instead of just saying "هذا الدور" (this part);
4. rendering "Grace put her hand up be ... Peter Pan" as "فسارعت جريس برفع يدها طالبة أن يسند هذا الدور لها" (Grace hurried to raise her hand requesting to be given this part). The structure of the TT is more complex than that of the ST. This is probably because of the use of the lexical items "سارعت" (hurried to) and "طالبة" (requesting) in the Arabic translation. Using a simpler structure in the TT would have been sufficient, for example "رفعت جريس يدها لتلعب دور بيتربان" (Grace raised her hand to play the part of Peter Pan).

The above English text may be translated as:

وفي احد الأيام أخبرهم معلمها في المدرسة بأنهم سيمثلون مسرحية بيتربان - الولد الخرافي. رفعت جريس يدها لتلعب ... دور بيتربان.

Back-translation:

One day her teacher at school told them that they were going to do the play of *Peter Pan* - the fictitious boy who never grows up. Grace raised her hand to play the part of Peter Pan.

Example 3

English text:

On Monday they had the auditions. Their teacher let them vote on the parts. Raj was chosen to play Captain Hook. Natalie was going to be Wendy. Then they had to choose Peter Pan.

Arabic text:

وفي يوم الإثنين أجرى التلاميذ في مدرستها عرضاً تجريبياً في التمثيل وأثناء ذلك اقترح عليهم المعلم إجراء تقييم على كل دور وخلال هذه العملية أخذ التلميذ راج دور القبطان هوك واختارت نتالي دور ويندي. وبقي دور بيتربان ينتظر من يقوم بتمثيله.

Back-translation:

On Monday, they had the auditions at her school and during that, the teacher suggested that they evaluate each part, and during this process, Raj took the part of Captain Hook and Natalie chose to play the part of Wendy. And the part of Peter Pan remained waiting for whoever was going to play it.

The following comments may apply to this translation:

1. as a result of the abundant use of cohesive devices, there is a break in the flow of the narration. Using the connectors "وأثناء ذلك" (during that) and "وخلال هذه العملية" (during this process) which more or less have the same meaning close to each other in the Arabic text is quite redundant. These connectors could be replaced with the particle "و" (and) and the substantiation "ف", respectively, in the TT. In this context, the substantiation "ف" is used to indicate a logical consequence or a result;
2. translating "Natalie was going to be Wendy as "اختارت نتالي دور ويندي" (Natalie chose) seems to imply that Natalie is the one who "chose" to play the part of "Wendy." Since the children voted on the different parts, then, Natalie "was chosen" to play this part. So, the above ST sentence may be rendered in Arabic as "وأخذت نتالي دور ويندي" (took the part of Wendy);
3. translating "Then they had to choose Peter Pan" as "وبقي دور بيتربان ينتظر من يقوم" (and the part of Peter Pan remained waiting for whoever was going to play it) is quite complex and also seems to "personify" Peter Pan's part. This sentence could be rendered in a simpler manner by saying "وبعد ذلك كان عليهم ان يختاروا من" (Then they had to choose who is going to play the part of Peter Pan).

The above English passage could be rendered in Arabic as:

وفي يوم الإثنين أجرى التلاميذ عرضاً تجريبياً في التمثيل واقتراح عليهم المعلم ان يصوتوا على الأدوار. فأخذ راج دور القبطان هوك واخذت نتالي دور ويندي. وبعد ذلك كان عليهم أن يختاروا من سيلعب دور بيتربان.

Back-translation:

On Monday the children had the auditions and the teacher suggested that they vote on the parts. As a result, Raj took the part of captain Hook and Natalie took the part of Wendy. Then they had to choose who was going to play the part of Peter Pan.

Example 4

English text:

Grace knew exactly what to do - and all the words to say. It was a part she had often played at home.

Arabic text:

وكانت جريس تعرف تماما ما يجب عليها القيام به، وتعرف كذلك الحوار الذي يجب أن تؤديه. لقد وجدت ذلك سهلا لأن ذلك هو ما تقوم به في بيتها دائما.

Back-translation:

Grace knew exactly what she had to do, and also knew the dialogue she had to perform. She found that easy because that was what she always used to do at home.

The following comments may apply to this translation:

1. using “وتعرف كذلك” (she also knew) is somehow redundant and could be replaced with the particle “و” (and);
2. using “لقد وجدت ذلك سهلا لأن ذلك” (she found that easy because that) in the TT creates some sort of value judgement and adds information which did not occur in the ST. Also, the use of two tokens of “ذلك” (that) close to each other breaks the flow of the narration.

The above English text may be translated into Arabic as:

كانت جريس تعرف تماما ما يجب عليها القيام به و الحوار الذي يجب ان تؤديه،
فهي لطالما لعبت هذا الدور في بيتها.

Back-translation:

Grace knew exactly what she had to do and the dialogue she had to perform as she had often played this part at home.

Example 5

English text:

The she was Doctor Grace and their lives were in her hands.

Arabic text:

وهاي في هذا المقطع تؤدي دور الطبيبة الماهرة التي تتقذ حياة مرضاهاالذين يضعون
مصير حياتهم في يدها.

Back-translation:

And here she is in this scene performing the part of a skilled doctor who saves the life of her patients who place their lives in her hand.

In addition to the shift in tense as a result of using deictic "هاهي" (here she is) instead of the past tense, the following comments may apply:

1. the repetition of "حياة" (life) and "حياتهم" (lives) close to each other in the Arabic text is redundant;
2. using the prepositional phrase "في يدها" (in her hand) to translate "in her hands" is not accurate in this context. A more idiomatic prepositional phrase could be "بين يديها" (between her hands);
3. the use of "Doctor Grace" in the ST seems to convey a discourse of "fun" and adds to the story an imaginative dimension to which the child-reader may be drawn. Rendering "Doctor Grace" in Arabic as "تؤدي دور الطبيبة الماهرة" (performing the part of a skilled doctor) seems to have a more "serious" tone,

thus, the ST discourse is lost in the Arabic translation. However, "Doctor Grace" may easily be rendered in Arabic as "الطبيبة جريس".

The above English sentence may possibly be rendered in Arabic as:

وعندها اصبحت الطبيبة جريس وكانت حياتهما بين يديها.

Back-translation:

and then she became Doctor Grace and their lives were between her hands

Example 6

English text:

And after she had heard them, or sometimes while they were still going on, Grace would act them out.

Arabic text:

فهي بعد سماع القصص او احيانا حتى اثناء الاستماع إلى القصص تقوم بتمثيلها.

Back-translation:

After hearing the stories or sometimes while the stories are still going on, she acts them out.

The use of "القصص" (stories) twice in the Arabic translation is not needed. The second "القصص" may be replaced with a pronoun affixed to the preposition "إلى" (to) as in "إليها".

Example 7

English text:

After the ballet, Grace played the part of Juliet, dancing around her room in her imaginary tutu.

Arabic text:

وبعد عودتها من البالية أخذت جوليت تلعب دور جوليت وهي ترقص في الغرفة متخيلة انها تلبس لباس رقصة البالية الخاص.

Back-translation:

After coming back from the ballet, Juliet played the part of Juliet while she was dancing in her room imagining herself wearing the special dress for ballet dancing.

The following comments may apply to this translation:

1. using “جوليت” (Juliet) twice in the TT is inaccurate. The first “جوليت” (Juliet) should be replaced with “جريس” (Grace);
2. translating “imaginary tutu” as “متخيلة انها تلبس لباس رقصة البالية الخاص” (imagining herself wearing the special dress for ballet dancing) contains some redundant information. “Imaginary tutu” may be possibly rendered as “متخيلة انها ترتدي لباس ” (imagining her self wearing the ballet dress).

The above English sentence may be translated into Arabic as:

وبعد عودتها من البالية، لعبت جريس دور جوليت وأخذت ترقص في غرفتها متخيلة أنها ترتدي لباس البالية

Back-translation:

After coming back from the ballet, Grace played the part of Juliet. She danced in her room imagining herself wearing the ballet dress.

The mother and grandmother's contentment and happiness at Grace's success is reflected in the joyous and happy illustration at the end of the story.

6.3 Summary

After applying the four categories of the framework of analysis to *Amazing Grace* and its translation into Arabic, it may be possible to conclude that a thorough understanding of the ST is required before translating it into the TT. This story reflects a western setting and encompasses a number of messages. In conveying these messages, whether explicitly or implicitly, the author opts for various cultural, textual and para-textual micro-signs. Understanding the role of these micro-signs may enable the translator to present the TT reader with a text which is as domesticated as possible, places emphasis where is needed, renders what is implicit/explicit in the ST in the same way in the TT, unless there is a reason to do otherwise. In some cases, for example, repetition as a micro-sign in the ST has an implicit pragmatic role, thus, the translator is expected to render this sign in the TT to create more or less the same pragmatic force.

Chapter Seven: Conclusion

Conclusion

By developing a framework of textual analysis, the present research has tried to outline some of the issues involved in the translation of English stories into Arabic. The aim has been to suggest that before a children's story is translated into another language, it may be useful to understand what the main components of this story are and how they may be rendered in an "appropriate" manner for a TL reader. A story's components are treated as macro- and micro- signs which interact to give both the ST and TT their final shape. Those signs have been classified under four main headings: register, pragmatics, semiotics (genre, text-type and discourse) and illustrations.

The analyses undertaken in this thesis have revealed a number of points which are outlined below.

1. The importance of taking the linguistic and cultural elements of the text into consideration to provide a "balanced" rendering which pays adequate attention to both the ST and TT without being partial to one over the other.
2. The complementary nature of the components of the framework. When put together, the components give a linked theoretical basis which achieves some sort of integration. Each component alone would accomplish little, or would account for limited textual and cultural factors, but every component has its role and, at the same time, reinforces the others. Register provides a general description of the language used in the text. This language itself is the outcome of the interaction between the various contextual dimensions. For example, the manner in which macro- and micro-messages are constructed (the pragmatic dimension) depends on the social occasion (genre) which, in turn, determines the role of the text-producer in this social occasion (text-type). Pragmatics, genre and text-type are linguistically realised in discourse

(the various textual and structural signs at the text's micro-level). The meaning of the text is also visually realised in the illustrations.

3. The special nature of message construction in stories which address young readers. This manifests itself in the manner through which the author presents and structures the events, themes and characters of the story. It has been argued that English writers tend to adopt a child's discourse. In the *Whales' Song*, *Amazing Grace* and *Bully* for example, the authors have embedded their messages by opting for certain characteristics and settings, where more emphasis is placed on how a child would see things rather than an adult. Issues of racism, sexism, equality, protecting whales and bullying are presented in an implicit manner through the interaction between characters, themes and micro-signs.

In Arabic stories, the case is quite different. Arabic writers tend to adopt an adult discourse when addressing children. Authors reside outside the confines of the text acting as the voice of authority and presenting messages from an adult point of view. So, the author is more like an instructor than a story-teller. "الحماة والكنة" (the Mother-in-Law and the Daughter-in-Law) and the collection of stories about a boy called Taariq have been clear examples of how messages are constructed for the child reader. Messages tend to be conveyed in an over stated and didactic manner.

The analyses have also revealed that in some of the stories written originally in Arabic or translated from English into Arabic, a cultural and textual gap seem to exist between the child-reader and the story. This gap may be attributed to what can be described as a "general cultural attitude" towards Arabic CL. This attitude has implicitly associated CL with the desire to indoctrinate. A children's story is expected to be written in standard Arabic instead of the vernacular. It is also expected to teach the child something. These two attitudes are affected by a third attitude which implies that the Arab child should be exposed only to certain topics. So, the whole situation of Arabic CL has imposed

constraints on writers/translators for children, which have affected both the literary style and the pragmatic dimension of CL, limiting the kinds of themes presented to the Arab reader.

Understanding the macro-intention, or the message/s behind the text, may enable the translator to determine how such message/s may be received by the TL reader. In some cases, the macro-intention of the ST may be foreign to the TT. This may mean that other messages are given more prominence in the TT than those emphasised in the ST. For example, in the *Whales' Song*, translated into Arabic as "أغنية الحيتان", an Arab reader may understand the macro-intention to be about emphasising the close relationship between Lilly and her grandmother but the reader is unlikely to understand this story to be about protecting sea life, as is the case in the ST. Also, in *Amazing Grace*, translated into Arabic as "جريس العجيبة", the macro-intention for an Arab reader may be the importance of talent to fulfil dreams rather than as an anti-racist story. For a message to be understood and appreciated, it has to be viewed within its context of occurrence.

Micro-signs as instances of micro-intentions play a significant role in the process of translation, especially in relation to the overall meaning of the text. Rendering these micro-signs in the TT depends on how context-specific they are. Some of these micro-signs may be regarded as an outcome of the text's generic requirements. In historical picture-books which reflect a certain period, for example, the translator may opt for textual choices which reflect the cultural characteristic of the ST in the TT (e.g. the use of "Suq" and Allah instead of "market" and "God", respectively, in *Simpleton and the Tricksters*). Other micro-signs may be considered as part of the characterisation of the story such as "Scrooge" in *Christmas Carol*. Rendering this lexical item as "سكروج" in the TT has failed to reflect its pragmatic meaning for the TL reader.

Generally speaking, a translated story is highly likely to contain elements which may be foreign for the TL reader. Creating a text which is totally domesticated or totally

foreignised is not the main concern of this research. The main concern has been with trying to find where we are supposed to domesticate and where we are supposed to foreignise and why.

4. Illustrations reinforce the message by establishing connections between the textual and visual materials. An account of illustrations is also expected to be consistent with the other components of the text within the pragmatic and semiotic dimensions of both the ST and TT. This is mainly because language and illustrations are socio-culturally based. The kind of visual messages understood by the SL readers may vary from what the TL readers are accustomed to or capable of understanding.
5. Developing a framework of analysis does not necessarily mean that all translation problems related to CL are accounted for within the components of the framework. However, this framework may guide the fundamental steps in the translation process. After analysing the ST, the translator may then decide how to deal with the sequential problems which are linked to the TT. The application of the framework to some texts, especially to the translation of *Amazing Grace* in chapter 6, has shown that there are in fact translation problems and considerations linked to both the macro- and micro- levels of the text.
6. The present research is an example of how children's stories may be approached. However, further aspects of CL are worthy of investigation. My study is merely an attempt at studying how meaning is constructed in translated CL within a given context. Studies which deal with the child's linguistic skills in relation to CL are urgently needed. These studies may allow Arab writers/translators to choose vocabulary which not only corresponds with the child's linguistic ability, but may also be used as a means for reflecting the pragmatic meaning of some of the textual choices of the story.

References

References

- Alderson, B.W. 1969. "The Irrelevance of Children to the Children's Book Reviewer". *Children's Book News*, pp. 10-11.
- Azeriah, A. 1994. *Translated Children's Literature into Arabic: A Case Study of Translational Norms*. Unpublished Ph.D thesis. New York: State University of New York at Binghamton.
- Baker, M. 1992. *In Other Words: a Coursebook on Translation*. London: Routledge
- Ballantyne, R.M. 1858. *The Coral Island*, 1966. London: Bancroft Classics.
- Bawden, N. 1973. *Carrie's War*, 1974. London: Penguin.
- Beaugrande, R.D. and Dressler, W. 1981. *Introduction to Textlinguistics*. London: Longman.
- Ben-Ari, N. 1992. "Didactic and Pedagogic Tendencies in the Norms Dictating the Translation of Children's Literature: the Case of Postwar German-Hebrew Translations". *Poetics today*, vol. 13, pp. 221-230.
- Biber, D. 1991. *Variation Across Speech and Writing*. Cambridge: Cambridge University Press.
- Catford, J. 1965. *A Linguistic Theory of Translation*. Oxford: Oxford University Press.
- Chambers, Aiden 1977. "The Reader in the Book". *Signal*, vol. 23, pp. 64-87
- Chatman, S. 1978. *Story and Discourse. Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press.
- Cook, G. 1989. *Discourse*. Oxford: Oxford University Press.
- Dahl, R. 1961. *James and the Giant Peach*. London: Penguin.

References

- Dahl, R. 1967. *Charlie and the Chocolate Factory*. London: Allan and Unwin.
- Dahl, R. 1975. *Danny, the Champion of the World*. London: Penguin
- Dahl, R. 1983. *The Witches*. London: Cape.
- Dahl, R. 1988. *Matilda*. London: Penguin.
- Darton, F. J. H. 1932. *Children's Books in England: Five Centuries of Social Life*, 3rd edn revised by Brian Alderson, 1982. Cambridge: Cambridge University Press.
- Dow, S. K. 1995. *Children's Readings and Adult's values*. Unpublished M.ed. Edinburgh: University of Edinburgh.
- Evans, E. 1992. *Young Readers, New Readings*. Hull: Hull University Press.
- Even-Zohar, I. 1978 "The Position of Translated Literature within the Literary Polysystem". In J.S. Holmes, J. Lambert and R.V.D. Broeck (eds.), *Literature and Translation: New Perspectives in Literary Studies*. Leuven: Accopp, 117-127.
- Even-Zohar, B. 1992. "Translation Policy in Hebrew Children's Literature: The Case of Astrid Lindgren". *Poetics Today*, vol.13, pp. 231-245.
- Fairclough, N. 1992. *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, N. 1989. *Language and Power*. London and New York: Longman.
- Ferguson, C. 1959. "Diglossia". *Word*, vol.15, pp. 325-340.
- Fish, S. 1980. *Is There a Text in this Class? The Authority of Interpretive communities*. Cambridge, Massachusetts: Harverd University Press.
- Fowler, R. 1986. *Linguistic Criticism*. Oxford: Oxford University Press.
- Halliday, M.A.K., McIntosh, A. and Stevens, P. 1964. *The Linguistic Sciences and Language Teaching*. London: Longman.

- Hasan, R. 1977. "Text in the Systematic - Functional Model". In W. Dressler (ed), *Current Trends in Textlinguistics*. Berlin: Walter de Gruyter, pp. 228-46.
- Hatim, B. 1997. *Communication Across Cultures*. University of Exeter Press.
- Hatim, B. and Mason, I. 1990. *Discourse and the Translator*. London: Longman.
- Hatim, B. and Mason, I. 1991. "Coping with Ideology in Professional Translation". In *Journal of Applied Linguistics*, vol. 6, pp. 23-32.
- Hatim, B and Mason, I. 1997. *The Translator as Communicator*. London and New York: Routledge.
- Hawkes, T. 1983. *Structuralism and Semiotics*. London: Methuen.
- Hermans, T. 1985. *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm.
- Hodge, R. 1990. *Literature as Discourse: Textual strategies in English and History*. Cambridge: Polity Press.
- Hollindale, P. 1988. "Ideology and the Children's Book". In *Signal*, vol. 55, pp. 3-22.
- House, J. 1981. *A Model of Translation Quality Assessment*. Tübingen: Verlag Gunter Narr.
- Hunt, P. 1990. *Children's Literature: the Development of Criticism*. London and New York: Routledge.
- Hunt, P. 1991. *Criticism, Theory and Children's Literature*. Oxford: Basil Blackwell Ltd.
- Hunt, P. 1988. "Degrees of Control: Stylistics and the Discourse of Children's Literature". In N. Coupland (ed) *Styles of Discourse*. London: Croom Helm, pp. 163-188.

- Kingston, W.H.G. 1851. *Peter the Whaler*, 1909. London: Cassell.
- Klingberg, G., Orvig, M. and Amor, S. (eds) 1978. *Children's Books in Translation. The Situation and the Problems*. Stockholm: Almqvist and Wiksell International.
- Klingberg, G. 1986. *Children's Fiction in the Hands of Translators*. Studia psychologica et paedagogica. Series altera LXXXII. Lund. Bloms Boktryckeri Ab.
- Knowles, M. and Malmkjaer, K. 1996. *Language and Control in Children's Literature*. London and New York: Routledge.
- Kress, G. 1985. "Ideological structures in discourse." In T. A. van Dijk (ed), *Handbook of Discourse Analysis*, vol.4: *Discourse Analysis in Society*. New York: Academic Press, pp. 27-42.
- Kress, G. 1985a. *Linguistic Processes in Sociocultural Practice*. Oxford: Oxford University Press.
- Leech, J. 1983. *Principles of Pragmatics*. London: Longman.
- Leeson, R. 1985. *Reading and Righting: the Past, Present, and Future of Fiction for the Young*. London : Collins.
- Lonsdale, B. and Mackintosh, H.K. 1973. *Children Experience Literature*. New York: Random House.
- Malinowski, B. 1923. "The Problem of Meaning in Primitive Languages." Supplement 1 to C. K. Ogden and I. A. Richards, *The Meaning of Meaning*. London: Kegan Paul.
- Malinowski, B. 1935. *Coral Gardens and their Magic*, vol 2. London: Allen and Unwin.
- Marryat, F. 1841. *Masterman Ready*, 1989. London and New York: Frederick Warne.
- McGough, R. 1987. *Nailing the Shadow*, 1989. Harmondsworth: Penguin.

- Mecuke, S. 1983. "Available Discourse on Aborigines". In *Journal of Cultural Studies*, vol. 1, pp. 87-99.
- Meek, M., Barton, G. and Warlow, A. 1977. *The Cool Web: the Pattern of Children's Reading*. London: Macmillan.
- Meek, M. 1990. "What Counts as Evidence in Theories of Children's Literature?" In P. Hunt (ed), *Children's Literature: The Development of Criticism*. London and New York: Routledge, pp.166-182.
- Newmark, P. 1988. *A Text Book of Translation*. London: Prentice-Hall.
- Nida, E. 1964. *Toward a Science of Translating*. Leiden: E. J. Brill.
- Nida, E., and Taber, C. 1969. *The Theory and Practice of Translation*. Leiden: E. J. Brill.
- Nord, C. 1991a. "Scopos, Loyalty, and Translational Conventions". *Target*, vol.3, pp. 91-109.
- Nord, C. 1991b. *Text Analysis in Translation*. Amsterdam: Rodopi.
- Oittinen, R. 1989. "On Translating for Children: a Finnish Point of View". *Early Child Development and Care*, vol. 48, pp. 29-37.
- Oittinen, R. 1990. "The Dialogic Relation between Text and Illustrations: a Translatological view". *TEXTconTEXT*, vol. 5, pp. 40-53.
- Oittinen, R. 1993. *I Am Me - I Am Other: On the Dialogics of Translating for Children*. Published Ph.D thesis. Finland: University of Tampere.
- Oittinen, R. 1993a. "The Situation of Translating for Children". In J. Holz-Manttari and C. Nord (eds), *Traducere Navem. Festschrift für Katharina Reiss zum 70 Gebustsag*. Studia translologica, Ser. A, vol. 3. Tampere: University of Tampere, pp. 321-334.

- Parker, J. 1992. "Reading Against the Grain (*Children of the Dust*).". In E. Evans (ed), *Young Readers, New Readings*. Hull: Hull University Press, pp. 42-54.
- Paton-Walsh, J. 1978. "Nina Dawden". In D. L. Kirkpatrick (ed), *Twentieth Century Children's Writers*. London: Macmillan, pp. 93-5.
- Puurtinen, T. 1989. "Assessing Acceptability in Translated Children's Books". *Target*, vol. 1, no. 2, pp. 201-213
- Puurtinen, T. 1994. "Dynamic Style as a Parameter of Acceptability in Translated Children's Books". In M. Snell-Hornby, F. Pochnacker, and K. Kaindl (eds), *Translation Studies: An Interdiscipline*. Amsterdam: Benjamins, pp.83-90
- Rosenhouse, J. 1997. "Code Switching in Arabic Child Language in Israel: Colloquial Arabic, Literary Arabic and Hebrew". Paper presented at the conference of Language and Society in the Middle East and North Africa held at Edinburgh University, July 1997.
- Salmon, E. 1888. *Juvenile Literature as it is*. London: Drane.
- Shavit, Z. 1981. "Translation of Children's Literature as a Function of its Position in the Literary Polysystem". *Poetics Today*, vol. 2, pp. 171-179.
- Shavit, Z. 1986. *Poetics of Children's literature*. Athens and London: The University of Georgia Press.
- Snell-Hornby, M. 1988. *Translation Studies. An Integrated Approach*. Amsterdam: John Benjamins.
- Stalnaker, R. C. 1972. "Pragmatics". In D. Davidson and G. Harman (eds.), *Semantics of Natural Language*. Dordrecht: Reidel, pp. 380-397.
- Stephens, J. 1992. *Language and Ideology in Children's Fiction*. London and New York: Longman.

References

- Suleiman, M.Y. (forthcoming) "From the Periphery to the Centre of Marginality: Towards a Prolegomenon of Translating Children's Literature into Arabic". In *Perspectives on Translation*.
- Thompson, J.B. 1990. *Ideology and Modern Culture: Critical and Social Theory in the Era of Mass Communication*. Cambridge: Polity Press.
- Toury, G. 1980. *In Search of a Theory of Translation*. Tel Aviv: The Porter Institute for Poetics and Semiotics.
- Venuti, L. 1995. *The Translator's Invisibility*. London: Routledge.
- Wall, B 1991. *The Narrator's Voice: The Dilemma of Children's Fiction*. London: Macmillan.
- Waller, G. 1986. *English Poetry of the Sixteenth Century*. London: Longman.
- Watson, K 1992. "Ideology in Novels for Young People". In E. Evans (ed) *Young Readers, New Readings*. Hull: Hull University Press, 34-41.
- Werlich, W. 1976. *A Text Grammar of English*. Heidelberg: Quelle and Meyer.
- Zipes, J. 1983. *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization*. London: Heinemann.
- Zitawi, J. 1995. *English-Arabic Translation of Dubbed Children's Animated Pictures*. Unpublished MA Thesis. Irbid: Yarmouk University.

Arabic References

- أبو ريشة، زليخة. أدب الأطفال في الأدب العربي الحديث: الأطر والنظرية والتطبيق. رسالة ماجستير. عمان: الجامعة الأردنية، 1989
- أبو معال، عبد الفتاح. أدب الأطفال. بيروت: دار الشروق، 1988
- الجويني، مصطفى. حول أدب الأطفال. الإسكندرية: منشأة المعارف، 1986
- الحديدي، علي. في أدب الأطفال. القاهرة: مكتبة الأنجلو المصرية، 1982
- العبد، محمد. اللغة المكتوبة واللغة المنطوقة: بحث في النظرية. القاهرة: دار الفكر للدراسات والنشر التوزيع. 1990
- العيسى، سليمان. "دعوا الطفل يغني ... بل غنوا معه أيها الكبار". مهرجان أغنية الطفل الثالث. عمان: الأردن، 1996
- الهيبي، هادي نعمان. ثقافة الطفل. سلسلة عالم المعرفة. الكويت: المجلس الوطني للثقافة والفنون والآداب، 1988
- بدوي، السعيد محمد. مستويات العربية المعاصرة في مصر. مصر: دار المعارف. 1973
- جعفر، عبدالرزاق. أدب الأطفال. دمشق: منشورات اتحاد كتاب العرب، 1979
- جعفر، عبدالرزاق. الطفل والكتاب. بيروت: دار الجيل، 1992
- شرايحه، هيفاء. أدب الأطفال ومكتباتهم. الطبعة الثالثة. عمان: المطبعة الوطنية، 1990
- شرايحه، هيفاء. "واقع كتاب الطفل في الأردن". ندوة القراءة عند الأطفال. عمان: مؤسسة نور الحسين، 1996

English stories

- **The Ladybird's stories**

Ladybird Classics

Christmas Carol, 1994.

The Three Musketeers, 1995

Favourite Tales

Cinderella, 1994

Snow-White and the Seven Dwarfs, 1993

The Elves and the Shoemaker, 1993

The Princess and the Pea, 1993

Read it yourself

Goldilocks and the Three Bears, 1993

Little Red Riding Hood, 1993

- **Other stories**

Abuu-Midhat, A.1991. *Khaled and Aida*. Translated by Librairie du Liban. Lebanon: Librairie du Liban

Abuu-Midhat, A.1990. *The Simpleton and the Trickster*. Translated by Librairie du Liban. Lebanon: Librairie du Liban.

Beskow, E. 1912. *Pelle's New Suit*, 1989. Translated by M. L. Woodburn. Edinburgh: Floris Books

Curtis, J.L. 1996. *Tell Me Again About the Night I was Born*. London: Scholastic Press.

Hughes, D 1993. *Bully*. London: Walker Books Ltd.

Hughes, S 1993. *Let's Join In*. London: Walker Books Ltd.

Landstrom, L. and Landstrom O. 1991. *Will Gets a haircut*, 1993. Translated by E. Dyssegard. Stockholm: Rabén and Sjoren Stockholm.

Landstrom, L. and Landstrom O. 1993. *Will Goes to the Post Office*, 1994. Translated by E. Dyssegard. Stockholm: Rabén and Sjoren Stockholm.

References

Paterson, E. 1988. *Maisie Goes to School*. Edinburgh: The Amaising Publishing House Ltd.

Paterson, E. 1992. *Maisie in the Rainforest*. Edinburgh: The Amaising Publishing House Ltd.

Arabic stories

- أنا وجدتي. مارغو مالتجيان. عمان: مؤسسة تنمية عالم الطفل، 1995.
- أنشودة العيد. أ. ح. مطلق. سلسلة القصص العالمية "ليدي بيرد". بيروت: مكتبة لبنان، 1982.
- الأميرة وحبّة الفول. ترجمة رجا حوراني. سلسلة الحكايات المحبوبة "ليدي بيرد". بيروت: مكتبة لبنان، 1981.
- الأطفال يعانقون الأشجار. مارجو مالتجيان. عمان: المكتبة الوطنية، 1992.
- الجمل والولد الصغير. مارغو مالتجيان. عمان: مؤسسة تنمية عالم الطفل، 1992.
- الجنان الصغيران والحذاء، ترجمة سلوى حلو. سلسلة الحكايات المحبوبة "ليدي بيرد". بيروت: مكتبة لبنان، 1981.
- الحماة والكنة. عبدالرزاق أشرف الكيلاني. سلسلة كان ياما كان. دمشق: دار القلم، 1993.
- الحمار والثور والفلاح. عبدالله أبو مدحت. بيروت: مكتبة لبنان، 1990.
- الدرس. نبيل الشريف. سلسلة مغامرات طارق للأطفال. عمان: مطابع الدستور التجارية، 1996.
- الطائرة الورقية. نبيل الشريف. سلسلة مغامرات طارق للأطفال. عمان: مطابع الدستور التجارية، 1996.
- الفرسان الثلاثة. ترجمة أ. ح. مطلق. سلسلة القصص العالمية "ليدي بيرد". بيروت: مكتبة لبنان، 1982.
- القطة. نبيل الشريف. سلسلة مغامرات طارق للأطفال. عمان: مطابع الدستور التجارية، 1996.
- بياض الثلج والأقزام السبعة، ترجمة محمد العدناني. سلسلة الحكايات المحبوبة "ليدي بيرد". بيروت: مكتبة لبنان، 1981.
- خالد وعابدة. عبدالله أبو مدحت. بيروت: مكتبة لبنان، 1991.
- رباب في الغابة. ترجمة البير مطلق. سلسلة أنا أقرأ "ليدي بيرد". بيروت: مكتبة لبنان، 1981.
- ركوب الخيل. نبيل الشريف. سلسلة مغامرات طارق للأطفال. عمان: مطابع الدستور التجارية، 1996.

References

- ربمة والدياب. ترجمة ألبير مطلق. سلسلة أنا أقرأ "ليدي بيرد". بيروت: مكتبة لبنان، 1981.
- سعد يذهب إلى البريد. اولف ولينا لاندستروم. ترجمة منى زريقات هيننغ. السويد: دار المنى، 1995.
- سعد يقص شعره. اولف ولينا لاندستروم. ترجمة منى زريقات هيننغ. السويد: دار المنى، 1993 .
- سندريلا. ترجمة محمد العدناني. سلسلة الحكايات المحبوبة "ليدي بيرد". بيروت: مكتبة لبنان، 1984.
- صابر وملابسة الجديدة. إلزا بسكوف. ترجمة منى زريقات هيننغ. السويد، دار المنى، 1995.
- قيعة رشا. جهاد غوشة عراقي. حيفا: دار المعرفة، 1995.
- ماذا ترى؟ مارجو مالتجيان. عمان: مؤسسة تنمية عالم الطفل، 1991.
- تحف مسروقة. محمد المنسي. مجلة ماجد، عدد 902. أبو ظبي: الإتحاد للصحافة والنشر، 1996.
- مزرعة الدراق. نبيل الشريف. سلسلة مغامرات طارق للأطفال. عمان: مطابع الدستور التجارية، 1996.
- هنيقة والمحتالان. عبدالله أبو مدحت. بيروت : مكتبة لبنان، 1990.

Bilingual stories

Hoffman, M. 1991. *Amazing Grace*. Translated by Ibraahiim El-Mutawakkil "جريس العجيبة", 1994. London: Magi Publications

Sheldon, Dyan 1990. *The Whale's Song*. Translated by Ibraahiim El-Mutawakkil "أغنية الحيتان", 1996. London: Magi Publications.

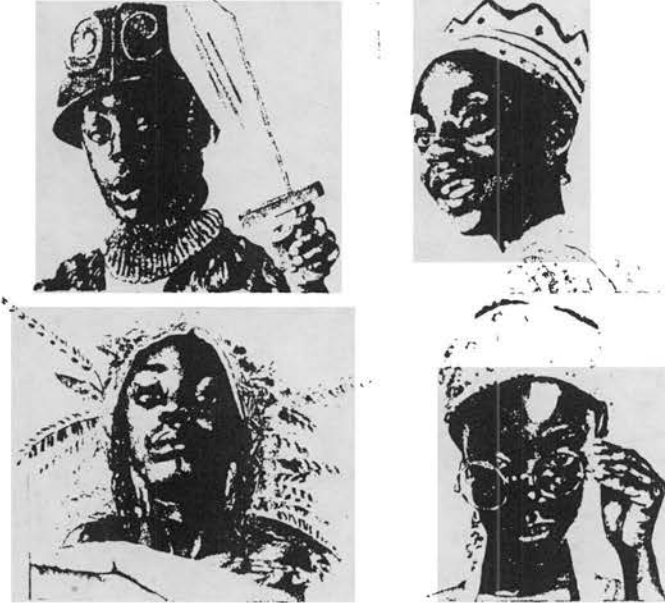
Appendix

جريس العجيبة

تأليف : ماري هوفمان
التصوير الفني : كارولين بينتش

For Buchi Emecheta M / /
For Joe C B

Amazing Grace



Written by
Mary Hoffman
Illustrated by
Caroline Binch

Translated by Ibrahim Elmoutawakil

Magi Publications, London



جريس طفلة تحب القصص. فلا فرق عندها اذا قرأها عليها احد او رواها شفها او ان كانت من محض خيالها. كما انها لا تهتم ان كان مصدر تلك القصص من الكتب او التلفزيون او الافلام او الفيديو او مما تزخر به ذاكرة جدتها الواسعة. وجريس بكل بساطة تحب القصص. فهي بعد سماع القصص او احيانا حتى اثناء الاستماع الى القصص تقوم بتمثيلها، علما انها تختار لنفسها اهم الادوار.

Grace was a girl who loved stories.

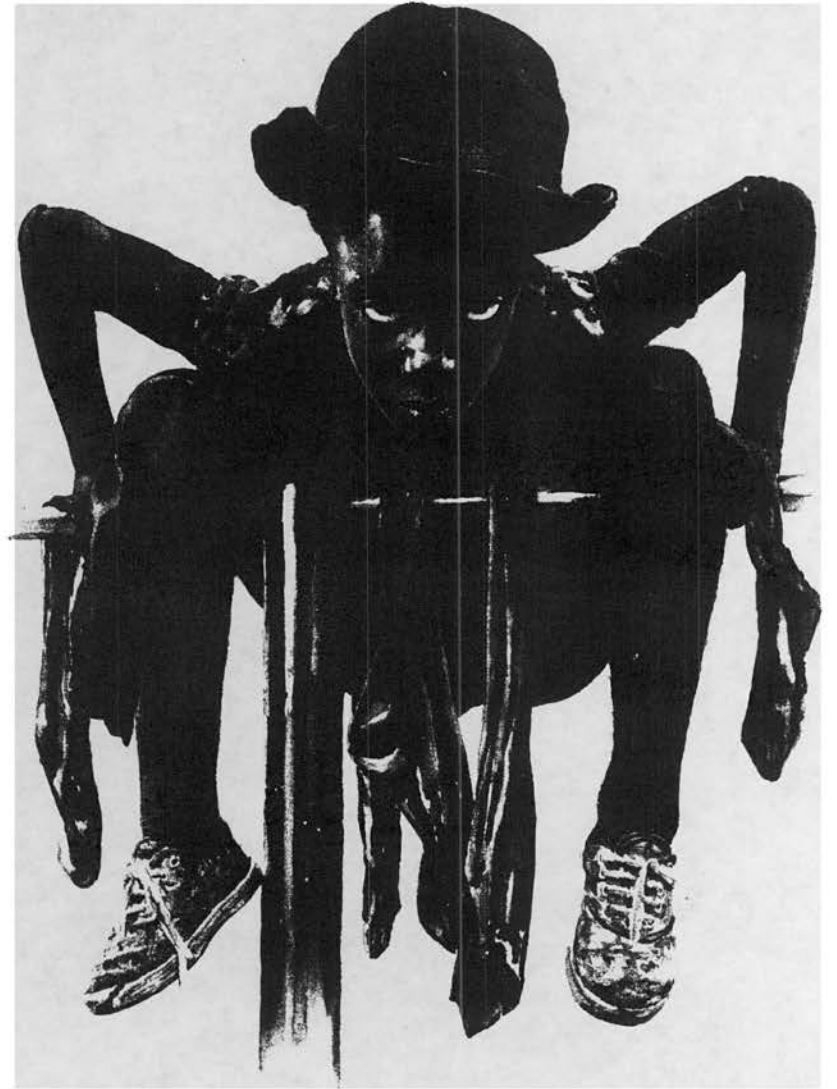
She didn't mind if they were read to her or told to her or made up in her own head. She didn't care if they were from books or on TV or in films or on the video or out of Nana's long memory. Grace just loved stories.

And after she had heard them, or sometimes while they were still going on, Grace would act them out. And she always gave herself the most exciting part.

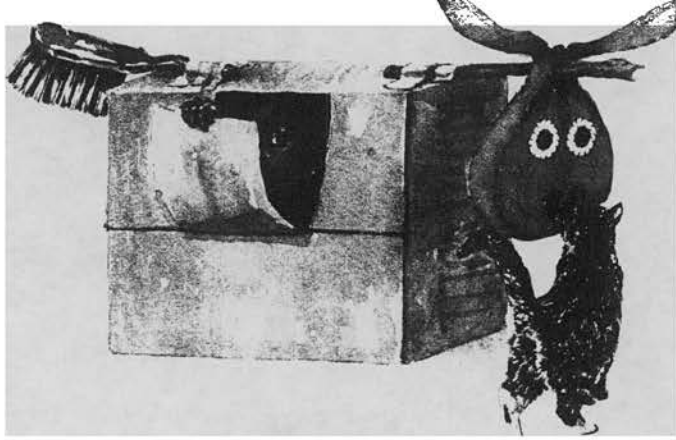




جريس في دور جاندارك في قلب المعركة ...
Grace went into battle as Joan of Arc ...



وها هي تضع كمننا شببها بيت العنكبوت ممثلة بذلك دور انانسي العنكبوت الشرس.
and wove a wicked web as Anansi the spiderman.



وها هي بداخل هذا الصندوق الخشبي في صورة حصان امام باب مدينة طروادة الاسطورية ...

She hid inside the wooden horse at the gates of Troy . . .



وهذا مشهد يمثل دور البطل هانيباعل يقطع جبال الألب في احدى حملاته تنصدها مئات الافيال ...

she crossed the Alps with Hannibal and a hundred elephants . . .



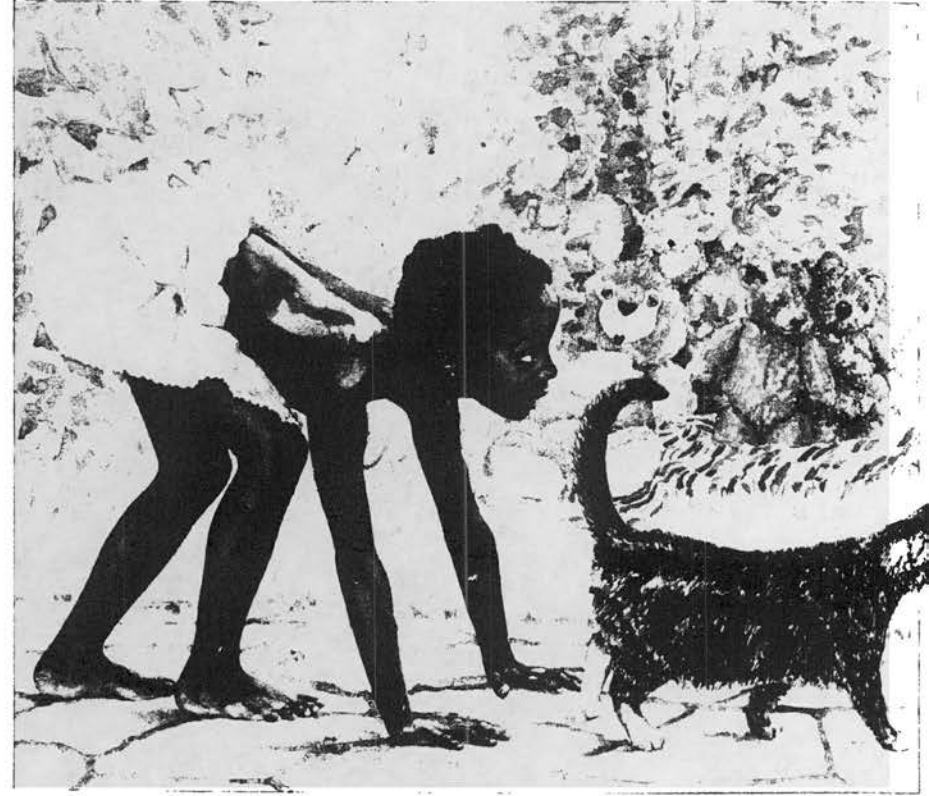
جريس تمثل دور بحار شرس وعلى كتفه طائر البيغاء .
ويخوض في بسالة غمار البحار السبعة بعزم لا يلين ولا
يمنعه في ذلك كونه يمشي برجل واحدة .

she sailed the seven seas with a peg-leg
and a parrot.



جريس تمثل دور قائد الهنود الحمر هياواتا وهو على ضفاف مياه البحر العظيم البراقية

She was Hiawatha, sitting by the shining Big-Sea-Water



وها هي في مشهد يمثل موجلي في ادغال الهند .

and Mowgli in the back garden jungle.



وعندما لا يوجد اي احد في البيت تسند اليه بعض الادوار فان جريس تقوم بتأدية تلك الادوار كلها . ذلك انها تستطيع القيام بألف دور ودور - وعادة ما تقوم ققطها باوبابو بمساعدتها. وفي احيان اخرى تتمكن جريس من اقناع امها او جدتها بمشاركتها في التمثيل وذلك عندما لا تكونان مشغولتين بكثرة. وها هي في هذا المقطع تؤدي دور الطبيبة الماهرة تنفذ حياة مرضاها الذين يضعون مصير حياتهم في يدها .



When there was no-one else around, Grace played all the parts herself. She was a cast of thousands. Paw-Paw the cat usually helped out. And sometimes she could persuade Ma and Nana to join in, when they weren't too busy. Then she was Doctor Grace and their lives were in her hands.

وفي أحد الأيام صرح معلمها بأنها وزميلة لها سيستلوان دور بيتر بان في المسرحية .
جريس برفع يدها طالبة ان يستند هذا الدور لها .
لكن راج اشار اليها قائلاً: « انك لا تستطيعين تمثيل دور بيتر بان لأنه ولد » غير ان جريس بقيت
رافعة يدها مبتعدة للقيام بدور بيتر بان .
وهستت اليها زميلتها ناتالي قائلة: « لا تستطيعين ان تمثلي بيتر بان انه ليس شخصاً اسود » . لكن
جريس لم تهتم وظلت رافعة يدها استعداداً للقيام بالدور .
فاستجاب المعلم قائلاً: « طيب كثير منكم يود القيام بدور بيتر بان . اذن سنجري تجربة ثم نختار
الادوار يوم الاثنين القادم » .

One day at school her teacher said they were going to do the play of
Peter Pan. Grace put up her hand to be . . . Peter Pan.
"You can't be called Peter," said Raj. "That's a boy's name."
But Grace kept her hand up.
"You can't be Peter Pan," whispered Natalie. "He wasn't black."
But Grace kept her hand up.
"All right," said the teacher. "Lots of you want to be Peter Pan, so we'll
have to have auditions. We'll choose the parts next Monday."





وعندما رجعت جريس الى البيت بدا على وجهها الحزن . وسألتها
امها: «ماذا بك ؟»
«لقد قال لي راج بأنني لن اكون بيتر بان لأنني بنت» .
وردت عليها امها «هذا يعني ان راج لا يدري شيئا عن القصة .
ان بيتر بان كان دائما بنتا» .

When Grace got home, she seemed
rather sad.

"What's the matter?" asked Ma.

"Raj said I couldn't be Peter Pan because
I'm a girl."

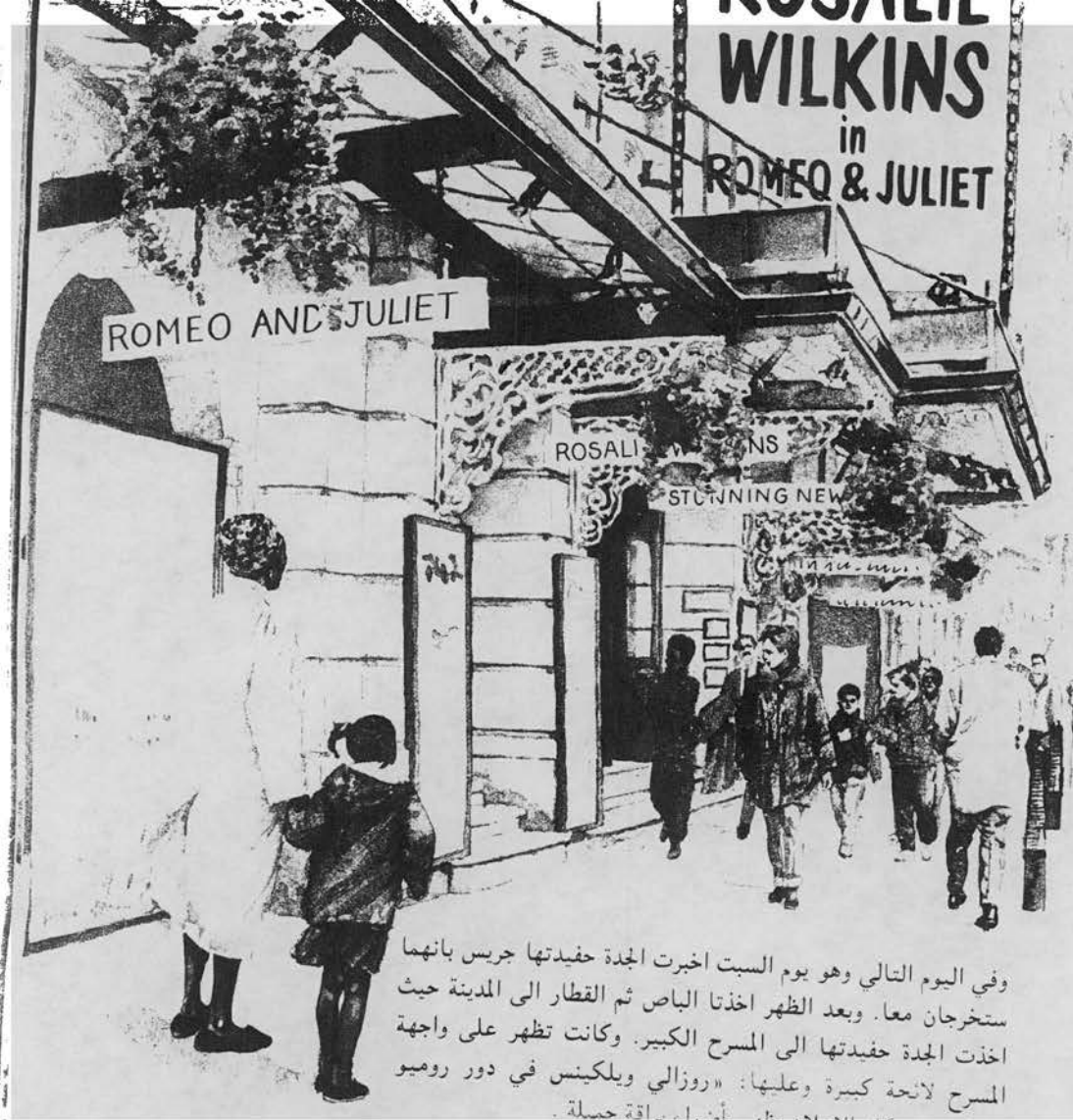
"That just shows all Raj knows about it,"
said Ma. "Peter Pan is *always* a girl!"



اشرح صدر جريس لكن بعد لحظة تذكرت شيئا آخر . «لقد قالت لي نتالي بأنني لن
اكون بيتر بان لأنني سودا» .

وعندها بدأ الغضب يظهر على وجه الأم لكن تدخلت الجدة قائلة «ان نتالي لا تعرف هي
الآخرى اي شي» . يمكن تكوني اي شخص . تشائين يا عزيزتي جريس اذا عقدت عزمك على ذلك» .

Grace cheered up, then later she remembered something else.
"Natalie says I can't be Peter Pan because I'm black," she said.
Ma started to get angry but Nana stopped her.
"It seems that Natalie is another one who don't know nothing," she
said. "You can be anything you want, Grace, if you put your mind to it."



وفي اليوم التالي وهو يوم السبت اخبرت الجدة حفيدتها جريس بانهما ستخرجان معا. وبعد الظهر اخذتا الباص ثم القطار الى المدينة حيث اخذت الجدة حفيدتها الى المسرح الكبير. وكانت تظهر على واجهة المسرح لائحة كبيرة وعليها: «روزالي ويلكينس في دور روميو وجولييت» وكان الاعلان يظهر بانوار ساطعة جميلة.

Next day was Saturday and Nana told Grace they were going out. In the afternoon they caught a bus and a train into town. Nana took Grace to a grand theatre. Outside it said, "ROSALIE WILKINS in ROMEO AND JULIET" in beautiful sparkling lights.



ما علمت جريس في شوق: «أنحن ذاهبتان الى مشاهدة رقصة البالي يا جدتي؟» نعم يا حبيبي، لكن اريدك ان تتألمي في هذه الصور اولا» ثم توقفت الجدة وحفيدتها امام اعلان زاب يقول: «جولييت جديدة رائعة»، وذلك اشارة الى صورة طفلة غانة فى الجمال وهى فى لباس قصة الباليه الخاص.

"Are we going to the ballet, Nana?" asked Grace. "We are, Honey, but I want you to look at these pictures first." Nana showed Grace some photographs of a beautiful young girl dancer in a tutu. "STUNNING NEW JULIET!" it said on one of them.



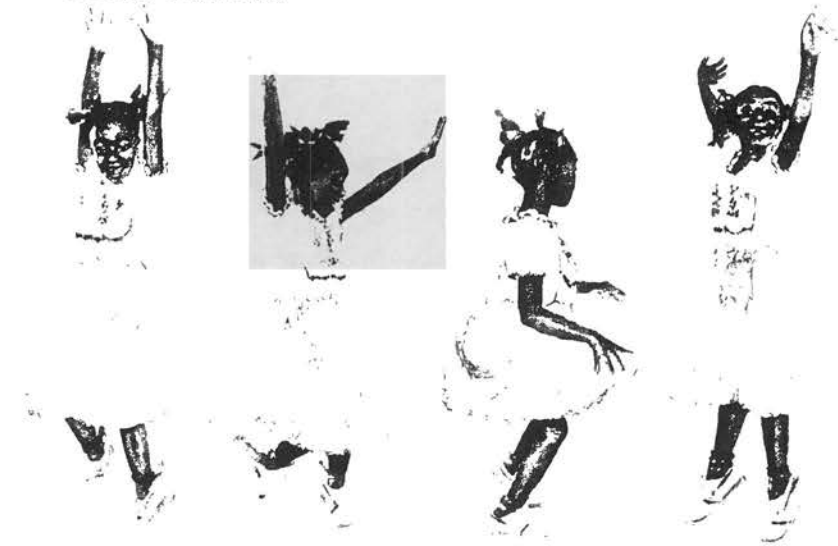
وصرحت الجدة : « انها صورة روزالي الصغيرة من بلدتنا في ترينيداد. لقد كبرت انا وجدتها معا في تلك الجزيرة. وهي تسألني دائما إن كنت اود ان اشاهد حفيدتها الصغيرة اثناء ادائها رقصة الباليه . ولذلك قبلت طلبها هذه المرة .»

“That one is little Rosalie from back home in Trinidad,” said Nana. “Her Granny and me, we grew up together on the island. She’s always asking me do I want tickets to see her little girl dance – so this time I said yes.”



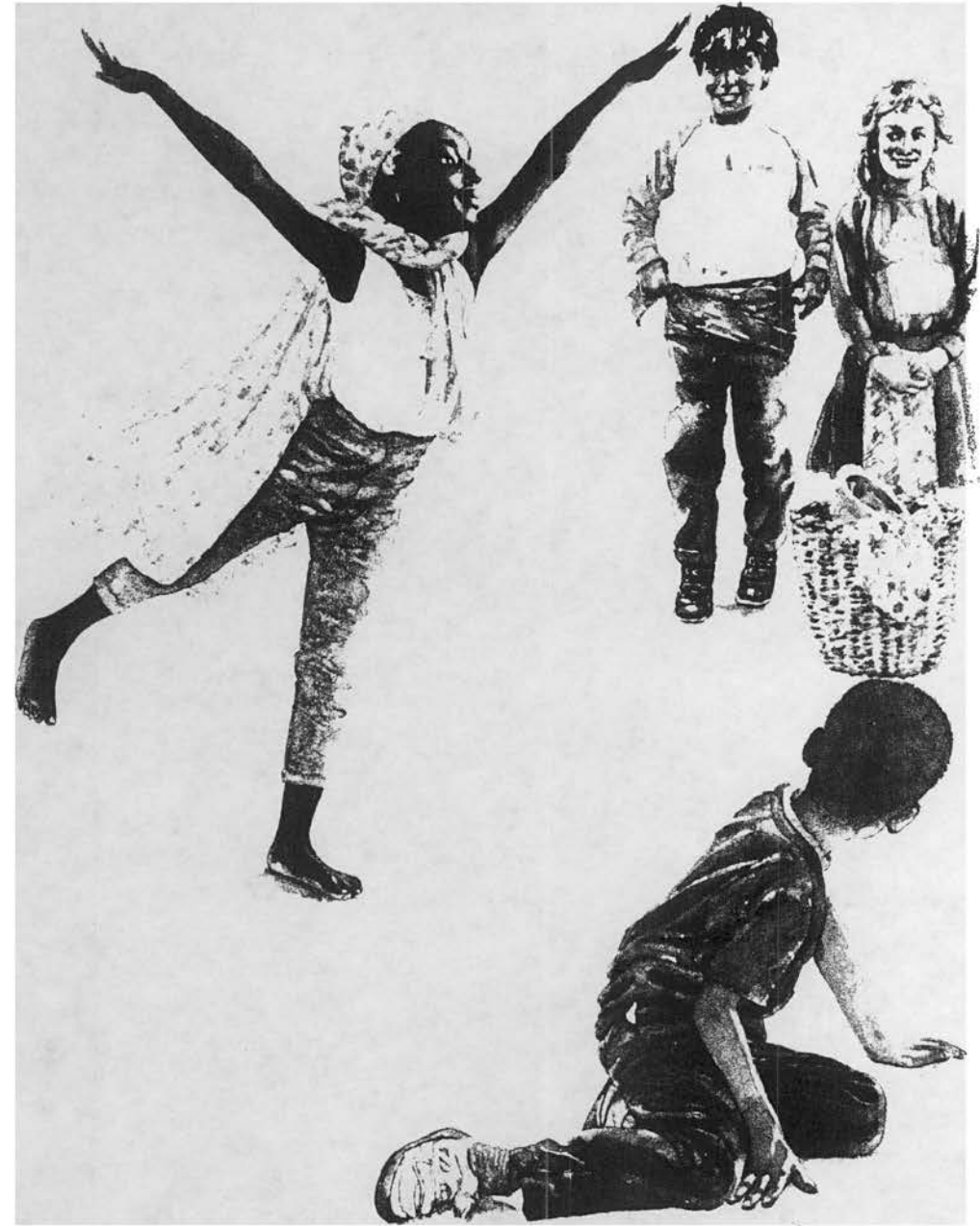
بعد عودتهما من الباليه اخذت « نانا » دور جوليتت وهي ترقص في العرقة متخيلة انها تلبس لباس رقصة الباليه الخاص . وقالت في بهجة : « استطع ان اكون من اشياء . استطع ان امثل دور بيتريان » .

After the ballet, Grace played the part of Juliet, dancing around her room in her imaginary tutu. “I can be anything I want,” she thought. “I can even be Peter Pan.”



وفي يوم الاثنين اجري التلاميذ في مدرستها عرضا تجريبيا في التمثيل واثنا ذلك اقترح عليهم المعلم اجراء تقسيم على كل دور. ارحلن هذه العسلة اخذ التلميذ زاج دور القبطان هوك واختارت نتالي دور ويندي وبقي دور بيتريان ينتظر من يقوم بتمثيله . وكانت جريس تعرف تماما ما يجب عليها القيام به ، وتعرف كذلك الحوار الذي يجب ان تؤديه. لقد وجدت ذلك سهلا لأن ذلك هو ما تقوم به في بيتها دائما . وقع عليها الاختيار بالاجماع من قبل الاطفال للقيام بدور بيتريان . وفي اعجاب قالت لها نتالي «انت عظيمة انت عذرا».

On Monday they had the auditions. Their teacher let the class vote on the parts. Raj was chosen to play Captain Hook. Natalie was going to be Wendy. Then they had to choose Peter Pan. Grace knew exactly what to do – and all the words to say. It was a part she had often played at home. All the children voted for her. “You were great,” said Natalie.





لقد كان العرض ناجحاً جداً أدت فيه جريس دور بيتربان بانقان باهر،
وبعد انتهاء العرض صرحت جريس في سعادة «اشعر بأنني استطعت قطع المسافة من هنا حتى البيت
طائرة في الهواء» .
وردت عليها الام «اظنك كذلك» .
«طبعاً» - قالت الجدة - «إذا عقدت جريس العزم تستطيع ان تقوم بأي شيء تريد» .

The play was a great success and Grace was an amazing Peter Pan.
After it was all over, she said, "I feel as if I could fly all the way home!"
"You probably could," said Ma.
"Yes," said Nana. "If Grace put her mind to it - she can do anything she want."