

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETATION
TRANSLATION STUDIES MASTER'S PROGRAM

DOMESTICATION PROCEDURES IN ARABIC TRANSLATIONS OF
ALICE'S ADVENTURES IN WONDERLAND

Master's Thesis

Hudhaifa B. AL-NUAIMI

Ankara – 2023

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Ankara – 2023

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Domestication Procedures in Arabic Translations of *Alice’s Adventures in Wonderland*” and prepared by Hudhaifa B. Al-Nuaimi meets with the Committee's approval unanimously/ by a majority vote as a Master’s Thesis in the field of Translation Studies following the successful defence conducted in 21/12/2022.

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I accept and acknowledge that I have prepared this thesis study,
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- I have referenced each work from which I have benefited while preparing my thesis, and that
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14/11/2022

Hudhaifa AL-NUAIMI

ÖZ

AL-NUAIMI, B. Hudhaifa. Alice Harikalar Diyarında'nın Arapça Çevirilerinde Yerlileştirme Stratejileri, Yüksek Lisans Tezi, Ankara, 2023.

İngiliz çocuk edebiyatı Arapçaya çevrildiğinde, bu tezde incelenen yerlileştirme önemli bir çeviri stratejisidir. Tezde ortaya konan sorular araştırmanın temelini oluşturacak ve bu sorulara çözüm bulmak için kullanılacaktır. Ayrıca bu çalışma, çocuk edebiyatının İngilizceden Arapçaya çevirisini standartların veya normların yönetip yönetmediğini belirlemeyi amaçlamaktadır. Schleiermacher'in çeviri yöntemi, bir metni çevirirken çevirmene iki seçenek sunar: Onu kaynak dile daha çok benzeterek yabancılaştırmak ya da hedef dile daha çok benzeterek yerlileştirmek. Bu tezde, *Alice Harikalar Diyarında'nın* (Carroll, 1865/2000) beş Arapça çevirisi değerlendirilmiştir. Analiz sonucu, beş Arapça çevirinin sistematik olarak kurallar veya normlar tarafından yönetilmediğini göstermektedir. Beş versiyonun hepsinde hem yerlileştirme hem de yabancılaştırma örnekleri bulunmaktadır. Bununla birlikte, çalışma, her versiyonun belirli yönlerden ya yerlileştirmeye ya da yabancılaştırmaya daha fazla eğildiğini ortaya koymaktadır. *Alice Harikalar Diyarında'nın* Arapça versiyonlarının çevirmenleri şunlardır: Amīra Kīwān (Carroll, 2003), Shākir Nasr alDīn (Carroll, 2012), Sihām bint Saniyya and Abd al-Salām (Carroll, 2013), Nādia alKhūlī (Carroll, 2013), and Tūqa Hāmid (Carroll, 2020).

Anahtar Sözcükler: Çocuk edebiyatı, çeviri, yerlileştirme, Alice Harikalar Diyarında, çeviri prosedürleri.

ABSTRACT

AL-NUAIMI, B. Hudhaifa. Domestication Procedures in Arabic

Translations of *Alice's Adventures in Wonderland*, Master Thesis, Ankara, 2023.

When English children's literature is translated into Arabic, domestication was an important translation strategy. It was found out that the questions in this thesis will form the basis of the investigation, and they will be used to find solutions to those questions. Also, this study seeks to determine whether or not norms govern the translation of children's literature from English into Arabic. Schleiermacher's method of translation gives the translator two choices when translating a text: to foreignize it by making it more like the source language and to domesticate it by making it more like the target language. In this dissertation, the five Arabic versions of *Alice's Adventures in Wonderland* (Carroll, 1865/2000) were evaluated. The analysis outcome shows that the five Arabic translations are not systematically governed by norms. There were examples of both domestication and foreignization in all five versions. However, the study reveals that each version leans more heavily toward either domestication or foreignization in certain aspects. *Alice's Adventures in Wonderland's* translators of the Arabic versions that are studied in this thesis are Amira Kiwan (Carroll, 2003), Shakir Nasr al-Dīn (Carroll, 2012), Siham bint Saniyya and Abd al-Salam (Carroll, 2013), Nadia El-Kholy (Carroll, 2013), and Tuqa Hamid (Carroll, 2020).

Keywords: Children's literature, translation, domestication, *Alice's Adventures in Wonderland*, translation procedures.

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INTRODUCTION

Children's literature is a crucial foundation of translation and literature since it deals with the most fundamental group in society. They need to be given the time and consideration they deserve. Every society in the world has a significant amount of space devoted to children's books. Cultural exchange between countries will be more effective if translations are done in this field. It is not possible to emphasize the value of children's reading since it offers them the opportunity to respond to books and build their own ideas. Additionally, it encourages a deeper level of thinking, as well as emotional intelligence, inventiveness, and personality development, as an added benefit.

Older generations often read to their children from an early age. Storytelling has a profound effect on a child's identity formation. Many children's stories in the Arab world have been adapted from those in other countries. Translations into children's books' target culture and literature are essential to study. It's critical to know why you're making changes to a children's book and how to do so in a way that benefits the intended audience.

The purpose of the study

Huang states that translating literature for children is never simple. Translators face many obstacles when trying to adapt a text to the proper level of children's knowledge and when attempting to overcome cultural variations between the source text and the target text. These cultural distinctions might be used as excuses or pretexts for censorship and translation manipulation (2014, pp. 44-45). Researching children's literature and translation is worthwhile because of these difficulties.

Research questions

This thesis answers the following questions:

1. What are the characteristics of children's literature and children's literature translation?
2. To what extent does ideology influence the translation on Arabic children?
3. What are the advantages and disadvantages of using domestication in translation?

4. To what extent were the English *Alice's Adventures in Wonderland's* (Carroll, 1865/2000) five translations into Arabic regulated by translational norms?

Assumptions

In this paper, we can see that because children have a limited and poor understanding of their language and the world, that should be considered when translating and producing for children. Adults may put their understanding of and modifications to texts based on their interpretations of the knowledge of children, which may lead to a gap between adults' and children's literature.

Significance of the Study

The study aims at identifying whether the five translations were specified by translational norms. Also, it highlights the importance of translating children's literature as this process has a major influence on the nature and formation of children, not to mention the cultural exchange among civilizations.

Hypothesis

This study's hypothesis states that:

- Cultural differences can be a major problem for translators when translating for children.
- Translators use adaptations and domestication of the original material to lessen the impact of translating the text at issue.

Limitations of the Study

Lewis Carroll's *Alice's Adventures in Wonderland* (Carroll, 1865/2000) will be the focus of this study, which aims to better define the field of translation studies for children. The results will be based on an interdisciplinary study of factual and theoretical data from actual translations. This study is limited to 5 translations.

Method

The current study tries to determine whether or not children's literature translation is restricted by translational norms. It attempts to define how five separate translators

attempted to translate Carroll's *Alice's Adventures in Wonderland* from English into Arabic using different approaches. To put it another way, the purpose of this study is to provide a descriptive analysis of the translational norms. The examples utilized in this study are from the English novel *Alice's Adventures in Wonderland*, (Carroll, 1865/2000) and the study is based on Venuti's domestication model, and its five Arabic versions by Amira Kiwan (Carroll, 2003), Shakir Nasr al-Din (Carroll, 2012), Siham bint Saniyya and Abd alSalam (Carroll, 2013), Nadia El-Kholy (Carroll, 2013), and Tuqa Hamid (Carroll, 2020). This is a descriptive study came out by means of a comparison between the original and each one of the 5 translations.

Literature Review

There are numerous meanings for the term "children's literature" that literary critics have come up with in order to describe it. Children's literature is problematic; according to literary critics like Sale and Rose (1978, 1984), an accurate definition may be unattainable. The lack of a definition for children's literature has been criticized by researchers, including Nodelman (1996) and Laffrado (1995). Children's literature, according to Nodelman, can be defined by its distinguishing features, which can be expressed in terms of the "essential ingredients" of children's literature" (1996, p. 188). Character descriptions, traditional narratives, disinvite techniques, and repeating theme motifs in the literature of children are all examples of these qualities. Laffrado presented her own definition of children's literature: It's generally best to define "children's literature" in the broadest sense possible, including works intended for families with children of all ages. A broad definition of "children's literature" would encompass anything from picture books to full-length novels (1995, p. 1).

The literature of children is difficult to define since, as Sale (1982) points out, the literature of children, as opposed to a topic or an author, is the sole literary genre that helps identify a specific target audience, as referenced by Stahl (1992, p. 12). A similar view was expressed by Rose (1984), who claimed that the concept of the literature of children as a whole was impossible, stating that children's fiction does not have a child behind it (p. 10). Throughout her debate, she says that this category is neither written nor published by children; it exists only with the approval of adults.

The literature of children does not need to be defined in a definitive way, according to Oittinen, saying throughout literary history, works of literature and entire literary genres have undergone numerous revisions and redefinitions. Because of this, it is possible that today's Adult Literature could become tomorrow's Children's Literature (1993, pp. 42-43). Gubar, on the other hand, argued that giving up on trying to come up with a definition is not the same as giving up on the concept that the literature of children is a coherent, meaningful category (2011, p. 210).

Domestication, according to Venuti (1995), is an approach for dealing with culture. Venuti separates this approach into two parts: the first is to select a cultural aspect or a foreign text within that text, and the second is to discover an appropriate method of translation to express that cultural factor into the target text. The form and content are domesticated in this method. Instead, the process of foreignization is essentially a reversal of the procedures involved in domestication. However, only the content is foreign; the form has been largely domesticated.

Domestication, in the view of Venuti, is the reduction of a foreign text to its ethnocentric elements in order to receive cultural values and return the author to his or her homeland, foreignization. On the other hand, it is to represent the language and cultural differences of the foreign text, which transfers the reader overseas, is an ethnically abnormal demand on those values (1995, p. 20). Because of the requirement to represent the distinctions in the foreign text's language and cultural context, he prefers to utilize foreignization as a translation approach (Venuti, 1995, p. 23).

Collocation translation from the Arabic language is not as simple as one might think because of the unique properties of the language and the cultural notions that are involved. Translation into the target language must therefore take into account a number of different aspects before beginning. As defined by Munday, a domestication strategy is a sort of translation in which the components of the source text that are foreign to the receiving language are reduced to the cultural values of the receiving language (2001, p. 225).

Alternatively, "Foreignizing Translation (or Minoritizing Translation) A term used by Venuti (1995) to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original" (Shuttleworth & Cowie, 1997, p. 59).

Yang argues that translators can use both domestication and foreignization as basic translation tactics to help them translate culturally-specific source materials into parallel target texts as he states: “liberal translation and literal translation are not synonymous to domestication and foreignization, but they may overlap sometimes. Foreignness in language or culture can serve as a standard to judge whether a translation is domesticated or foreignized. Literal and liberal translations are techniques to tackle the linguistic form, and they are two ways to transcode language. Domestication and foreignization, however, are concerned with the two cultures, the former meaning replacing the source culture with the target culture and the latter preserving the differences of the source culture. Only when there are differences in both linguistic presentation and cultural connotation, domestication and foreignization exist” (2010, p. 1).

When translating cultural collocations, domestication and foreignization are significant tactics. According to Obeidat and Mahadi, “the vital role of cultural collocations in a language requires translators to apply effective translation strategies. Domestication and foreignization are two important strategies in translating cultural collocations in a literary text” (2019, p. 155).

Domestication and foreignization, according to Munday, help to bridge a linguistic and cultural gap that has developed between the source text’s writer, that is written in a culturally confined language, and the writer of the target text, which is written in another language (2001, p. 242). As a result, the disagreement between these two methods is not based on their grammatical content. They go beyond linguistics to focus on different cultural groups (Sharifabad, et al., 2013, p. 96).

Obeidat and Abu-Melhim (2017) employ the model of Venuti to analyse the infant formulation labels translation in the context of foreignization and domestication tactics, which is one of the freshest studies of foreignization and domestication that has been put into practise in translation. The study looks into the translation strategies that are used when translating the labels on baby formula. According to the findings of the study, a lot of literal translation is used to show how foreignization is happening, by way of transliteration, borrowing, and transference, among other techniques. Translation tactics that fall under the category of domestication, on the other hand, include transposition, omission, addition, and adaptation.

CHAPTER 1: THEORETICAL FRAMEWORK

The relationship between literature and children is a complicated one. The concept of childhood is ever-evolving and has taken on new connotations and dimensions in recent years. Adult-child storytelling relationships in non-Western nations can be very different from those found in the West because of cultural norms that differ greatly.

In its original form, the storytelling convention dates back to the dawn of time. For the time being, the genres of literature for adults and children are distinct. According to theories, forms of literature, and literary output dating back to previous eras. On the other hand, the majority of children's literature was originally intended for adults but has since been adapted to be suitable for young readers. Books for adults containing fables and other stories with morals aimed at teaching children to be good citizens were included in this collection. Because of this, the first books were educational in nature and focused solely on educating the reader. Didactic instruction was the primary focus of these early children's books. However, the golden age of the books of children that do not teach or inform began to take shape in the late nineteenth century as Pavonetti, refers to (2004, p. 212).

While it was long considered a minority interest, "children's literature" has seen some improvement in the last several decades. This condition, however, has seen a tremendous shift in the previous several decades to the point where it is now referred to as "Childhood" or "Child" Studies (Rudd, 2010, p. 3). Prior to the development of literature for them, children must be recognized as individuals. Many hypotheses have been put out in the West in an attempt to fully understand this phenomenon. Aries' novel claim is that the Middle Ages were a less distinct period and that it was not until the 17th century that a more modern image of childhood began to take shape. Many others, including Neil Postman, made the same connection between childhood and the rise of print culture. Jacqueline Rose offered a different perspective and questioned whether or not "children's fiction" was actually being produced by adults as Rudd mentions (2010, p. 8).

The theoretical part of this literature has been prominent in the West, and it has also become prominent in the Arab world. It is stated that the historical trends in children's literature evolution are identical in all literature, regardless of nationality or

time (O'Sullivan, 2005, p. 53). The term "Multicultural literature" refers to literature that goes beyond national boundaries. Multicultural studies, for example, investigate how far literature may be effective in educating about racial or gender concerns (Hunt, 2005, p. 95). This literature reflects the growing national response to the integration of different cultures into its own, as well as the increasing accessibility to a global or all-inclusive society. It allows children to identify with the characters they read about. Educating kids about their own generation, neighbourhood, and the rest of the globe was an added benefit as Pavonetti claims (2004, p. 232).

The representations of childhood and the idea of a child in general have evolved significantly over time. Childhood memories are represented in older books of children, and this is easy to see in those from decades past. This is shown by Rutschmann (1996, p. 10) as an unprepared young adult who lacks the work discipline and patience that are necessary for success in adulthood in the 18th century. In the eighteenth century, children became connected with a lost paradise, and the romantic picture of childhood blossomed. During the early 1900s, adults made a concerted effort to shield youngsters from the harsh reality of their surroundings.

As defined by adults (Ewers, 2009), children's literature is literature that is allocated to children. It is defined by its intended audience and the authors who write for it. In many ways, the disparity between children's and adult literature may be traced to the fact that adults assign children's books to them, which creates an imbalance. Writing and recommending children's literature is done by adults despite the fact that it's meant for youngsters. Library staff, teachers, and other members of the family purchase children's books that can then be read and enjoyed by the children in the care of their adults. An adult's position as a mediating figure is critical, but a children's book that does not get the go-ahead from an adult readership is less likely to be picked up by young readers. In the words of Shavit (1986, p. 37), a children's writer is one of the only ones tasked with writing for two distinct audiences at the same time, resulting in works that speak to readers of varying ages and motivations.

For the literature of children, one of the most important characteristics of the genre is that it is simultaneously literary as well as socio-educational; it is a product of cultural practices that are designed to educate their target audience. Fiction for children is deeply rooted in the field of cultural practices that are designed to socialize their target audience (Stephens 1992, p. 8). People who specialize in child-literature

translation should keep in mind that the original text's norms may be prohibitive to translation, or they may be altered to fit the cultural norms of the destination culture.

As a result of its various references to the literary and educational systems, children's literature, despite recent global successes, nevertheless occupies a marginal position within the literary polysystem. Rather than being solely a literary phenomenon, it's more commonly seen as having a practical application. There are a variety of aspects that go into determining its status, including the content of the texts themselves, public perceptions of childhood at a given period, and the specific cultural context in which it appears. The marginalized condition of children's books is reflected in the lack of recognition given to its translators. With Venuti's (1995) "invisible translators" metaphor, Gillian Lathey (2010) makes the case that translators working with children are the most transparent. 'Invisible Storytellers' is the term she gives to her study, which is the first comprehensive history of the translation of children's books into English.

Although translation theory and practice had long been studied by critics, Reiss was astonished to realize that little had been written about translating children's novels. (1982, p. 7). Of course, she was referring to her own field of linguistics and translation studies. Bamberger's conclusions from 1961 on the significance of translations in children's literature are among the first to appear in any critical writing on the subject (Bamberger, 1961; Persson, 1962; Scherf, 1969). Children's literature that promotes global knowledge through translation was the primary goal of these early studies; its authors, who were mostly librarians, saw translations as a key component. The International Research Society of Children's Literature's third meeting in 1976 was devoted to children's literature translation (Klingberg et al., 1978; O'Sullivan, 2005).

As a result of her work in the broader field of translation studies, Reiss was among the first to make an attempt at a systematic approach to the subject. Using her typology of texts, she pinpoints three reasons why translating children's literature necessitates a specialized approach: 'the ... asymmetry of the entire translation process: ... adults are translating works written by adults for children and young people' (1982, p. 7), the influence of intermediaries who pressurize the translator to follow taboos or educational norms in addition to the 'poor knowledge and experience of children and young people' (1982, p. 8).

Within and beyond children's literature studies, attention was being paid to the literature of children and translation during the time Reiss was writing her book. In *The Hands of the Translator*, by Göte Klingberg, published in 1986 is a prescriptive analysis of the translation of children's literature, arguing that the solidity of the premier work should be maintained as much as possible and categorizing what he considers standard perversions from the source text. An important reason for "deviations" from the original text during translation is cultural and language-specific references, which he covers in detail.

A new methodological technique known as "Translation Studies" evolved in the 1980s, which used an empirical and descriptive, goal-oriented approach to the study of translated children's literature. Polysystem encompasses all forms of literature, from "great literary" canon to non-canonical genres like popular fiction, according to Itamar Even-Zohar (1978), who explains that the polysystem includes all literary systems. Zohar Shavit (1981) used this notion to the literature of children and demonstrated how translation decisions are influenced by the marginal location of polysystem of literature for children (Ben Ari, 1992). In Shavit's view, this allows translators to be quite creative in adapting these works to the target system, frequently based on existing models. Research on children's literature has been influenced greatly by the work of Gideon Toury (Toury, 1980), as well as the overall movement in translation studies from source to target orientation. Translation Studies as a whole and the polysystem theory of literature's impact on literary translation were explored in depth in an issue of *Poetics Today* in the early 1990s, with essays detailing the impact of the target culture's literary, social, political, and educational norms on literary translation (BenAri, 1992; Even-Zohar, 1992). Case studies from the early 1990s to the mid-1990s were common in Translation Studies throughout this period. Many of these studies focused on how certain works and authors were received in other cultural contexts, such as Pinocchio's reception in German-speaking nations (Marx, 1987), the Biggles books' reception in Sweden (Mählqvist, 1983), or Poland's reception of Karl May's (Kunicki & Honsza, 1987). Children's literature between France and Germany was one of the first bilateral and multilateral literary linkages studied (Baumgärtner, 1992), Italian and French literature of children in the 19th century (Colin, 1995), between the Dutch literary tradition and other literary forms (Duijx, 1994), or the worldwide effect the writing of Finnish children in the 19th

century (Kuivasmäki, 1995). Sweden and Germany were the two countries whose literary ties were studied the most (Klingberg, 1973).

According to Oittinen (1993), the term "translating for children" rather than "translation of children's literature" was coined in the early 1990s. It is a child-centred approach and she argues that the text has no authority over the reader. Focusing on characteristics of children's reading like their bodily relationship to language besides reception conditions and factors, she highlights the crucial function and value of each translator's personal picture of childhood. She incorporates Bakhtin's category of dialogic and writes about the carnivalistic culture of childhood, arguing that translators must do more than just project and communicate; they also have to listen, participate in, and learn from the children at their carnival (Oittinen, 1993). Despite the fact that Oittinen's theory provides a great deal of insight into this section and her approach has sparked a great deal of discussion in the area, it is ultimately prescriptive and cannot be applied to all children's literature.

Several scholars with surroundings in children's literature, translation studies and linguistics today address the subject, examining such diverse areas as readability, tense and translation, norms and ideological factors and censorship; the link between the differential status of sub-genres and translating practice; or interplay between the visual and word in picture book translations. Translating for children was already firmly on the map in 2003 when Riitta Oittinen published a two-volume edition of the journal *Meta*, which included 25 essays on the issue from researchers from 16 different countries, including Europe, North America, and Africa.

There have been new and innovative approaches to the field of translation of children's literature that have built on theories introduced in earlier phases. Desmet (2007), for example, has applied and developed polysystem theory in the field by looking at the subsystem's internal stratification and considering how differential status affects translation. A Dutch translation of an English novel for girls is examined to see how the three types of text classics; award-winning novels and formula fiction, serve diverse purposes, and the manner in which they are rendered correspondingly, in this study. Desmet demonstrates how translations of formula fiction reflect their main interest for reader entertainment and understanding, while texts of an award-winning show an inclination to maintain to the greatest extent feasible the artistic fineness of the source text (2007). Desmet offers a complete systematization of the

various tactics employed by translators when they translate for children based on categories suggested by other scholars such as Shavit and Klingberg. Omission and deletion tactics are among them, which are strongly tied to the ideological purpose of passing on the appropriate values to children and making a book more understandable. Translated writings can also be brought in line with the ideals of their target culture by deleting aspects that are deemed unsuitable. When it comes to simplifying a text, one option is to use substitution tactics like "localization" or "domestication."

Based on Venuti's (1995) theory of foreignization and domestication, the current investigation is based, and we will discuss the first part only which is "domestication".

Textual translations can have an impact on foreign or target language readers because of the influence of cultural or ideological variables, according to Venuti (1995). As he sees it, there are two main approaches to translation: either the translator leaves the author as much as possible and moves the reader towards him/her, or the translator leaves the reader as much as possible and moves the author towards him/her. "Foreignization" and domestication are two different terms for the same thing.

1.1 Children's Literature

1.1.1 Definition of children's literature

Children's literature is defined by Oittinen (2000, p. 61) as literature that is made and designed for children, as well as literature that is read by children. Children's literature, defined by textual features such as style or topic, cannot be applied to it, according to Hunt (1990, p.1), and the major audience for children's literature is also elusive. He adds that children's literature, as an alien to the academic world, does not fit exactly into any of the established topic divisions and has been shunned by some of those categories. Children's, in his opinion, is a subgenre of literature that has been mostly characterized by the audience it appeals to, rather than by the goals of the author or the content of the work itself.

Professor of Children's Literature Peter Hunt (2001), who has been writing, editing, and conducting research on children's literature since the early 1980s, argues that "one of the fascinating beginning places for the study of children's literature is the term itself" (p. 2). Starting from this point, I have tried to find the most suitable and

acceptable definition for children's literature. It has always been hard to say what exactly meant by the term "children's literature." "At first glance, the concept of children's literature appears to be a straightforward one," says Hunt (1994). Nevertheless, it's a lot more complicated in theory and practice than that. A good place to start is to point out that the phrase 'children's literature,' as Hunt (2001, p. 2) puts it, "cannot be sustained either by books meant for a limited audience of experience, knowledge, talent, and sophistication," as well as by the readers themselves." Hunt (2001, p. 2) suggests that we solve this problem by replacing the word "literature" with "text," so that we have "texts for children." He also says that the meanings of all three words should be very flexible.

An additional issue with the term is the inclusion of the word "children" because cultural definitions for "childhood" can vary, and with time, they also change. According to Hunt (1994, p. 5), the most satisfactory generalization is that childhood is the phase of life that the surrounding culture considers free of responsibility and amenable to education. "Childhood" is defined in this way by culture. At the very least, Piagetian in the pattern is the other characterization that Hunt (1994, p. 5) considers equally relevant. According to this perspective, "children" are those who have not yet reached a certain level of maturity in a variety of defined ways (1994, p. 5).

According to Klingberg, children's literature is written exclusively for children. This author makes a clear line between literature intended for children and literature intended for children, excluding all other forms of writing and art intended for children to enjoy. As a result, no book a child reads may be deemed a piece of children's literature (Oittinen, 2000, pp. 61-62).

1.1.2 Historical developments in children's literature

In the seventeenth century, children's literature started to appear on a large scale. Instead of being purely creative, the majority of early children's books aimed to educate rather than entertain children. However, during the mid-1700s, John Newbery, a British publisher who was influenced by John Locke's belief that children should enjoy reading, began publishing children's books. A steady shift has occurred since that time in the way the literature of children is utilized to educate morals, spirituality, and ethics. The implication here is not that children's literature is immoral. Children's literature, on the other hand, is influenced by its authors' ethical and cultural beliefs.

There are many instances in the literary work where these ideals are brought to light, yet they are only a means to an end. There has been a shift in how authors view their audience's intellect. This is one way in which children's literature has evolved significantly since its inception.

The picture book was another major development in the literature of children during the 20th century. The picture book has its origins in the 19th century, when artists like Walter Crane, Kate Greenaway and Randolph Caldecott were working to create an artistic whole with their images and text. Great illustrators including Robert Lawson, Wanda Gag, Ludwig Bemelmans, Marguerite de Angeli, James Daugherty, Maud and Miska Petersham, Dorothy Lathrop, and Ingri and Edgar Parin d'Aulaire got their start in the 1930s and 1940s. Many of these artists and a slew of others have contributed to the current prominence of picture books. Since 1945, a slew of exceptionally gifted illustrators has entered the field.

Computer-based full-colour printing processes introduced in the late 20th century have made it possible for any original material to be transformed into a picture book format. Paper sculpture, mixed media structures, and computer graphics have joined the ranks of artists who continue to use conventional media like printmaking and pen and ink.

Another significant shift in children's publishing is the growth of multicultural children's books. Children's novels presented a mostly white world prior to the mid-20th century. Whenever non-white characters appeared in children's novels, they were virtually invariably misrepresented. Books that depicted the United States as a place for all children, not just whites, were brought to light by the civil rights struggle. Despite the fact that the number of children's books written and illustrated by and about people of colour does not reflect the actual authors, population and illustrators of colour like Mildred Taylor and Virginia Hamilton, as well as Allen Say and Ed Young, contributed significantly to the development of a more diverse sector of children's books.

With respect to children's literature, the number of great writers and artists from a wide range of cultures has grown significantly, as has the breadth of topics covered. Topics that were formerly considered taboo are now being discussed openly. Children between the ages of 10 and 14 can enjoy literary works of high quality that deal with

economic deprivation, mortality, alternative lifestyles, child abuse, and illicit pregnancy. It was becoming more and more true for children to learn about the world through books around the turn of the twenty-first century.

1.1.3 Characteristics of children's literature

When composing a work of literature, the author has in mind both children and adults. However, she/he focuses on presenting her/his thoughts, feelings, and ideas to the general public in her/his own unique way. As adults, we can evaluate, analyse, and decide for ourselves what is best for our own needs. But children are unable to make decisions on their own because of their inexperience and limited background knowledge. Age and learning capacity are two important factors to consider while writing for children.

It is vital to note that children's literature has its own characteristics and quirks. Due to its dual readership, children's literature is noted for its ambiguity. Ambiguous texts, according to Orlati and Rurvin, are those “written for and received by both adults and children at various textual levels of both production and reception” (2006, p. 159). In children's literary translation, this is an issue that needs to be addressed. As Metcalf puts it: “More children's books than ever before address a dual audience of children and adults, which on the other hand comes with a dual challenge for the translator, who now has to address both audiences in the translated literature” (2003, p. 323). Keeping various levels of meaning in the text, one for children to grasp and another for adults alone, is a difficult task for children's books translators.

Another characteristic of children's literature is asymmetry, which involves the relationship between adults and children. Communication arrangements are asymmetric when there is disparity in the power relationships among the participants. Because children's novels are written by people with a different degree of education and experience, they are distinct from adult literature. Adults make all of the literary decisions, including what is published and sold, without consulting with or consulting with the youngsters who will be reading the works.

Children's literature has another significant pedagogical feature: it aims to educate the reader. Children's reading, as Puurtinen (1998) points out, is expected to aid in the development of a child's linguistic abilities. This means that children's

authors and translators may be more likely to grammaticalize their novels to avoid the readership learning incorrect grammar from reading them.

As Husam al-Din (2014) pointed out in his online course on translating children's literature, all works written with children in mind must have certain features:

Children's literature is a great place to start because it provides a wealth of information and has a lasting impact on young readers. Because the story should be enjoyable and supportive of high ideals, its content must be enjoyable. Honesty, courage, and other values can be taught through the story's characters. Similarly, the child repeats the protagonist's actions and reactions, and also the novel's most important events. To leave a lasting impression on the child, the heroes are always victorious and live happily ever after.

While children's literature should be enjoyable, it should also transmit the fundamentals of ideas and concepts, regardless of any sophisticated philosophical debates. To begin with, the child's analytical and judging abilities are not fully developed. To avoid internal psychological problems, it is important to avoid any difficulties in the thoughts provided. In order to keep the youngster engaged in the story, direct and plain topics should be used, as they are more appealing.

For the purpose of the child's understanding, it is better that the author uses simple language and grammar than it is for the child to consult a dictionary for an unknown word. Some argue that children's literature has a didactic role and that new terms should be included into the child's vocabulary in order to expand their vocabulary. In the story, new terminology should be introduced, but for younger readers, footnotes and explanations outside the text are necessary.

The author's work also aims to pique the reader's curiosity by evoking the wonderment of a youngster. Setting and character appearances can be enhanced in several ways to generate this effect. Adjectives assist the child to create a mental image of the story based on the information provided. As long as the reader does not get distracted from the story's major plot points, it's a good idea to keep the number of descriptive details low. Complication can be reduced while yet retaining a pleasing aesthetic through the use of illustrations and images in literary and artistic works.

Finally, authors must contend with the fact that young readers have a short attention span when trying to hold their interest. It is possible to get around this

problem by telling stories in an orderly fashion. Smaller, more manageable pieces that work together to achieve the ultimate goal are essential if success is to be achieved. The plot thickens and deepens as a result of the interweaving of the several stories.

A notable example of the great advantages of children's writing is that it may provide a wide range of knowledge that can be presented in many various kinds of literature, such as stories and poetry. As a basis for adult literature, Dr. Husam claims that the literature of children is essential (Husam al-Din, M.,2014). To begin, it provides the child with a fundamental awareness of the social and cultural framework in which they reside. The emotional and moral development of a child should also be supported. To instil morality and teach individuals about their place in the world, religion, and other such topics, it is also employed. As a final benefit, it entertains and educates the youngsters at the same time.

1.1.4 Goals of translating children’s literature

There are particular goals and aims for the literature of children, which is due to the uniqueness of the audience it is designed to reach. In the beginning of their lives, children are not mature enough in life experiences, and they need to explore, discover, and grow their knowledge of the world around them, and they should be conscious and go beyond society's limitations. As many scholars agree, translation should be done for children's literature for a variety of reasons. One of these academics, Klingberg (1986, p. 10), outlined four goals for translating children's books:

1. Promoting global perspective, awareness for varied cultural situations, and ability to articulate one's views about them.
2. Children should be given more opportunities to read.
3. To cultivate the reader's core morals.
4. Making the ignorance of the reader on an issue more understandable.

Translation of children's literature, according to Klingberg, is primarily aimed at promoting global awareness among children in different nations.

Richard Bamberger (1961, 1963, 1978) was an Austrian author who shared Jella Lepman's belief that children's books may help in “building bridges” across cultures.

Rosie Webb Joels also validated this from an educational perspective” the canon of translated children’s literary work represents just one resource (but an excellent one) for promoting internationalism” (1999, p. 78).

At a variety of levels, children's literature serves a purpose. Many academics seem to agree that children's literature has two distinct goals: to teach and to entertain (Asiain, 2015, p. 31). Anthology *Crosscurrents of Children's Literature*, by J.D. Stahl et al. (2007) clarifies that: in the history of the literature of children, there has been tension between the goal to educate children and the desire to entertain them. According to Puurtinen, children's literature serves a variety of purposes, it is for this reason that it is classified as a unique genre: “As a literary and instructional instrument, the literature of children is piece of both the literary and social systems. Both the writing and translation of children's books are affected by this dual character”. Because of the "functionalist approach," the objective of the literature of children is important for translation. Functionalism, as explained by Christiane Nord, refers to translation as an effort to understand the text's intended purpose for its translation.

1.1.5 Differences between children’s literature and adult literature

Hadj Hammou Cherifi mentions four main differences between adult literature and children’s literature (2018, p. 9):

- Concepts are expressed using simple language, short attention spans and direct narratives with well-defined relationships between characters are common in children's literature.
- Children, in contrast to adults, are more open to experimenting with different genres of fiction.
- Children gain a sense of spontaneity from stories, jokes, and other forms of entertainment.

1.1.6 Ideology in children’s literature

Peter Hunt (1994) says that the interest in ideology in children's literature comes from the idea that children's books have a big impact on culture and are very important for learning, thinking, and socialising. As a result, children's literature serves as more than just a source of amusement and a way of improving young readers'

literacy skills; it also serves as a means of disseminating key concepts, ideas, values, and acceptable social norms. There may be some adaptations needed in the process of children's books translation to ensure that the intended audience is getting the intended message as well as to maintain the level of difficulty that is regarded acceptable in the target culture.

Although moral or ethical concepts may be explicitly stated in a story, the ideological content of a story is generally implicit, making it more difficult to reject and more effective. According to Maria Nikolajeva (1996), children's literature has long been associated with pedagogy and seen as an effective tool for educating youngsters. Because the idea of didacticism is so prevalent in children's literature, translators are sometimes prepared to make substantial alterations to the original text in order to ensure that the updated version is suitable for serving ideological aims.

Critical language studies have mainly ignored children's literature despite its significance as an ideological tool. Intertextuality and narrative strategies are also examined by Stephens (1992), although he does not address ideology from a linguistic perspective. However, Knowles and Malmkjaer (1996) conduct an ideological study of children's literature through linguistics. Academic attention has been even less focused on children's literature translation despite the fact that it is likely to have a major impact on how children perceive literature and the language of translated works may have an effect on how they learn language and accept concepts.

As the concept of a child changes as we move from continent to another, so does the cultural shift that comes with it. Childhood is a complex concept that varies from culture to culture and even from family to family, according to Hunt (1994).

Because children's books are a reflection of a culture's view of childhood, the cultural shift is crucial. A European child's potential experiences are not comparable to those of an Arab child. There are many different cultures in the Arab world, each with its own religion, ethnicity, socioeconomic status, democratic degree, dominant ideologies, and views on women's roles and literacy.

Ideology and politics greatly influence the selection of works for translation. Translations of Russian children's literature were common in Syria due to a nationalist government ideology that supported socialism, such as that of the Baath Party. Iraq,

Lebanon, Syria, and Egypt are all places where people of different religions live together. This makes for a mosaic of small cultures within the same cultural group.

These countries' literature for Christian minority varies substantially from that for the Muslim majority in terms of theme and register.

The bibliographical work done by Al-Hajji (1999) demonstrates that the children's literature that is produced in the Arab World is slanted ideologically and has didactic inclinations. The propagation of Islamic moral ideals is a fundamental pedagogic role on which all children's literature critics agree. Furthermore, there is a trend toward educating young people about the military and political obstacles that the Arab nation must overcome. The majority of the books that are published specifically for Arab children's literature are works of historical fiction.

In this subgenre, stories of great Arab characters serve as a political eulogy for the region's golden past. Local political leaders are depicted in children's literature as well. The chaotic political events that have occurred in the region, as well as the obstacles that Arab countries have had to face, may explain this strong political trend in children's literature in the Arab world. Politicians and decision makers in the Arab world use children's books as a powerful political propaganda tool.

In general, texts in the target language are readily accepted if their ideology is the same or close to that of their readers. In addition to being widely disseminated by readers who share similar beliefs, values, and worldviews, they are also supported by government officials who see them as a means of bolstering the currently dominant ideology. However, this does not mean that all translators subscribe to and support the prevailing viewpoint. A few people may opt to "operate outside its limitations" by revising works of literature "in such a manner that they do not fit in with the mainstream poetics or ideology" at a certain time and location because they are dissatisfied (Lefevere, 1992, p. 13).

1.1.7 Children's literature in the Arab world

Literature for children set in the Arabic language has long been panned as being unsuitable for young readers. Even so, recent years have seen encouraging progress in this area with an increase in publication volumes, new publishing houses dedicated to children's literature, translations of top-selling books from other countries for young readers, and a general improvement in Arabic children's literature production (Taha et

al., 2020, p. 323). Despite all of this, there is still a lot of criticism that Arabic children's literature is underperforming (Kreidieh, 2015; Mdallel, 2003). Overly complex and occasionally symbolic language may be a factor in this, especially for children under five (Taha, 2017). Description and morals are overemphasized, with every word considered as a chance to teach readers something directly (Al-Daragi, 2016; Mdallel, 2003).

It is vastly believed that extraneous notions and connotations must not be introduced to children at an early age. Some even consider that the books that are translated for children are rooted with ideological missions aimed at destroying the heritage and convention of Arab and Islam. The rule in some Arab communities is that, we should expose children to what is regarded acceptable and usual in society (Mouzughi, 2005, p. 94).

In many Arab countries, at different times, Arabic children's books were published. Beginning in the late nineteenth century, Egypt was the first Arab nation to produce children's literature (El Kholy, 2006). In Arabic publishing for adults and children, the UAE has begun to play an increasingly important role in Arabic publishing for adults and children, Egypt and Lebanon remain the primary publishing hubs for both. Arab authors and artists are active over the world, with some hailing from nations like Sudan or Yemen that have only sporadic publishing activities.

There are currently departments for children's literature at a number of major publishing houses like Dar al-Shorouk and Nahdet Misr in Egypt and the Arab Institute for Research and Publishing in Lebanon. The number of small publishers producing unique children's books has also increased in recent years. Jerboa in the UAE, al-Salwa in Jordan, Kalimat in the United Arab Emirates and Onboz, Asala, and al-Khayyat al-Saghir in Lebanon can be examples for the small publishers. Publishers of Arab children's books are increasingly attending book exhibitions in Europe and the Middle East (Chahinian, 2007, p. 12).

1.2 Translating Children's Literature

1.2.1 Cultural effects on the translations of children's literature

As defined by Newmark (1988), culture refers to a way of life and its expressions within a society that are expressed via the use of a particular language. To

put it simply, translation is the act of moving across languages. Translators must take into account the linked nature of language and culture, as stated by Newmark, when working on a process. In order to be more cautious while dealing with the sociocultural background of both cultures, Hatim and Mason (1990, p. 2) stated that translators should have a strong awareness of both the source and the target cultures.

Indo-European languages, like English and French, have similar cultures, making it easy to translate between the two. With the exception of English and Arabic, which belong to different families, it may be difficult to communicate with each other. When translating from one language to another, translators face challenges because of the gap between reader's ideas and thoughts and the target text.

1.2.2 Culture-bound terms and translation strategies

Numerous conversations over the years about how to approach Culture-Bound Terms in translation have resulted in the development of sets of cultural references and techniques for dealing specific circumstances.

For dealing with cultural borrowing, Hervey and Higgins came up with a list of five solutions. Between "the extremes of exoticism and cultural transplantation" is a scale on which the answers are ordered (1992, p. 29). Aixela (1996) offered an alternative taxonomy that included 11 different methods. Using the phrase "conservative techniques," Aixela describes translation methods that keep the translated text loyal to the original text while also adding new information. These methods include repetition, adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss. Aixela's "substitutive operations of synonymy," which are confined to universalization, naturalization, deletion, and autonomous creation, are at the other extreme of the spectrum.

Leppihalme (1997) emphasized the difficulties translators confront when translating cultural-specific terminology and proper nouns. The two subcategories she listed are extralinguistic and intralinguistic. When it comes to culturally particular translation obstacles, idioms, puns, and other types of wordplay are most often articulated as intralinguistic and pragmatic problems rather than extralinguistic ones.

According to Ghazala, his 16 processes for dealing with cultural-bound terminology are ranked from the best to the worst in terms of translation quality. A "cultural equivalent" is the best option, while using glossaries or footnotes, which he labels "a lousy, poor and boring and so inadvisable technique of translation" is the worst (2002, p. 209).

1.2.3 Domestication and foreignization in children's literature

Gile defines domestication as a translation approach that aims to make the source text more in line with the culture of the target language, which may result in the loss of information (2009, p. 251). According to Shuttleworth and Cowie, Venuti's translation method of using a clear, fluid style to reduce the foreignness of a document for target language readers is known as "domestication" (Shuttleworth & Cowie, 1997).

Domesticated translation, as defined by Venuti, is the process of reducing a foreign work to the cultural values of the target language in order to bring the author back to his or her homeland. To remove any traces of foreignness, the translator must generate a familiarized, immediately recognizable text that is tailored to the target text's language and cultural characteristics (1995, p. 20).

Translations that are geared toward the target culture and are able to be easily comprehended by the target audience are known as domesticated translations as Wang says: "domestication refers to the translation which is oriented to the target culture and in which unusual expressions to the target culture are transmuted and changed into some familiar ones so as to make the translated text easy to be understood by the target readers" (Wang, 2014, p. 2424).

According to Chen "domesticating means bringing the foreign culture closer to the reader in the target culture, making the text recognizable and familiar to the reader. It provides the reader with a native reading experience" (2012, p. 12).

A translation approach known as "domestication" is the use of a "transparent, fluent, invisible" manner of translation in order to reduce the perceived foreignness of the target content (Munday, 2008, p. 144).

There are two ways to convey the original information in the target

language: domestication and foreignization. Domestication and foreignization are considered while deciding whether to keep the original image or apply the target language's image to replace the original in translation. When the choice is made between translating into the dominant language of either source or target, we have a debate over domestication vs foreignization (Rong, 2018, p. 181).

Numerous factors influence the choice between these two translation approaches, including but not limited to the goal of the translation, the type of content, intended audience, and personal preferences of the translator. When translating for the purpose of introducing a foreign culture, foreignization is preferable to domestication, but when translating for the purpose of exchanging knowledge, domestication is preferable and makes the translation easier to comprehend (Rong, 2018, p. 181).

Yet, “The problem here is that different translators have different preference to these two strategies and there have appeared different representatives of them” (Rong, 2018, p. 181).

There are two macro techniques that can be used when translating any form of foreign literature. It is up to the translator to determine whether to keep the text's "foreignness" intact or to translate it as if it were written in the target language, making it easier for the reader to understand the text. There is a strong connection between these two approaches to translation and what drives the translator to do what they do. As long as the text's didactic message does not demand domestication, a foreignizing strategy may be used in order to introduce new words and worlds to its reader. Reading becomes more enjoyable when the translator's primary focus is on accuracy rather than fluency.

Foreignizing translation approaches were initially discussed by Friedrich Schleiermacher, who was a pioneering scholar in this area of study. One of the most famous examples of this is Friedrich Schleiermacher's 1813 lecture on translation procedures states that as much as possible, the translator either leaves the author alone and directs readers towards him, or he directs author towards him and leaves readers alone (Venuti, 1995, pp. 19-20). A genuine translator, according to Schleiermacher, is a writer who aims to unite the author and the reader, bringing them together and making them understand and enjoy each other without requiring them to leave their own language. This is a foreignization method that Schleiermacher favours (Venuti,

1995, pp. 100). Instead of leaving their readers behind in their familiar settings, Schleiermacher advises translators to take their readers on a journey to another place.

Translator's Invisibility by Lawrence Venuti discusses how books can be adapted for various audiences and contexts over the course of history. Norms and power struggles in any culture at any given moment led to this kind of adaptation, which he labels "domestication." By drawing on Schleiermacher's views, Venuti rails against both domestication and the invisibility that translators currently experience as a result of Anglo-American cultural predominance in the present day. Because of the way publishing companies, editors and the worldwide market tamper with translations so they do not leave any traces of translation activity in their target text, he opposes this common belief:

It is considered acceptable by most publishing houses and reviewers, and by most readers, if the translation reads fluently, without any linguistic or stylistic peculiarities, and gives the impression that it reflects the foreign writer's personality and intention or that the foreign text's essential meaning has been accurately conveyed as Venuti puts it:

"A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact, a translation, but the original" (1995, p. 1).

When a translated text is as transparent as possible and has attained a high degree of naturalisation, it makes the translator less visible. This creates the appearance that the translator has done no effort at all and results in a text that appears to be seamlessly translated (Venuti, 1995, pp. 1-2). Venuti's comments concerning translation fluency and transparency were based on the English language and how other writings are translated into English. He lists several characteristics of a fluent translation, including the use of contemporary English "modern" rather than archaic language, the avoidance of foreign vocabulary, as well as British idioms in American translations and American idioms in British translations. Venuti refuses the idea that states: in order to ensure that a book reads as "naturally" as possible, the translator

must be completely obscured from the reader's view, which means that the texts must be stripped of any and all evidence of their "foreign" characteristics.

Individualistic authorship conceptions persist in English-American language literature, which makes Venuti's thesis less transferrable to other languages (Venuti, 1995, p. 6). Despite the fact that laws pertaining to plagiarism, copyright, and authorship exist around the world, Venuti argues that they are primarily aimed at preventing intellectual theft of American and English literature when they are translated into another language, rather than the reverse. Venuti thinks that the legislation itself has an asymmetry that encourages the creation of English texts in other cultures while slowing the translation of other texts into English.

Although book production in the United Kingdom and the United States has expanded fourfold since the 1950s, the ratio of published translations has stayed constant (Venuti, 1995, p. 12).

1.2.4 The advantages and disadvantages of domestication strategy in translation

Prasetyo and Nugroho (2013) mention the advantages and disadvantages of the domestication strategy in translation:

Table 1, The advantages and disadvantages of domestication strategy in translation

No.	Advantages	Disadvantages
1.	The translated text is easily understood by the target reader	The original text's cultural connotations are often lost in translation
2.	The translation is natural and comprehensible	The text is inaccessible to the target language reader because it is translated by the translator
3.	Cultural integration is achievable	the target language reader has no prior knowledge of the source language's culture

1.2.5 Theory-based approaches to the translation of children's literature

The focus of translation studies on children's literature has evolved from the approach of text-centric to one that is more descriptive. A text's cultural context and intended audience are the focus of the second type of considerations. Translation studies, according to Tabbert (2002, p. 303), have experienced a "methodological source direction change to target direction". Researchers have made a considerable achievement to the translation profession. Translation of literature for children as a product and as a process has been the focus of these contributions, which range from Klingberg's source text-focused method from 1978 through Shavit's target culture focused approach from 1981 to Lathey's child-focused approach in 2015.

1.2.5.1 Klingberg's source text-focused method

One of the more serious attempts at recognizing children's literature as a distinct topic of translation studies has been made by Klingberg. Klingberg goes into great depth about the primary cultural issues that arise while translating children's books, as well as the remedies and procedures that must be implemented to overcome them. Children's literature is being taken more seriously as literature, Tabbert (2002, p. 313) says, but it may not be up to date on new theories of translation. Klingberg's investigation into the background of Swedish-English-Swedish of literature translations for children was the focus of his book *Children's Fiction in the Hands of the Translators* (1986). The major goals of children's literature, according to Klingberg (1986, p. 10), are to provide new items to children and to enhance them with information of modern and outlandish "universal outlooks." Klingberg outlines numerous translation strategies in order to achieve these goals. Each of his submitted solutions is founded on the notion of being as close as possible to the source text.

Keep the source text in mind when writing the target text, says Klingberg, who believes it should be as similar to the source text as practicable. As a result, his technique tends to keep as much as possible of the source text's references. According to Klingberg, "an altered text will readily miss something that is fundamental to the book—its mood, its character" (1986, p. 14). His position is that translators should not be allowed to take liberties with children's writings, since he claims they have no "right to change the writer's content." Critics of Klingberg's approach tend to focus on his extreme belief that source text features should be retained to the greatest extent

possible. A lot of attention is paid to the readers of the source text rather than the intended audience, which is mostly children.

For a long time, the debate over the conventions of a target text or a source text was one of the most contentious issues in translation studies. When Venuti in 1995 and 2008 introduced the fundamental translation studies notion of domestication and foreignization, he discussed it broadly. As a result of domestication tactics, foreign writings are reduced in their exotic textual parts, their cultural distinctive items are translated into those of their target culture, and their relevance is stressed. The target audience is drawn into their own culture through this method. As a result of this, the target culture gets exposed to new ideas and conventions as a result of foreignization tactics.

Additionally, Venuti favours the foreignization technique, in which as plentiful of the source text's components as feasible are maintained in the target language (Venuti, 1995, 2008). For children's literature translation, neither Venuti nor Klingberg's approaches appear to be adequate. This form of writing necessitates major alterations in translation, especially when it crosses cultural boundaries. It's possible that household adaptation or intervention may be necessary in this case due to cultural differences. To ensure acceptance by means of the target society and comprehension by the target audience, translators must sometimes utilize cultural adaptation tactics dictated by ideological and socio-cultural standards of the target culture. This could result in translators and publishers being forced to change the meaning of words or phrases so that they fit the values and social norms of their target audience.

Thus, Venuti's favoured method of foreignization in children's literature translation must be limited (Oittinen, 2000). When translating for children, there are several considerations to keep in mind, as their demands will differ from those of adults. Concerned about the "Venuti's argument against domestication," Lathey (2015) believes that children's novels must "be assessed with care given children's lack of experience and the potential for greater adaption than is needful in adult novel" (p. 38).

As a result, numerous theoretical works in the domain of translating literature for children concentrate on children in the target culture instead of Klingberg's. This is because they care more about appealing to the target demographic and culture than they do about staying true to the original text and writer's intended meanings. Oittinen

(2000), for example, proposed a new method to translation studies that contradicted Klingberg and the method based on the source. Her primary focus was on educating and entertaining children. As part of the cultural switch movement in translation in the 1990s, she feels that old theoretical views of translation equivalency are not an appropriate framework for translation research in common, and the literature translation for children is no exemption.

Domestication, according to Oittinen, should be the dominating translation approach in the sphere of literature of children. Thus, she completely rejects Klingberg's claim that youngsters must be exposed to certain alien components in the text. In the field of children's literature, Lathey (2015) argues that too many weird and alien components can impact on the reading of child's trial and discourage them from reading or impede their comprehension.

While Klingberg prioritizes fidelity to the original text and author in his work, Oittinen advocates for a more liberated approach to translating children's books and views translation as a form of rewriting (p. 164).

1.2.5.2 The approach of Shavit

Even-Zohar (1978) came up with the idea of polysystem theory. Shavit (1981, 1986, 2006) built on that work and used it to study literature of children. As a member of the literary polysystem, she believes that literature of children is essential (Shavit, 1986, p. 112). Translating children's books into the target polysystem is a goal of her model. Translating literature of children is determined by its location in the literary system, according to Shavit (1986, p. 111). Her research is based on an analysis of the Hebrew translation of children's literature. Shavit's primary focus is on the translation norms or "systemic limitations" that dictate the translation of literature of children and their impact based on the location of literature of children within the literary polysystem (2006, p. 2).

The focus of Shavit's research is on literature of children and its fight for admission in the literary system, rather than the importance of translation in that field. Her findings can only be used to translations between Hebrew and English, and cannot be easily generalized to other contexts. Children's literature's "behaviour patterns" (Shavit, 2006, p. 25) are primarily limited to talks concerning translations in various systems, like translations moved from the adult to the child's perspective. Since

generality modern literature of children is translated from the children's systems of other cultures, the rules and limits will differ from those provided by Shavit as the circumstance differs.

1.2.5.3 Lathey's approach to children's literature

Translating Children's Literature (2015) is Lathey's most recent scholarly participations to the translation of children's literature area. It examines the exercise of translation and translation for children from many cultural and linguistic elements and in diverse language context. She tries to bridge the theoretical and practical divide between translation studies for children. Her concept is a fresh one in the industry, and it focuses mostly on young readers. As part of her discussion, she focuses on the many picture book translators and trainees who have been discussed.

When it comes to developing a better reading experience for young readers, one of Lathey's contributions is the methods she used for translating texts to reflect cultural signifiers. She outlines a range of solutions for the most common language and cultural issues that professional translators face.

According to Lathey, the study of how children's literature gets translated has paid little consideration to the child-reader (2015, p. 10). The focus of earlier hypotheses has been on the source and target texts. Child readers are the emphasis of Lathey's approach to children's literature. With little concern in children's receipt or response to translated materials, Lathey is prompted to conduct this study. Even before the book is published, Lathey recommends that adults read translated writings for children to get a sense of how they will be received by the target audience. To get a sense of how children react to a translation, it's best for trainee translators to read it aloud to a group of youngsters (2015, p. 29). Translators can use this technique to discover "the correct tone for any book" and determine if the children grasp the text's context or not, according to her. In fact, translators can gauge how well their work is received even before it is published, and they can also see if youngsters grasp the text or not. In contrast, translators who operate from a distance and hence are unable to interact with the target audience face this challenge.

Prior to translating a book for children, Lathey stresses the necessity of the linguistic, reading, and age limits. To that end, she emphasizes the cultural significance of children's literature, arguing that children's prior cultural exposure affects their

capacity to grasp unfamiliar terms and concepts. Translations that are an integral component of a field's literary system are acceptable in some children's fields. Children who have their primary reading materials published in a language other than their own may be more accepting of concepts and terminology from other cultures.

According to Lathey (2015, p. 37), in Finland, "up to 80%" of the overall literature obtainable to Finnish youngsters is translated. Cultural cleansing attempts are not necessary in this situation since children are totally conscious of the "unknown" in other cultures.

In addition, she makes an interesting distinction in her model between the norms of the text in books written for young adults and young children. As a result, she believes that authors and translators should take into consideration the restricted vocabulary and reading ability of young children while creating their works. "Inscription for children involves the capacity to articulate complicated ideas with simplicity and clarity," she explains (Lathey, 2015, p. 30).

Keeping outlandish cultural identifiers in the translated text can help broaden children's horizons about other cultures, according to Lathey, who argues that cultural mediation comes with a slew of difficulty issues. In this respect, Lathey concurs with Klingberg that mediation and domestication should be employed sparingly and not be overdone. After all, children appreciate hearing and seeing words that do not follow the same letter patterns as their native tongue (Lathey, 2015, p. 41).

For Klingberg and Lathey, the real difference in their approaches to texts of children's foreignization is the emphasis of Klingberg on respecting the source text and lasting honest to the authentic writer, while Lathey prefers to preserve the foreignization flavour of texts for young readers' benefits (Lathey, 2015, p. 38).

Extra-textual variables, such as the standards of the source or target culture, might influence the translation process, according to Lathey. As a result, it is not always the translator's decision to choose a certain strategy for cultural markers or major sections of the text. Be mindful of possible government agencies pressure, publishers, or religious organizations interested in the care of children or political schooling and make well-informed decisions about translation tactics. (Lathey, 2015, p. 27). Different factors, such as age, the cultural experience of the child reader, and the cultural marker itself, constrain the approaches to foreignization or domestication

of foreign cultural markers. For example, proper names in literature of children may be more tolerant of foreignization tactics in Arabic translation; nonetheless, religious markers must be rigorously domesticated.

1.2.6 Literature review on adaptation for children

One of the most substantial concepts in previous translation theories for literature of children is adaptation (O'Sullivan, 2010, p. 11). Children's literature adaptation is a popular practice in translation, as is the use of adaptation in many other industries, such as theatre and advertising (Milton, 2010). Desmet asserts that "the genre of the literature of children allows for radical adaptation and alteration of the source text. Changes might be as simple as adding or removing cultural references or rephrasing sentences, or as complex as completely rewriting and abridgement of the text (2007, p. 78).

Children's books are a hot topic in the argument between domestication and foreignization/ adaptation and maintaining the unbeknown cultural characteristics in children's books. For each circumstance, there is no one-size-fits all approach because of cultural and language limits and translation aims that are unique. Translation tactics depend on the scope of the project, says Alvstad, who argues, "Domestication and adaptation are not necessarily positive or negative" (2010, pp. 22-23).

For publishers and translators working in conservative target countries with significant cultural and ideological constraints, adaptation appears to be one of the best possibilities. Translations of children's books might make a succession of alterations to the original stories until they are more accessible, clear, and pleasant for the intended audience. Language and culture can also be affected by these changes (O'Sullivan, 2005, p. 123). The freedom to reinterpret and recreate these stories for a new audience is one of the benefits of adaptation for translators.

In spite of widespread acceptance worldwide, the degree and desire to modify classic works of literature varies greatly among cultures. Arab culture may benefit from fairy tales' adaptation into Arabic where many paratextual and textual changes, such as rephrasing, deletion and addition are regarded acceptable for these alternations may be the lonely manner to convey the fairy/classics tales that are full of religious and historical signs in a way that fits Arabic culture. Bastin asserts that "adaptation is

a collection of translation procedures that produce unrecognized as a translation text but is recognized as acting a source text" (2009, p. 3).

Adaptations and abridgments of classic tales have made their way to Arab children. European classics such as the Brothers Grimm and Hans Christian Andersen's stories, as well as titles from other cultivations like Rapunzel, Cinderella and Alice's Adventures in Wonderland have a place in Arab literature. These texts may be less popular with Arab adults and children if they are faithfully translated because they are long and culturally and occasionally religiously relevant, therefore adaptation is the only option to reach children of diverse cultural backgrounds and ages as Alsiary claims (2016, p. 102).

The degree of adaptation is influenced by both historical and temporal circumstances, with certain times seeing greater adaptation than others (Milton, 2010, p. 5).

In the early days of children's Arabic literature, for example, the field relied heavily on translations and adaptations (Abu-Naser, 1996; Mouzughi, 2005). The adaptation process was used during the development and evolution of Arabic children's literature because it allows translators and publishers to change works based on the predominant social and ideological traditions of the time. Adaptation was also employed to make up for the dearth of books and literature for Arabic children. It is generally agreed upon that Mohammed Othman Jallal's 1874 publication of an adaptation of La Fontaine's Fables in Egypt is the first Arab children's book (AbuNaser, 1996; Mdallel, 2004). To be more precise, the Egyptian translator and novelist Kamel Kilani's series of adaptations, which began in 1928, marks the beginning of the genre of children's literature in this zone. One of the first authors of children's books in the Arab world, Kilani is widely considered as one of the best (Mdallel, 2004, p. 2). It includes works from India, Persia, and Europe in addition to his own translations of works from other countries.

It was necessary for Kilani to make alterations to the classics of other cultures to make them suitable for the children of Arab who were just beginning to read universal literature. For Arab children, Kilani sought to ease Westerners' cultural shock. To fit the needs of their intended audiences, many of his works have been modified in both the textual and non-textual aspects. In the first book in his Shakespeare trilogy, which comprises Julius Caesar, The Tempest, King Lear, and The

Merchant of Venice, Kilani gives a thorough introduction to Shakespeare the writer. In his adaptations of the plays, Kilani uses the conversation approach to communicate with Arab children, Alsiary (2016, p. 103).

When it comes to linguistic and textual choices, children's book adaptations are guided by the primary audience or child-reader. When it comes to audience adaptation, Milton (2010, p. 5) says that "its age, socioeconomic status, and possibly physical impairment" are first and foremost the limiting factors. Adaptation degree and the choice of translated and adapted classics should both be driven by concern for the intended audience, according to Lathey (2015, p. 115).

As far as this topic is concerned, it's important to be aware of two forms of adaptation: cultural and linguistic adaptation (Oittinen, 2000; O'Sullivan, 2005). The linguistic compatibility of the texts for the intended readers is referred to as language adaptation, and it includes making the text comprehensible to the intended readership. In this scenario, the degree of adaptation could denote taking into account the many linguistic regards between the language pairings and to the intended audience's age. In addition, language pairs may have an impact on how we translate. When translating from a grammatically different language than the one being translated, we have a propensity to adapt considerably more than when translating from a language that is grammatically lot closer to the source language (Milton & Bandia, 2009, p. 54).

The adaptation of great works for various ages of children can be seen in the production of various purviews of the self-same story, for instance at levels 1, 2, or 3, that will be suitable for children's reading abilities at each level. The writing styles of the various editions will change due to the simplified lexical and syntactic patterns prevalent in works geared toward young readers at the foundational level of reading Alsiary (2016, p. 104).

Another type of adaptation is cultural, which aims to match the target culture's norms and predominant ideologies. Translating cultural characteristics that may be taboo or hurtful to a child's cultural upbringing, similar to ideological purification, can be employed in the context of cultural purification (Klingberg? Shavit?).

"Ideological modification, which is a dominant standard in children's translation into Arabic language, is implemented primarily with elements that are religiously undesirable in the Arab-Islamic world," Dukmak (2012, p. 214) writes. Arabic

translations of children's literature and classics often involves cultural adaptation. This may be seen in the translation process.

Many factors influence how a children's book is made into an adaptation. Tolerance in the ages of the readers, target culture and the condition of the translation are all taken into consideration during the adaptation process. With regards to modern children's literature rather than classics, modification - which can include paraphrasing or rewriting - is not always necessary. Cultural topics that may offend the target culture, like controversial language or images and nudity, can be covered up or manipulated through different translation processes. Translators may choose to modify some themes to follow the cultural standards of the culture of the target and gain acceptability in the literary community.



CHAPTER 2: DOMESTICATION PROCEDURES IN ARABIC

TRANSLATIONS OF *ALICE'S ADVENTURES IN WONDERLAND*

In this chapter, I will mention all available information about the author of the novel, the novel and the translators involved in the study, as well as the publication houses and their contributions

2.1. The Author: Lewis Carroll

Author Charles Lutwidge Dodgson, better known by his pen name Lewis Carroll was an English author; illustrator; poet; mathematician; photographer; educator; and inventor. 1865 work *Alice's Adventures in Wonderland* and *Through the Looking-Glass* in 1868, are two of his most known works in 1871. When it came to logic, fantasy, and wordplay, his abilities were widely recognized. Poetry of the literary nonsense genre includes his *Jabberwocky* in 1871 and *The Hunting of the Snark* in 1876.

Anglican High-Church member Carroll had a lifelong connection to Christ Church, Oxford where he worked and studied as a scholar and teacher for the majority of his adult life. According to legend, the inspiration for *Alice's Adventures in Wonderland* was derived from Henry Liddell's daughter Alice. However, Carroll always maintained that this was not true.

Dodgson began writing poems and short stories at a young age, contributing extensively to the *Mischmasch* family magazine and then to numerous publications, where he had some success, as well. Between 1854 and 1856, his writing appeared in big journals such as *The Train* and *The Comic Times*, as well as minor periodicals such as the *Oxford Critic* and *The Whitby Gazette*. The majority of this production was caustic and hilarious, yet his standards and objectives were high. The *Oxonian Advertiser* and *The Whitby Gazette* are not included in that, but he said in July 1855, "I do not despair of doing so eventually" that he had written anything worthy of true publication (Leach, 1999). A puppet drama written for his siblings' amusement, *La Guida di Bragia*, is still in existence (Heath, 2007).

It was in March of 1856 that he put out his first work under the name that made him well known. Lewis Carroll wrote "Solitude," a romantic poem. The poem

"Solitude" from the book *The Train*. This was a pun on his actual name: An Irish surname called Carroll looks a lot like the Latin name for Charles: Carolus. Ludovicus was anglicised as Lewis. Lutwidge was Latin for Lewis (Cohen, 1996, pp. 30-35). "Carolus Ludovicus" was the Latin translation of "Charles Lutwidge." As a result, "Carroll Lewis" became "Lewis Carroll" in English translation (Roger, 2015).

The literary works of Lewis Carroll

- ❖ *La Guida di Bragia, a Ballad Opera for the Marionette Theatre* (around 1850).
- ❖ "Miss Jones", comic song (1862).
- ❖ *Alice's Adventures in Wonderland* (1865).
- ❖ *Phantasmagoria and Other Poems* (1869).
- ❖ *Through the Looking-Glass, and What Alice Found There* (includes "Jabberwocky" and "The Walrus and the Carpenter") (1871).
- ❖ *The Hunting of the Snark* (1876).
- ❖ *Rhyme? And Reason?* (1883) – shares some contents with the 1869 collection, including the long poem "Phantasmagoria".
- ❖ *A Tangled Tale* (1885)
- ❖ *Sylvie and Bruno* (1889).
- ❖ *The Nursery "Alice"* (1890).
- ❖ *Sylvie and Bruno Concluded* (1893).
- ❖ *Pillow Problems* (1893).
- ❖ *What the Tortoise Said to Achilles* (1895).
- ❖ *Three Sunsets and Other Poems* (1898).
- ❖ *The Manlet* (1903).

https://en.wikipedia.org/wiki/Lewis_Carroll.

2.2. Summary of *Alice's Adventures in Wonderland*

I will briefly summarize the novel:

Alice is reading over her sister's shoulder on a beautiful summer day when she spots a White Rabbit in a waistcoat racing by. With a pocket watch in hand, the White Rabbit says he's running late and disappears through a rabbit hole. There are many doors to explore when Alice follows the White Rabbit into the rabbit hole. This small door is opened by a key found on a nearby table, which she uses to get into the room seeing a gorgeous garden through the door, Alice begins to cry as she discovers that

the door is too small for her to fit through. She consumes the contents of a bottle labelled "DRINK ME" after discovering it on the floor. Despite her best efforts, she is unable to open the door owing to the fact that she left the key on the table over her head. Alice encounters a cake labelled "EAT ME," that leads her to grow to an abnormal height. As of now, Alice cannot get into the garden, and a puddle of tears has formed at her feet as she continues to weep. Alice contracts and collapses into the puddle of tears as she cries out in pain. As she walks in the pool of tears, she encounters a Mouse. A smattering of animals has collected on the shore, and the Mouse joins them. A "Caucus Race" scares the animals away from Alice, and she is once again lonesome.

Alice is mistaken for a servant by the White Rabbit, who sends her to gather his belongings. An unmarked vial of liquid that Alice sips from causes her to expand to the size of a room. White Rabbit lashes out at the now-huge Alice in his home, but she flings her giant hand in the air to chase him and his staff away. They attack her with rocks, which magically convert into cakes as they fall in the house. Alice shrinks in size while consuming one of the cakes. In the jungle, a Caterpillar is smoking from a hookah, or water pipe, while perched on a mushroom. They start arguing that different parts of the mushroom will affect her growth or shrinkage, as explained to Alice by the caterpillar before crawling away in disgust. Her neck extends as she takes a bite out of

the mushroom. One of the birds' attacks, thinking she is a serpent that wants the eggs of other birds.

Seconds later, she's back to her original height after eating another piece of mushroom. In her wanderings, she eventually comes to discover the Duchess's residence. A giggling Cheshire Cat and a Cook, who is liberally dousing soup with a mountain of pepper, greet her as she walks through the door. Alice is cruelly treated by the Duchess of Cambridge, who then heads off to play croquet with the Queen. As the Duchess departs, she presents Alice what appears to be a baby but turns out to be a pig. Upon returning to the woodland, Alice is greeted by the Cheshire Cat. All of Wonderland is mad, including Alice, the Cheshire Cat tells Alice. Afterwards, the Cheshire Cat dissolves into a floating grin and provides the March Hare directions.

When Alice arrives at the house of March Hare, she discovers, the Dormouse, the Mad Hatter, and the March Hare sharing tea. Alice stands by the tea party, uninvited, after being treated harshly by all three. She discovers that they have messed up Time and are stuck in a never-ending tea party. Alice departs and travels across the wilderness after a final discourtesy. She comes to a tree with an entrance in its side and enters it to return to the vast hall. She picks up the key and shrinks down with the mushroom to access the garden.

In an odd game of croquet, Alice joins the Queen of Hearts after rescuing numerous gardeners from the Queen's wrath. With flamingos and hedgehogs instead of mallets and balls to keep the game interesting, the Queen runs around yelling for her opponents' heads to be chopped off. This is not the first time the Cheshire Cat has asked Alice how she's doing in the middle of this chaos. It is interrupted by the King of Hearts who bullies the Cheshire Cat for his rude dismissal of the King. Despite the King's indignation, no one can agree on how to behead the Cheshire Cat because it is simply a head floating in mid-air.

The Duchess comes up to Alice and tries to get to know her, but the Duchess makes Alice feel uncomfortable. She tells Alice that she has to go to the Mock Turtle to find out what he did. To meet the Mock Turtle, Alice is sent by the Queen of Hearts, who is accompanied by the gryphon. Alice tells the Mock Turtle and the Gryphon about her weird adventures, and they listen and comment on how weird they are. Afterwards, they hear a trial is about to start, and Alice is returned by the gryphon to play croquet on the croquet field.

The Queen's tarts were stolen by the Knave of Hearts, who is now on trial. Witnesses take the stand to testify on behalf of the King of Hearts, who leads the proceedings. The evidence of the Mad Hatter and the Cook is completely incomprehensible. Alice is summoned to testify by the White Rabbit, who is serving as a herald. White Rabbit's letter from the Knave presents additional proof for the King, who is sceptical of his own investigation into the matter. The letter is shown to be a poem, which the King interprets as the Knave's admission of guilt. Alice rejects the King's interpretation of the note as absurd. The Queen orders Alice's execution, but the Queen's deck of cards falls to the ground when Alice grows to huge size, saving her life.

Alice wakes up on the lap of her sister near the riverbank, where she had been sleeping the night before. They have tea in the living room while Alice's sister thinks about Alice's adventures.

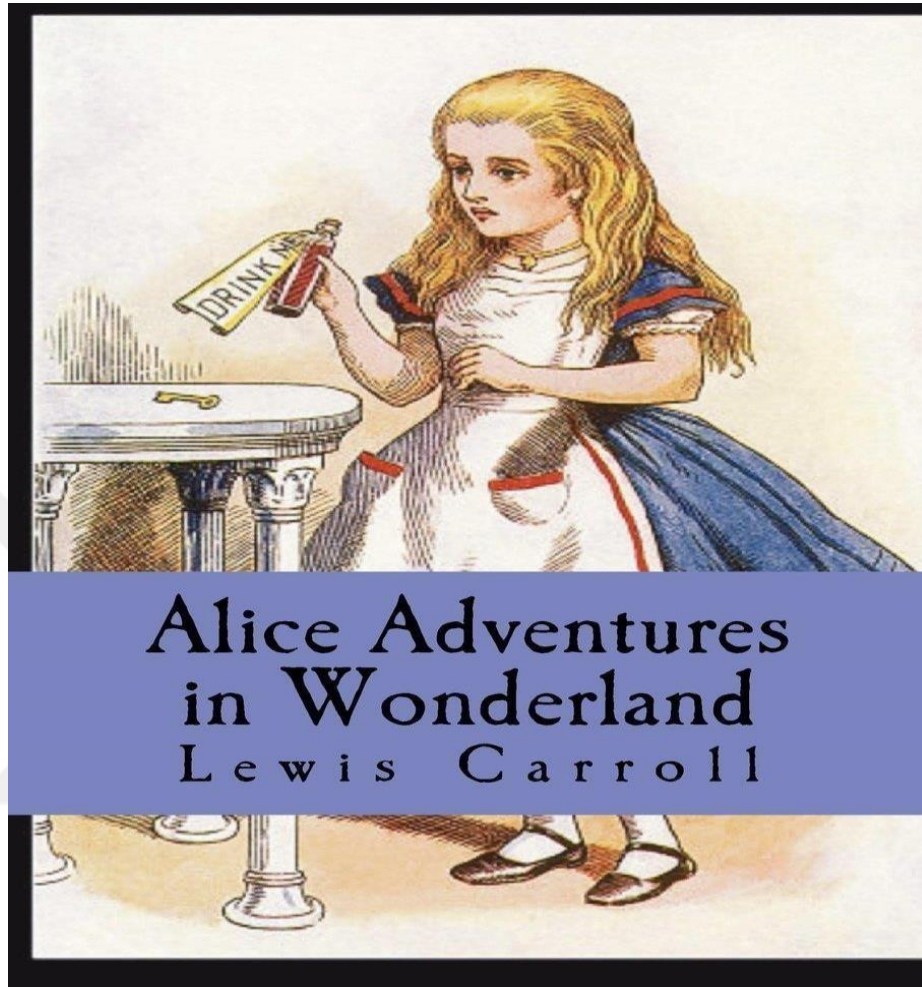


Figure 1, Cover photo of Lewis Carroll's Alice Adventures in Wonderland

<https://www.amazon.com.tr/Alices-Adventures-Wonderland-Lewis-Carroll/dp/1503222683>

2.3. The Language and the Style of the Novel

Alice books are for youngsters, yet the reading level of Alice's own age is perhaps too high for them (seven in *Through the Looking-Glass*). For twenty first century readers, the introduction of lengthier vocabulary words and Victorian practices also contribute to the difficulty. Most novels are written in easy language that most people can understand. The narrator keeps the language simple for the most part, and when it does get complicated, he makes fun of it for our amusement.

Although the book is written in a conversational way with short phrases and basic syntax, the style is incredibly brilliant. Lewis Carroll's plain text is adorned with wordplay, puns, homophone confusion, and metaphors that become literally. Adults or readers with a higher level of education will appreciate the text much more because of the ingenious linguistic twists.

Poetic language is also used in the work, including Carroll's own nonsense poetry and parodies of nursery rhymes and songs.

Even though Carroll himself thought the book was almost impossible to translate (after it was originally translated into French, as he apparently remarked (Kibbee, 2003, p. 308), the Bible is the only other book that has been translated more than Alice (Carpenter & Prichard, 1984, p. 17).

2.4. Translations and Translators

Alis fi Bilad al-Ajaib (Kiwani, 2003)

About the translator:

She is a translator from Lebanon, and she has translated a lot of well-known books into Arabic, like *Alice's Adventures in Wonderland*, *Fathers and Sons* and *To Whom the Bell Tolls*, from English into Arabic.



Figure 2, Cover photo of the translated version of *Alice's Adventures in Wonderland* by Amira Kiwan

<https://booklikes.com/book/book,6489726>

Alis fi Bilad al-Ajaib (Nasreddine, 2012)

About the translator:

Shakir Nasreddine was born in 1966 in Casablanca, Morocco. He is a literary critic and translator from Morocco. For three decades, he has published his critical studies in Moroccan, Arab and international newspapers and magazines. (torjomanpedia.com) <http://www.torjomanpedia.com/profile.aspx?id=10741>

Issued in the field of criticism:

Critical Researches (2015).

And in the field of translation here's some:

- *Alice Adventures in the Wonderland*
- *Paper Girl*
- *Literary Criticism*
- *Silence of the Gods*
- *Freudian*.



Figure 3, Cover photo of the translated version of *Alice's Adventures in Wonderland* by Shakir Nasreddin

<https://takweenkw.com/book/13281/single>

Alis fi Bilad al-Ajaib (Abdel Salam, 2013)

About the translator

Egyptian actress, translator, critic and anthropologist, born in 1948, received her BA in Medicine and Surgery from Ain Shams University Faculty of Medicine in 1972, and her MA in Anthropology from the American University in Cairo in 1998, and several diplomas for postgraduate studies in the fields of translation and art criticism.

She translated the novels (*Alice in Wonderland*) and (*Alice in the Mirror*) by Lewis Carroll into Arabic, as well as the book “How to Live a Life” by Sarah Buckwell, and the translation was signed under the name (Siham Bint Saneya and Abdel Salam).

The edition of Siham Abdel Salam is full of black and white pictures as it was in the old English edition, which brings to mind the form of output in old books, which we

lack in modern editions. The translator not only translated the story, but she did her best to translate the puns with puns, to manipulate words by creating words made up of more than one word, and to convey the meanings of humour implied in many sites of the text, especially in poems. <https://daraltanweer.com/writer/seham-bent-saneya/>



Figure 4, Cover photo of the translated version of Alice's Adventures in Wonderland by Siham Bint Saneya and Abdel Salam

<https://daraltanweer.com/book/alice-in-wonderland/>

Alis fi Bilad al-Ajaib (El Kholy, 2013)

About the translator:

Nadia El Kholy of Cairo University is a Professor of English Literature. Children's book authoring and translation, as well as comparative critique, are some of her research interests. This author has researched contemporary Arabic and English literature. She has served on the Hans Christian Anderson Jury and is currently a member of the Executive Committee of the International Board of Books for Young Readers (IBBY). Recent promotions have placed her in a leadership position in the

National Council for Children's Culture. She has also authored and translated a number of children's books. (bibalex.org)

<http://www.bibalex.org/libraries/4summitbook/ar/speakers/speakerdetails.aspx?id=1054>

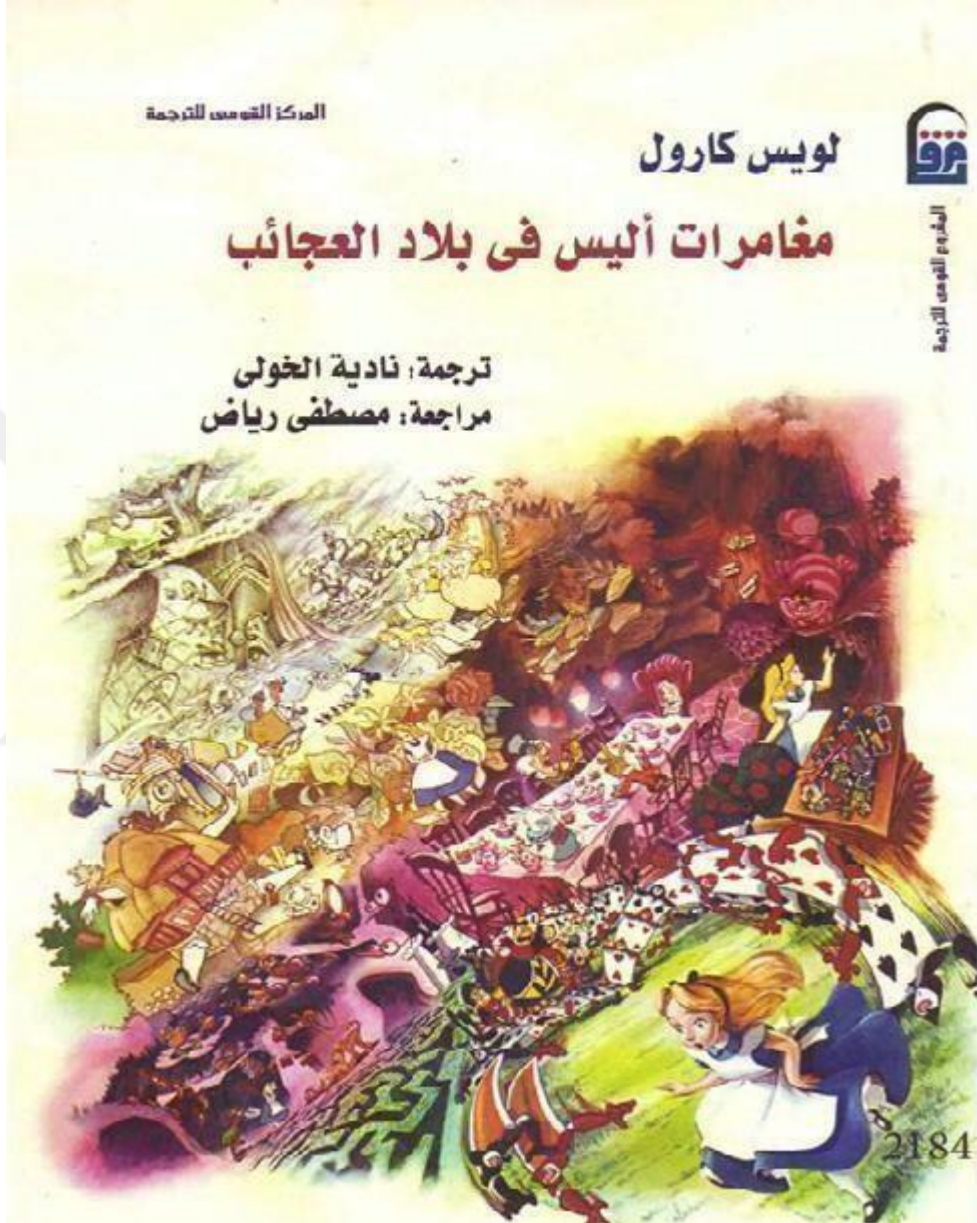


Figure 5, Cover photo of the translated version of *Alice's Adventures in Wonderland* by Nadia El Kholy

<https://www.facebook.com/104819317589963/posts/448283099910248/>

Alis fi Bilad al-Ajaib (Hamid 2020)

About the translator

Tuqa Hamid is Egyptian translator, she translated *Alice's Adventures in Wonderland* in 2020.



Figure 6, Cover photo of the translated version of *Alice's Adventures in Wonderland* by Tuqa Hamid

<https://www.abjjad.com/book/2768830464/%D8%A7%D9%84%D9%8A%D8%B3-%D9%81%D9%8A-%D8%A8%D9%84%D8%A7%D8%AF-%D8%A7%D9%84%D8%B9%D8%AC%D8%A7%D8%A6%D8%A8>

Dar al bihar publish house:

It is a branch of the Lebanese House and Library of Al Hilal, where the decision to establish it was issued by the Ministry of Information in Lebanon. The publish house issues the translation of *Alice's Adventures in the Wonderland* novel in 2003, which translated by Amira Kiwan from Lebanon(<https://www.raffy.me/publisher/3493>). And I will mention some of the books that were published and distributed by this publishing house:

- *A Man from Glasgow*
- *The Immortal Knight*
- *Blue Room*
- *Scarlet*
- *Devil's Pool*
- *Sherlock Holmes Adventures*

Arab cultural centre:

Arabic publishing house and library. The Arab Cultural Centre was established as a library in Casablanca - Morocco in 1958, and as a publishing house in Beirut - Lebanon in 1978. Today, the Centre enjoys a lot of appreciation and respect from Arab intellectuals and readers of different levels of culture and thought, because publishing a creative or cultural work bearing the mark of the Centre earns it and its owner the favour of the cover and the value of the text. In each session, the Arab Cultural Centre creates the event inside the great hall of the exhibition. Through its new releases or signature ceremonies, some symbols of Arab culture are summoned, whether from inside or outside Morocco. The Centre has published more than 600 new titles in various fields of human and literary sciences for the most important Arab and international writers such as Muhammad Al-Ash'ari, Fatima Mernissi, Haruki Murakami, Guillaume Miso, Camilla Lackberg, Badr Al-Rashed, Ahmed Al-Madini, Saad Al-Din Al-Othmani, Abdullah bin Arafa, Abdullah Al-Ghadami., Milan Kundera, Michel Maslen, Taha Abdel Rahman, Tahar Benjelloun, Emily Nothunb, Rabih Heber, Steg Larsen, Stephanie Meyer and many more. (<https://ar.wikipedia.org/wiki/>)

Dar al Tanweer:

Since its establishment in 1980, Dar Al-Tanweer has emerged as a distinguished publishing institution in Arab cultural life, bringing together a number of the most prominent intellectuals of the Arab world in that period like Abdullah AlAroui, Muhammad Abed Al-Jabri, Hassan Hanafi, Jaber Asfour, Nasr Hamid Abu Zaid, Burhan Ghalioun, Ali Harb, Muhammad Arkoun, Fouad Zakaria, Imam AbdelFattah Imam, Salah Qansouh, Abd al-Salam Ibn Abd al-Aalii, Muhammad Bennis, Ibrahim al-Konni, Ibrahim Aslan, Yahya Haqqi ... and others.

It also made a proactive effort to translate philosophical intellectual works at a time when this type of work was almost limited to government institutions due to its difficulty and high cost. It has published works by: Hegel, Spinoza, Kierkegaard, Marcuse, Levi Strauss, Spears, Walter Stes, Sartre, Lessing, and Althusser. In the novel, translations of Kawabata, Huxley, Fukazawa and Malraux were published... and in the poetry of Rimbaud and Hold Erlin. So, names that were not known or the Arab reader was eager to know were introduced to the Arab world, but they were not translated until then.

After a period of hiatus, Al-Tanweer returned to work in a limited way under the management of its new owner, Mr. Mustafa Qansou, until 2012, when Mr. Hassan Yaghi took over the management of the house. 2012 was the year of great hopes after the revolutions in Tunisia and Egypt. Thus, with the impulse and enthusiasm of six friends, the house was founded in 2013 in Egypt, run by Sherif Joseph Rizk, and then in Tunisia, run by Wael Nouri Obeid, with an ambition to establish a publishing house at the level of the Arab world, and the hope that the changes that took place in Tunisia, Egypt, and a number of Arab countries will have an impact on cultural, intellectual and creative life in the Arab world. But despite the dashed hopes spurred by the revolutions. Dar Al-Tanweer managed to achieve a quick and strong start, and added new achievements to what had been previously achieved during its founding stage.

Dar Al-Tanweer is active in local unions and in the Arab Publishers Union, and is at the forefront of the role that works to combat the phenomenon of piracy, forgery and theft of rights. It seeks to create a wider group of publishers whose main objective is to confront piracy and counterfeiting and to abide by the laws that protect intellectual property rights.

Dar Al-Tanweer is an independent cultural institution that performs its work with the efforts of its employees, despite their limited numbers and limited financial capabilities, bearing in mind the contribution to the provision of knowledge and aesthetic and creative values, and the urge to think out of the circle of backwardness and engage in the making of world civilization. <https://daraltanweer.com/about-us/>

National centre for translation:

The National Centre for Translation is a national institution. The centre was established by a presidential decree in October 2006. It is a service institution that does not seek profit, but at the same time it seeks to develop itself, develop its resources and direct them towards achieving the goal for which it was established.

The national translation project, which celebrated with the beginning of 2006 the publication of book number 1000, is the most important link in a long series of efforts made in the field of translation in our modern history, which began with the establishment of the Al-Asun School (Tongues School) at the beginning of the nineteenth century. And the efforts of the Authoring, Translation and Publishing Committee have continued, and the Thousand Books Project, which issued nearly six

hundred books when it stopped. Add to those two unfinished projects: the first for the League of Arab States under the supervision of Taha Hussein, and the second for the Egyptian Book Organization under the supervision of Samir Sarhan. The national project proceeded from the previous beginnings, striving for larger and more comprehensive goals, commensurate with contemporary cognitive changes, on the basis of a set of basic principles that the project established for itself. Over the course of ten years, the project was able to achieve positive results, which earned it credibility and respect in the world of Arab culture, as it is the most serious and persistent scientific attempt to reduce the gap between us and those who preceded us on this path. It has distinguished itself from everything that preceded it by several advantages, most notably the translation from the original languages, the multiplicity of languages translated from nearly thirty languages, the balance between different knowledge to fill the shortage in the Arabic library, and the translation of a good amount of knowledge assets, as well as contemporary works that reach the Arab reader of global culture in its accelerating attempts. (sis.gov.eg)

<https://www.sis.gov.eg/Story/69347/%D8%A7%D9%84%D9%85%D8%B1%D9%8>

Asir al-kutub publishing house:

Asir al-kutub is an Egyptian publishing house established in 2014. The house has published many literary publications, books and Arabic novels, and has participated in many local and international book fairs.

The house has won many awards, including the award for the best pavilion at the 51st session of the Cairo International Book Fair 2020.

https://ar.wikipedia.org/wiki/%D8%B9%D8%B5%D9%8A%D8%B1_%D8%A7%D9%84%D9%83%D8%AA%D8%A8_%D9%84%D9%84%D9%86%D8%B4%D8%B1_%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%B2%D9%8A%D8%B9

Domains of the house:

The publications of the house vary and cover different topics, on top of which is history. The house has issued a variety of works in different fields, including:

- Critical studies
- Religious books

- Poetry
- Trips ethics
- Story collections
- Novels (historical - social - police - philosophical - psychological horror)
- Children's books
- Articles and thoughts
- Marketing



CHAPTER 3: ANALYSIS AND DISCUSSION

This study is based on a qualitative study from a comparative perspective and comparative text reading using Venuti's strategy "domestication" to show whether this strategy was useful for the five translations or not. According to Pedersen (2005) generalization, substitution, and omission are three subcategories of domestication.

Generalization: Culture-specific items that refer to one or more specific things are substituted for more broad ones in this technique.

Substitution: the goal of this method to eliminate the source texts and "replace them with something new."

Omission: here, nothing is substituted for the original text's culturally specific item.

To gather information, the researcher used document analysis (Ololube & Kpolovie, 2012). According to this, the research looked at how certain cultural items in the source text were translated into Arabic for an English story that had been translated from English to Arabic.

I will put some translations for the five translators as in the examples, the arrangement will be as follows:

Source Text will be referred to as ST

Amira Kiwan will be referred to as T1

Shakir Nasreddine will be referred to as T2

Siham Bint Saneya and Abdel Salam will be referred to as T3

Nadia El Kholy will be referred to as T4

Tuqa Hamid will be referred to as T5

Back Translation will be referred to as BT

I chose twenty examples from the novel and the five translations with analysis and commenting on each example:

Example 1

ST: "I wonder how many **miles** I've fallen by this time?" (Carroll, 2000, ch1, 4)

T1:” (Carroll, 2003, ch1, 10) “أتساءل كم ميل قطعت وأنا أسقط حتى هذا الوقت؟”

Back Translation (BT): “I wonder how many *miles* I’ve fallen so far?”

T2:” (Carroll, 2012, ch1, 7) “أتساءل كم قطعت من الكيلومترات؟”

BT: “I wonder how many *kilometres* I have covered?”

T3:” (Carroll, 2013, ch1, 11) “كم ميلا قطعتها في سقوطي حتى الآن؟”

BT: “How many *miles* have I fallen so far?”

T4:” (Carroll, 2013, ch1, 11) “أتساءل كم ميلا قطعت وأنا اسقط حتى الآن؟”

BT: I wonder how many *miles* I’ve fallen so far?

T5:” (Carroll, 2020, ch1, 7) “أتساءل كم ميل قطعت خلال هذا الوقت؟”

BT: I wonder how many *miles* did I go during that time?

Arab countries do not utilise the measurement systems that are used in the source text, which is the English translation. The West and Arab-style metric systems are fundamentally distinct from one another. Westerners use *pounds* as their standard for weighing objects while Arabs use *kilos* as their preferred unit of mass measurement.

T1, T3, T4 and T5 used an unfamiliar translation, 'ميل,' which means “*mile*” to foreignize the language in this case. T2, on the other hand, domesticated his translation by employing “كيلومترات,” which mean “*kilometres*” that is more common in Arabic speaking countries.

In T2 and T5, some Western measurements of metric system were converted into the measurement utilized in Arab countries by T2 and T5. Let's have a look at an illustration like this:

Example 2

ST: “She came upon a low curtain she had not noticed before, and behind it was a little door about *fifteen inches* high.” (Carroll, 2000, ch1, 8).

T1: وجدت ستارة منخفضة لم تلاحظ وجودها من قبل، ووراءها يوجد باب صغير بارتفاع خمسة عشر بوصة (Carroll, 2003, ch1, 14)

BT: She found a low curtain that she had not noticed before, and behind it was a small door *fifteen inches* high

T2:

اكتشفت ستار منخفضا لم تلحظه من قبل، خلف ذلك الستار كانت هناك بوابة بعلو-9 (Carroll, 2012, ch1, 9) نحو أربعين سنتيمترا

BT: She discovered a low curtain that she had not noticed before, behind that curtain was a gate about **forty centimetres** high

T3:

صادفت في جولتها الثانية في البهو ستارا منخفضا لم تكن قد لاحظته من قبل، وكان (Carroll, 2013, ch1, 14) خلفه باب صغير يبلغ طوله حوالي خمس عشرة بوصة

BT: On her second tour in the foyer, she came across a low curtain which she had not noticed before, and behind it was a small door about *fifteen inches* long

T4:

وجدت اليس ستارة منخفضة لم تلاحظ وجودها من قبل ووجدت وراءها بابا صغيرا ارتفاعه خمس عشرة بوصة (Carroll, 2013, ch1, 14)

BT: Alice found a low curtain that she had not noticed before, and behind it a small door *fifteen inches* high

T5:

وجدت اليس نفسها أمام ستار منخفض لم تلحظ وجوده من قبل، وكان خلف هذا الستار باب (Carroll, 2020, ch1, 11) صغير بلغ طوله حوالي أربعين سنتيمتر

BT: Alice found herself in front of a low curtain that she had not noticed before, and behind this curtain was a small door that was **forty centimetres** long

T1, T3 and T4 used 'بوصة', the Arabic equivalent of the English word '*inches*', yet "بوصة" is not a common word for referring to height or dimension. While T2 and T5 changed the '*15 inches*' into '*40 centimetres*', a more common measurement in the Arab countries.

Two different methods were applied: T1, T3 and T4 used a foreignization approach, while T2 and T5 used domestication one. A direct translation was employed for T1, T3 and T4 utilizing the original text's terms and an Arab equivalent for T2 and

T5 used for translation. For the most part, T2 and T5 took great care when taking these measures.

Example 3

ST (Source Text): “*ORANGE MARMALADE*” (Carroll, 2000: ch1, 4).

T1: مربى الليمون (Carroll, 2003: ch1, 8)

BT: *Lemon jam*

T2: مربى البرتقال (Carroll, 2012: ch1, 6)

BT: *Orange jam*

T3: مربى البرتقال (Carroll, 2013: ch1, 11)

BT: *Orange jam*

T4: مربى البرتقال (Carroll, 2013: ch1, 11)

BT: *Orange jam*

T5: مربى برتقال (Carroll, 2020: ch1, 7)

BT: *Orange jam*

Klingberg (1986: 36) opposes removing buildings, furniture, and food characteristics from the source text and substituting them with parts from the target culture. He says that such source text features provide a source culture preferable knowledge when the adaptation of cultural context is substantial. Klingberg thinks that providing context is a valid method. His argument was that children love reading about other cultures' food and drink and that doing so can stimulate a child's interest in that culture.

On the basis of Klingberg's framework, the translation of architecture, furnishings, and food is quite literal. These portions of culturally specific items should not be removed or substituted with aspects from the target culture, as they aid children in comprehending the source culture. Since particular types of food head for being culturally specific, it can be difficult to translate them from one language to another. Obviously, many types of food are common around the world, making their translation

considerably simpler. Some types of food were translated differently in *Alice's Adventures in Wonderland*.

Citrus juice and peel are combined with sugar and water to make marmalade, which is a fruit preserve. In spite of the fact that the original Portuguese marmalade is made solely from quince, it may be made from a variety of citrus fruits such as kumquat or lemon or lime or grapefruit or mandarin or oranges or bergamots or any combination (Sayaheen, Mahadi and Sayaheen, 2019: 183).

T1 prefers to foreignize this word, whereas T2, T3, T4 and T5 prefer to domesticate it.

Marmalade was translated as *jam* by all translators. T2, T3, T4 and T5 employed **orange jam**, that is uncommon in the Arab countries, to produce a unique flavour. Some of the most popular jams in Arab countries include apricot, strawberry, and even fig jams. There may be a peculiar twist to this story because of T1 (*lemon jam*).

Example 4

ST (Source Text): "Please, *Ma'am*, is this *New Zealand* or *Australia*?" (Carroll, 2000: ch1, 5).

T1: استراليا؟: هل هذه نيوزيلندا أم استراليا؟ (Carroll, 2003: ch1, 10)

BT: Please, *Mrs.*, is this *New Zealand* or *Australia*?

T2: من فضلك، يا سيدتي، هل انا في زيلاندا الجديدة أم في

استراليا؟

(Carroll, 2012: ch1, 8)

BT: Please *Mrs.*, am I in *New Zealanda* or in *Australia*

T3: من فضلك يا مدام، هل هذه نيوزيلاندا ام استراليا؟ (Carroll, 2013: ch1, 12)

BT : *Madam*, please, is this *New Zealand* or *Australia*?

T4: ارچوك يا سيدتي، هل هذه نيوزيلندا او استراليا؟ (Carroll, 2013: ch1, 12)

BT: Please, *Mrs.*, is this *New Zealand* or *Australia*?

T5: من فضلك يا سيدتي، هل هذه نيوزيلندا ام استراليا؟ (Carroll, 2020: ch1, 9)

BT: Please, *Mrs.*, is this *New Zealand* or Australia?

Translating Ma'am, the polite term used to address a lady, and the country New Zealand, are two separate issues that this example illustrates. T3 used the cultural conception adaptation approach of localization to select an Egyptian polite term “مدام” as an alternative to *Ma'am*, and so she foreignized this word. In contrast, T1, T2, T4 and T5 used “سيدتي”, which literally translates to **Mrs.**, as the Arabic word for *Ma'am*. The message of the source text was accurately portrayed in both versions.

Regarding the other issue, T1, T3, T4 and T5 used “نيوزيلنده -نيوزيلاندا-نيوزيلندا” which is the accurate Arabic word for “*New Zealand*”. On the other hand, two methods were adopted in T2: translation and transliteration. The translator transliterated “*Zealand*” to “زيلانده”, and translated “**New**” to “الجديدة”. As a result, he mistranslated his version.

Example 5

ST (Source Text): “*Cherry-tart*” (Carroll, 2000: ch1, 11)

T1: تورتة الكرز (Carroll, 2003: ch1, 18)

BT: *Cherry tart*

T2: فطيرة الكرز (Carroll, 2012: ch1, 12)

BT: *Cherry pies*

T3: الكرز، والكعك (Carroll, 2013: ch1, 15)

BT: *Cherry and cake*

T4: تورتة الكرز (Carroll, 2013: ch1, 16)

BT: *Cherry tart*

T5: كعكة الكرز (Carroll, 2020: ch1, 13)

BT: *Cherry cake*

In T1 and T4, the translators transliterated the word 'tart' into the term 'تورته' which is not even a word in the Arabic language, yet it is widely used in countries like Egypt. A different translation was used for "tart" in T2 and T5, which is translated as "فطيرة", "كعكة", which is more accurately translated as "pies" or "cake." For Arabic speakers, using these words for translation is a good approximation of the original Arabic. T3's translation is unlike other translations; the translator here patriates "Cherry-tart" into two separated words "الكعك" and "الكرز" which seems has a change in meaning.

By aiming to domesticate the source text, the translators in T2 and T5 tried to familiarize the Arab audience. While the translators in T1 and T4 retained their inclination to foreignize the source text.

Example 6

ST (Source Text): "custard" (Carroll, 2000: ch1, 11).

T1: الكاسترد (Carroll, 2003: ch1, 18)

BT: *custard*

T2: الكريمة المقلوبة (Carroll, 2012: ch1, 12)

BT: *Upside down cream*

T3: حلوى الكاسترد (Carroll, 2013: ch1, 15)

BT: *Custard sweets*

T4: الكاسترد (Carroll, 2013: ch1, 16)

BT: *custard*

T5: الكاسترد (Carroll, 2020: ch1, 13)

BT: *custard*

T1, T3, T4 and T5 preferred to foreignize their translations by transliterating 'custard' into 'كاسترد'. 'When compared to the English word "custard," T2's adapted translation of the word "الكريمة المقلوبة," which literally translates as "upside down

cream." T2 continued to use domestication despite the fact that it did not express the source text's exact meaning.

Example 7

When Alice wishes to buy a new pair of boots for Christmas, she uses the word "Christmas." Religiously, Christmas refers to the celebration of Christ's birth on December 25, or January 7 for Eastern Orthodox Christians, and is normally marked as a federally recognised holiday as Merriam dictionary explains.

Based on this, Klingberg (1986, p. 33), stated that the translation's approach to dealing with the source text's historical and theological contexts is entirely dependent on its intended audience and the aim of translation. The goal of translation is critical when translating culturally specific items. In other words, while translating religious, historical, and political context in children's literature, the translation objective is critical.

ST (Source Text): "I'll give them a new pair of boots every *Christmas*."

(Carroll, 2000: ch2, 16)

T1: سأقدم لهما زوجا جديدا من الأحذية في كل عيد ميلاد (Carroll, 2003: ch2, 24)

BT: I will give them a new pair of shoes every *Christmas*

T2: سوف أهديكما زوج حذاء جديد مع حلول كل سنة ميلادية جديدة (Carroll, 2012, ch2, 15)

BT: I will give you a new pair of shoes every *new year*

T3: سأمنحكما زوجا جديدا من الأحذية ذات الرقبة في كل عيد من أعياد الكريسماس (Carroll, 2013, ch2, 20)

BT: I will give you a new pair of boots every *Christmas*

T4: سأقدم لهما زوجا جديدا من الأحذية في كل عيد ميلاد

(Carroll, 2013: ch2, 19)

BT: I will give them a new pair of shoes every *Christmas*

(Carroll, T5: سأهديهما زوجا جديدا من الأحذية في كل عيد من أعياد الكريسماس

2020, ch2, 17-18)

BT: I will give them a new pair of shoes every *Christmas*

By replacing the word "*Christmas*" with another word, T1, T2 and T4 made this term more acceptable to the general public, in other words, they domesticated it. Whereas T3 and T5 kept the form of foreignization.

Example 8

ST (Source Text): "But she went on all the same, shedding *gallons* of tears, until there was a large pool all round her, about *four inches* deep" (Carroll, 2000: ch2, 17).

T1:

إلا انها استمرت على المنوال نفسه، تذرف **غالونات** من الدموع، إلى أن تكونت بركة ضخمة، (Carroll, 2003, ch2, 26) حولها، بعمق أربع بوصات تقريبا

BT: However, she continued in the same vein, shedding *gallons* of tears until a huge puddle formed around her, about *four inches* deep

T2:

ومع ذلك استمرت في ذرف **ليترات** من الدموع إلى أن تجمعت حولها بركة كبيرة بعمق **عشرة** سنتيمترات (Carroll, 2012, ch2, 16)

BT: Nevertheless, she continued to shed **litres** of tears until a large pool *ten centimetres* deep gathered around her

T3:

(Carroll, 2013, ch2, 21) 4 وذرفت ملء عدة **جالونات** من الدموع، حتى تكونت حولها بركة كبيرة، يبلغ عمقها حوالي بوصات

BT: She shed several *gallons* of tears until a large puddle about *4 inches* deep was formed around her

T4: إلا أنها واصلت البكاء وذرفت **جالونات** من الدموع إلى أن تكونت بركة ضخمة حولها بعمق أربع بوصات تقريبا (Carroll, 2013: ch2, 21)

BT: However, she continued to cry, shedding *gallons* of tears until a huge puddle formed around her, about **four inches** deep

T5: لكنها ظلت على حالها تذرف لترات من الدموع حتى تكونت حولها بركة كبيرة يبلغ عمقها حوالي عشرة: (Carroll, 2020, ch2, 19)

BT: But she kept shedding *liters* of tears until a large pool of *ten centimetres deep* formed around her

“Gallons” and “inches” are used as weight and length measurements in the source text. These units may be substituted for equivalent units that are common in the target language's culture as part of the cultural concept adaption technique. T2 and T5 domesticated these two words in to “لترات- سنتيمترات”. T1, T3 and T4 on the other hand, transliterated the weight and measurement sentences, converting gallons into “-جالونات بوصات”, maybe to increase the children's knowledge of the international unit of measurement. The cultural notion adaption approach considers both tactics to be equally acceptable, yet, litre and centimetre are well-known and accepted in Arab society.

Example 9

ST (Source Text): “It’s worth a *hundred pounds!*” (Carroll, 2000: ch2, 27).

T1: وتساوي قيمته مئة جنيه (Carroll, 2003: ch2, 38)

BT: Its value is *one hundred pounds*

T2: قيمته تبلغ أكثر من ألف فرنك (Carroll, 2012: ch2, 24)

BT: Its value is more than a *thousand francs*

T3: ويساوي مائة جنيه (Carroll, 2013: ch2, 27)

BT: It equals *one hundred pounds*

T4: وتساوي قيمته مئة جنيه (Carroll, 2013: ch2, 28)

BT: Its value is *one hundred pounds*

T5: وتساوي قيمته مائة جنيه (Carroll, 2020: ch2, 27)

BT: Its value is *one hundred pounds*

To use the cultural conception adaption approach, the translator is justified in converting international currency into the local currency, as T1, T3, T4 and T5 did. It's possible that they were referring to British and Egyptian currency when they translated

the word "pounds" to "جنيه". Additionally, the British pound was similarly localized to the franc in T2. French citizens used to pay in francs before the country adopted the euro as its official currency. Tunisians, Algerians, and Moroccans are the only ones in the Arab world who are familiar with this word. In these nations, the word is still employed in colloquial expressions and proverbs, as well as in ordinary discourse. To indicate exaggeration, the translator increased the money from a hundred to more than one thousand, which is not mentioned in the original language and is, therefore, superfluous. When compared to T2, who likewise domesticated the currency but mistranslated the quantity of money, T1, T3, T4 and T5 gave a more precise translation.

Example 10

ST (Source Text): "There were a Duck and a Dodo, a Lory and an Eaglet, and several other curious creatures" (Carroll, 2000: ch2, 28)

T1: كانت هناك بطة وطير الدودو، وبيغاء صغير ونسر و عدة مخلوقات غريبة أخرى

(Carroll, 2003, ch2, 40)

BT: There was a duck, a dodo, a *little parrot*, an eagle and several other strange creatures

T2: كان هناك بطة وطير الدودو بمنقاره الكبير وبيغاء هندي ونسر صغير وعدد كبير من المخلوقات الغريبة (Carroll, 2012, ch2, 25)

BT: There was a duck, a big beaked dodo, an *Indian parrot*, a little eagle, and a multitude of strange creatures

T3: بطة وطائر دودو وبيغاء استرالي وفرخ نسر و عدة مخلوقات غريبة أخرى (Carroll, 2013, ch2, 28)

BT: A duck, a dodo, an *Australian parrot*, a chick eagle and many other strange creatures

T4:

فكان منها البطة وطير الدودو وبيغاء صغير ونسر و عدة مخلوقات غريبة أخرى

(Carroll, 2013, ch2, 29)

BT: Among them was a duck, a dodo, a *little parrot*, an eagle and many other strange creatures

T5: كان هناك بطة وطائر دودو وبيغاء ونسر صغير وعدد من المخلوقات الغريبة الأخرى:

(Carroll, 2020, ch2, 28)

BT: There was a duck, dodo, a parrot, a little eagle and a number of other strange creatures

In the above example, we can notice that the translator of T1 and T4 used the word “بيغاء صغير” to translate “Lory,” here the literal meaning of this is “little parrot,” which regarded as domestication. T2, on the other hand, translated “Lory” to “بيغاء هندي” which literally means “Indian parrot.” The translator of T3 used “بيغاء استرالي” for her translation to the word “Lory,” which means “Australian parrot,” and finally, T5 translated the word

“Lory” to “بيغاء” which means “parrot.”

According to the Collins dictionary, "Lory" refers to any of the many little vividly coloured parrots found in Australia and Indonesia that have a brush-tipped tongue for nectar and pollen feeding.

Example 11

ST (Source Text): A *Caucus-Race* and a long tale” (Carroll, 2000: ch3, 29).

T1: سباق مؤتمر الحزب وقصة طويلة (Carroll, 2003: ch3, 42)

BT: *Party conference race* and long story

T2: سباق جماعي محموم ... وحكاية طويلة (Carroll, 2012: ch3, 27)

BT: *A frantic team race ...* and a long story

T3: سباق جماعي وحكاية طويلة (Carroll, 2013: ch3, 29)

BT: *Team race* and long story

T4: سباق سياسي وحدوة طويلة (Carroll, 2013: ch3, 31)

BT: *A political contest* and a long story

T5: سباق جماعي وحكاية طويلة (Carroll, 2020: ch3, 29)

BT: *Team race* and long story

According to the Merriam-Webster dictionary, a *caucus* is a closed assembly of members of the same political party or faction, usually for the purpose of selecting candidates or making policy decisions. T1 utilized the Arabic word "مؤتمر الحزب" for translating the word *caucus*, which literally translates as "conference" in English and T4 utilized the Arabic word "سباق سياسي" to translate the same word, which literally translates as "political contest" in English. In contrast, T2, T3 and T5 utilized a more specific phrase to describe *caucus* and used this as an adjectively word for describing the word *race*.

T1 and T4 employed the strategy of direct translation that is a form of foreignization, whereas the translation strategy of T2, T3 and T5 was omitting and adding another sense which is a form of domestication.

Example 12

ST (Source Text): "what did the *archbishop* find?" (Carroll, 2000: ch3, 31)

T1: ما الذي وجده الأسقف؟ (Carroll, 2003: ch3, 44)

BT: What did the *bishop* find?

T2: ما وجده الأسقف (Carroll, 2012: ch3, 29)

BT: What the *bishop* found

T3: ما الذي وجده رئيس الأساقفة؟ (Carroll, 2013: ch3, 30)

BT: What did the *archbishop* find?

T4: ما الشيء الذي وجده الأسقف؟ (Carroll, 2013: ch3, 33)

BT: What did the *bishop* find?

T5: ما هو ذلك الأمر الذي وجده كبير الأساقفة مناسباً؟ (Carroll, 2020: ch3, 31)

BT: What is that thing that the *archbishop* found appropriate?

According to the Merriam-Webster online dictionary, an *archbishop* is a bishop who serves as the head of an ecclesiastical province or holds an analogous honorary position. All translators domesticated translations, yet T1, T2 and T4 used the word 'اسقف' instead of the Arabic word 'رئيس الاساقفة' to translate the religious term '*archbishop*'. Children from different religious backgrounds are being targeted by this

translation, thus the translator picked a broader word to describe this meaning. A Christian word like this is unfamiliar to most children in Arab countries, as most are Muslim.

Example 13

ST (Source Text): “*Brandy now*” (Carroll, 2000: ch4, 52).

T1: براندي الآن (Carroll, 2003: ch4, 72)

BT: *Brandy now*

T2: أتوني الآن بماء عطر (Carroll, 2012: ch4, 45)

BT: Now bring me *perfume water*

T3: براندي الآن (Carroll, 2013: ch4, 46)

BT: *Brandy now*

T4: براندي الآن (Carroll, 2013: ch4, 49)

BT: *Brandy now*

T5: براندي الآن (Carroll, 2020: ch4, 50)

BT: *Brandy now*

Translators are allowed to remove words or scenes that go against the cultural norms of the target language, especially when those values are religious in nature, by using the cultural idea adaption technique. T1, T3, T4 and T5 saw no trouble with translating brandy as “براندي” which they foreignize it, whereas T2 refined the word for the sake of target language acceptance. As an alternative, T2 chose literal translation “ماء عطر” which means “*perfume water*”. Therefore, T2 is more acceptable for children.

Example 14

ST (Source Text): “The poor little Lizard, Bill, was in the middle, being held up by *two guinea-pigs*, who were giving it something out of a bottle” (Carroll, 2000: ch4, 53).

T1:

كان بيل، السحلية الصغيرة المسكينة، في الوسط يحمله **خنزيران غينيان**، يعطيانه شيئاً من قارورة

(Carroll, 2003: ch4, 76)

BT: Poor Bill the lizard in the middle was being carried by *two pigs from guinea* who were giving him something from a bottle

T2:

كان بيل، السحلية، المسكين الصغير، وسط الجمع يستند إلى **خنزيرين من خنازير الهند البرية**

كانا يشربانه ما في القارورة من دواء (Carroll, 2012: ch4, 46)

BT: Poor little Bill the lizard was in the midst of the crowd leaning on *two wild Indian pigs*

T3:

كان ذكر السحلية البائس بيل في المنتصف يمسكه اثنان من **خنازير غينيا**، ويسقيانه شيئاً من

زجاجة (Carroll, 2013: ch4, 48)

BT: Poor little lizard Bill in the middle was being held by *two pigs from guinea* and giving him something to drink from a bottle

T4:

فكانت هنالك بيل السحلية الصغيرة المسكينة وسط **فأرين** يحملانه ويقدمان لها شرباً من زجاجة

(Carroll, 2013, ch4, 50)

BT: There was poor little wizard Bill, in the midst of *two mice* who carried him and offered him a drink from a bottle

T5:

وكان يتوسطهم ذكر السحلية الصغير المسكين بيل يحمله **خنزيران من خنازير غينيا**

ويسقيانه شيئاً من زجاجة (Carroll, 2020, ch4, 52)

BT: In the midst of them was poor little lizard Bill, who was being carried by *two pigs from guinea* and giving and him something to drink from a bottle

In this example, we can notice different translations, T1, T3 and T5 translated “**Two guinea-pigs**” into Arabic as “**خنزيران غينيان**” that literally means “*two pigs from guinea*,” whereas T2 translated “*two guinea-pigs*” as “**خنزيرين من خنازير الهند البرية**” which means that “*guinea*” in the target language became “**خنازير الهند البرية**” which

literally means “*wild Indian pigs*” and the word “*pigs*” has been translated literally, because it has a comparable Arabic equivalent. When we come to T4, we can see that the translator translated “**two guinea-pigs**” as “**فارين**” which literally means “*two mice*.”

However, the English dictionary meaning of “*guinea pigs*” differs from what the translators offered. A “*guinea-pig*” is a little hairy animal with no tail that is commonly kept as a pet, according to the Collins dictionary. The Merriam-Webster dictionary describes it as a little, stout-bodied, short-eared, and tailless domesticated rodent (*Cavia porcellus*) of South American origin that is frequently kept as a pet and extensively employed in biological research. In this case, T2 and T4 domesticated the name of the animal to something that is more known the Arabic-speaking world.

This text in the source culture (English) uses the animal's name because it is well-known to readers of the source language. The animal's name was changed by the translators in T2 and T4 for the benefit of the people who would be reading it in the target language. Furthermore, the literal translation of the animal's name may be misunderstood by those in the target culture (Arabic). As a result, the recipients of the target culture would be deprived of the opportunity to learn more about this species of animal, and at the same time, they may have problems comprehending or visualizing the animal-derived from its name.

Example 15

There are numerous instances of plants in *Alice's Adventures in Wonderland*. Certain plants are well-known in Arabic and English cultures alike, while others are more closely associated with their own cultural context.

Here is an example:

ST (Source Text): “As she leant against a *buttercup* to rest herself” (Carroll, 2000: ch4, 57).

T1: وهي تتكى على نبات زر الذهب لتريح نفسها (Carroll, 2003: ch4, 78)

BT: She leans on a *gold button plant* to relieve herself

T2: وهي تستند كي تستريح، إلى نبتة برعم الذهب (Carroll, 2012: ch4, 48)

BT: She rests on a *gold sprout*

T3: استندت الـيس على احدى زهرات الحوذان لتستريح (Carroll, 2013, ch4, 50)

BT: Alice leaned on one of the *buttercups* to res

T4: وهي تتكى على نبات زر الذهب (Carroll, 2013: ch4, 52)

BT: She is leaning on a *gold button plant*

T5: واتكأت على زهرة الحوذان كي تستريح (Carroll, 2020: ch4, 54)

BT: And she leaned on the *buttercup* to rest

It is clear that all translators used domestication strategy in translating this word. T1 and T4 used “زر الذهب” as an equivalent to “*buttercup*,” whereas T2 used for translating this word this equivalent “برعم الذهب” which contains two words, “برعم” that means “*sprout*” and “الذهب” that means “*gold*”. To describe this golden-yellow plant, the translator of T2 chose the terms “*sprout*” and “*gold*”. The Arabic word “الحوذان” means “*buttercup*” in English, the translators of T3 and T5 used this equivalence for their translations.

Buttercup is a tiny plant with vivid yellow blooms, according to the Collins dictionary. This meaning appears to be evident to readers of the target language. Contrarily, though, the translator of T2 made up a brand-new phrase for the intended audience, the target audience will find this new denotation easy to remember and appealing. Children may not be able to understand the word “الحوذان” since they are unfamiliar with Arabic names that have such strange spellings. As a general rule, children are drawn to colours and the way they can be used to describe things.

Example 16

ST (Source Text): “The *caterpillar* and Alice looked at each other for some time in silence” (Carroll, 2000, ch5, 59)

T1: تبادل اليسروع وأليس النظرات لبعض الوقت في صمت:

(Carroll, 2003, ch5, 82)

BT: The *caterpillar* and Alice exchanged glances for a while in silence

T2: نظر كل من أليس ودودة القز إلى بعضهما للحظات في صمت:

(Carroll, 2012, ch5, 49)

BT: Alice and the *silkworm* looked at each other for a moment in silence

T3: نظرت أليس والدودة أحدهما إلى الأخرى في سكون لفترة من الوقت

(Carroll, 2013, ch5, 51)

BT: Alice and the *worm* looked at each other in silence for a while

T4: تبادلت دودة القز وأليس النظرات لبعض الوقت في صمت

(Carroll, 2013, ch5, 55)

BT: *Silkworm* and Alice exchanged glances for a while in silence

T5: نظر كل من الدودة وأليس أحدهما إلى الآخر في صمت للحظات (Carroll, 2020, ch5, 57)

BT: *Worm* and Alice looked at each other in silence for a moment

Based on Klingberg's framework, animal and plant names, or Fauna and Flora, should be preserved in the source text. These "natural conceptions," as he put it, should be kept in place. The use of locally sourced materials to replace imported ones is not advised. Even so, according to Klingberg (1986: 41-43), this is problematic when there is no name for the plant or animal or when the translator does not know what species is being discussed. Among the foundational elements is the presence of animals in *Alice's Adventures in Wonderland*. It was uncommon in this fiction since the animals were able to converse. However, their common names were used to refer to them, rather than having invented names.

The Arabic counterpart of the English word '*caterpillar*' was used in all versions. Even still, adults and children alike find it difficult to identify T1 translation word "يسروع", which means *caterpillar*, because it is not extensively utilized. A dictionary can be necessary for both children and adults to understand what "يسروع" means, which is a stage in a butterfly's life cycle. Here, T1 seemed to be experimenting with different cultural influences when she translated this sentence. On the other hand, other translators chose to use 'دودة القز', '*Silkworm*', " in their translation, which is a known term for Arab readers.

Example 17

ST (Source Text): "Look out now, **Five!**" (Carroll, 2000: ch8, 112)

T1: انتبه الآن يا فايف (Carroll, 2003: ch8, 146)

BT: Watch out now, *five*

T2! انتبه إذا أيها الخمسة! (Carroll, 2012: ch8, 85)

BT: Watch out, then, *five*

T3: انتبه الآن يا رقم خمسة (Carroll, 2013: ch8, 93)

BT: Watch out now, number *five*

T4: انتبه الآن يا رقم 5! (Carroll, 2013: ch8, 97)

BT: Watch out now, number 5

T5: انتبه إذن يا رقم خمسة (Carroll, 2020: ch8, 103)

BT: Pay attention, then, *five*

All translations except T1 domesticated the number “*five*”, which is more acceptable and reasonable for the readers of the target culture.

Example 18

ST (Source Text): “*flamingoes* and *mustard* both bite” (Carroll, 2000: ch9, 133).

T1: فطيور النحام والخردل كلاهما يعض (Carroll, 2003: ch9, 172)

BT: *Flamingos and mustards* both bite

T2: طيور النحام والخردل يتقران هما أيضا (Carroll, 2012: ch9, 99)

BT: *Flamingos and mustards* are also pecking

T3: فطيور الفلامنجو والمساردة يعضان (Carroll, 2013: ch9, 109)

BT: *Flamingos and mustards* bite

T4: فطيور الفلامنجو وطيور المساردة كلاهما يعض (Carroll, 2013: ch9, 111)

BT: *Flamingos and mustards* both bite

T5: فطيور الفلامنجو والمساردة كلاهما يعض (Carroll, 2020: ch9, 121)

BT: *Flamingos and mustards* both bite

In this example we notice that T1 and T2 domesticated their translations by changing the words “*flamingoes*” and “*mustard*” to “طيور النحام” and “الخردل”, whereas T3, T4 and T5 foreignized these two words.

In spite of the domestication process that have been done on the word “flamingoes” in T1 and T2, yet most Arab countries do not know the translated word, but they know the original word in the source text, and that could be the reason behind foreignizing this word in T3, T4 and T5. Regarding the word “*mustard*”, T1 and T2 used well known word for Arabs, but the word employed in T3, T4 and T5 is widely used in some Arab countries like Egypt.

Example 19

In *Alice's Adventures in Wonderland*, the author included animals that are both amazing and mythological. These animals can communicate with each other and with humans. These creatures were shown in different ways in the translations. As an illustration, consider the following:

ST (Source Text): ‘Swim after them!’ screamed the *gryphon* (Carroll, 2000, ch10, 149).

T1: “أبعد ما يمكن إلى البحر - صرخ الغريفن:” وتسبحين في إثرها !

(Carroll, 2003, CH10, 192)

BT: As far out to sea as possible -the *gryphon* screamed, and you swam after it

T2: أبعد ما يكون في البحر ... وتلحق بها سباحة! صاحت العنقاء

(Carroll, 2012, CH10, 110)

BT: As far as it is in the sea ... and we catch-up with-it swimming! *Phoenix* shouted

T3: صرخ الجرافون: وتعمين وراءهم: (Carroll, 2013, CH10, 122)

BT: The *gryphon* cried: and float after them

T4: صرخ الجريفن: وتسبحين في إثرها (Carroll, 2013, CH10, 122)

BT: The *gryphon* shouted: and you swim in its wake

T5: صرخ الجريفن: وتسبحين وراءها (Carroll, 2020, CH10, 137)

BT: The *gryphon* cried: and you swim after it

However, despite the fact that *Gryphon* is a fictional creature, it was employed in Arabic translations. *Gryphon* was rendered as 'جريفون، جريفون، جريفون' by T1, T3, T4, and T5. T2 on the other hand, translated '*Gryphon*' as 'العنقاء' in Arabic. *Gryphons*, according to Merriam-Webster, are legendary beasts with eagle-like features and lionlike torso and hindquarters.

Foreignization can be regarded a part of T1, T3, T4 and T5's practise of straight translation by transliterating this term, while the Arabic word for "*mythical animal*" used in stories 'العنقاء' was employed by T2 to describe the process of domestication.

Example 20

ST (Source Text): "I'm not a *mile* high," said Alice (Carroll, 2000: ch12, 180).

T1: "الست بطول ميل" قالت أليس: (Carroll, 2003: ch12, 232)

BT: Alice said: "I'm not a *mile* long"

T2: لا يبلغ طولي ألف متر، قالت أليس (Carroll, 2012: ch12, 133)

BT: I'm not a *thousand metres* tall, Alice said

T3: قالت أليس: طولي لا يبلغ ميلا (Carroll, 2013: ch12, 150)

BT: Alice said: I am a *mile* tall

T4: "لا أبلغ الميل طولا" فقالت أليس: (Carroll, 2013: ch12, 149)

BT: Alice said: "I'm not a *mile* long"

T5: قالت أليس: لا يبلغ طولي ألف متر (Carroll, 2020: ch12, 168)

BT: Alice said: I am not a *thousand meters* tall

Again, T2 and T5 domesticated the word "*mile*" to "متر", which means "*mitre*", and this word is widely used and understood by adults and children in the Arab world. T1, T3 and T4 kept the word as it is, i.e., they foreignized it.

CONCLUSIONS

Although many researchers hold the misbelief that children's literature is of lesser value and has less sophistication than adult literature, the study of children's literature is a well-established academic field. On the other hand, studies of children's literature translation are still in their infancy, with theorists focusing only in the last three decades on methodologies for translating for children and their specific reading abilities and demands.

This study is concerned with the translation of children's literature, the importance of such genre for the whole world, and the point of translating such genre and its effectiveness in society. Furthermore, the ideology of the translator and its effect on the translation have been also covered. Our case study *Alice's Adventures in Wonderland* is a novel written by Lewis Carroll, and its translations into Arabic shed light on using domestication procedures in the translation.

The goal of this study is to find out if there are norms for translating children's books or not. A secondary goal of the study is to determine whether or not the five translators who worked on the translated Arabic versions of *Alice's Adventures in Wonderland* utilized domestication or foreignization strategies. If we look back to the previous chapter and focus on the twenty examples that are randomly picked from *Alice's Adventures in Wonderland*, it will be clear that all the translations are a mixture of two strategies; domestication and foreignization, with varying degrees. As T1 balanced or sometimes preferred foreignization of these two strategies, whereas T2 adopted the domestication strategy in translating the novel for most cases, even though, in some cases, this strategy was not appropriate. T3 and T4 also balanced in using these strategies. On the other hand, T5 used both strategies but preferred domestication to foreignization.

The thesis has been written in three parts; the first part tackles the topics related to children's literature which includes the most important sections related to it. The second part is about translating children's literature and the strategies of domestication and foreignization were included in this part as the study touches these strategies. And the final part expresses the theory of children's literature.

So, this thesis provided answers to the raised research questions supported by references and examples to clarify and facilitate to the readers and also those who are

interested in the field of children's literature and those who are seeking to dive in deep in this field and how each translator uses his own strategy depending on his vision or understanding to the topic.

The answer of the first research question that states: "what are the characteristics of children's literature and children's literature translation?" is that there are some qualities that regulate children's literature in order to meet the needs of children, such as their age and their capacity to learn. For the purpose of the child's understanding, it is better that the author uses simple language and grammar than it is for the child to consult a dictionary for an unknown word. Some argue that children's literature has a didactic role and that new terms should be included into the child's vocabulary in order to expand their vocabulary.

The answer of second research question that states: "to what extent does ideology influence translation on Arabic children?" is ideology and politics greatly influence the selection of works for translation. Translations of Russian children's literature was common in Syria due to a nationalist government ideology that supported socialism, such as that of the Baath Party. Iraq, Lebanon, Syria, and Egypt are all places where people of different religions live together.

This makes for a mosaic of small cultures within the same cultural group. These countries' literature for Christian minority varies substantially from that for the Muslim majority in terms of theme and register.

The answer of the third research question that states: "what are the advantages and disadvantages of using domestication in translation?" is that the advantages are the translated text is easily understood by the target reader, the translation is natural and comprehensible, and cultural integration is achievable. Whereas the disadvantages are the original text's cultural connotations are often lost in translation, the text is inaccessible to the target language reader because it is translated by the translator, and the target language reader has no prior knowledge of the source language's culture.

The answer of the fourth research question that states: "to what extent were the English *Alice's Adventures in Wonderland's* (Carroll, 1865/2000) five translations into Arabic regulated by translational norms?" is the analysis outcome

shows that the five Arabic translations are not systematically governed by norms as there were examples of both domestication and foreignization in all five versions.

When translating, a translator's preference for domestication stems from his or her opinion that a successful translation is one that is appropriate for the target reader's tastes and hopes, and that this translation will be accepted by the target audience (Hoed, 2006).

Both foreignization and domestication were evidently employed by all translators in this story's translation of culture-specific terms. In conclusion, these five Arabic versions were not systematically governed by standards or norms; both instances of domestication and foreignization were identified in the five translations, in spite of some translations were preferring foreignization to domestication and vice versa. Domestication and foreignization were employed by all five translators of the Arabic texts.

I recommend the researchers and academics who are working in the field of translation studies, linguistics, or who are interested in the field of literature, especially in the Arab countries, to expand their interest in this field as it is the prop that children draw their knowledge, imagination and thoughts. Also, I recommend the translators who translate for children not to impose their own thoughts or beliefs, because doing such things will lead to negative results that its reflections will be on the whole community. One more thing, while analysing the five translations mentioned in this study, I noticed some translators used their own Arabic dialect and they did not use the Arabic standard which conveys a message that this translation has made to a specific country.

It is hoped that this thesis to be a pillar for the next studies and researches and to be one of the references in the future. Finally, it is hoped that this thesis is concluded with suitable and confident answers for the questions related to the topic in a clear and satisfactory manner.

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Kapat

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