To Domesticate or to Foreignize:
An Approach to Translating Fables and Fairy Tales

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Abstract

The present study deals with the strategies used in the Arabic translations of the most popular genres of children's literature; namely fairy tales and fables as an attempt to identify the best methods and strategies to be adopted in translating these genres to fulfill the ultimate purpose of enriching the children's knowledge in addition to attracting their interest and arousing the joy sought for in every piece of literature.
The study sets off from three dominating trends: the first calls for the adoption of domestication strategy of translation as the most appropriate and effective strategy in translation for children. In the same line, the second opposes using the foreignization strategy, while the third trend advocates for the joint employment of various strategies to fulfill certain requirements and needs that would be called upon within the context such as didactic purposes.

Throughout the process of examining and verifying the theses of these trends, samples of translations of the genres are chosen based on the most popular and well known fairy tales and fables either circulated in written form or televised as movies or cartoons; namely *Hans Christian Andersen's Fairy Tales* and *Aesop's Fables*. These samples are subjected to translation quality assessment to come out with a quality statement to highlight their merits and demerits. The receptors' (children) impact is also sought via conducting a field study that has been designed for children of two age groups defined by specialized scholars as intended receptors of the genre.

Keywords: Children literature, domestication, foreignization, fairy tales.

Introduction

Translating for children, despite the fact that it is of assumed low status within translation studies, has certainly a great impact on the progress of the field of children's literature. Thus, its importance is undeniable on the flourishing of this genre.

"[…] translations greatly improved the status of children's literature and encouraged new initiatives, since by confronting authors with the best from elsewhere, they stimulated the production of literature in the national language. Translation was and remains a means of sharing creativity, new ideas, and literary models." (Ghesquiere in Klingberg, 2008 : 25)

Translating specifically for children and the adopted strategies for fulfilling this task are always confused for being mostly shared with those used for translating for adults. The bottom line is that though common strategies are embraced for both genres of receivers, attention should be paid to unique characteristics in each field as a part of the whole polysystem, as can be recognized in Even-Zohar's description of the literary polysystem, "...there is no awareness of the possible existence of translated literature as a particular literary system. The prevailing concept is rather that of "translation" or just "translated works" treated on an individual basis" (Even-Zohar, 2000: 193).

Klingberg (2008:12-16) opines that the aims of the strategies used for translating for children should concentrate mainly on the intellectuality aspects such as attempting to enrich the readers' knowledge and to optimize their understanding of foreign cultures. He advocates for adopting translation strategies that encompass preservation of the spirit of the original. These strategies, according to him (ibid), should be preferred over any other strategies in order to bring the children closer to the culture and surroundings where the books originated from. What stands as an obstacle to this aim, is the translator's interventions in the STs via several methods of translation such as "cultural context adaptations", "purifications", "modernizations", "abridgements" and the "serious mistranslations" that occur within the translation process .

Translation is an intercultural process as Nord (2006:62) holds that "translating means comparing cultures". Baker (2009:221) sees that a foreignizing approach is "highly desirable to restrain the ethnocentric violence. Nida (1964: 130) declares that it is more important to be acquainted with more cultures rather than more languages for the translation to be successful since the language is only meaningful in its natural cultural background.

This is also applicable for the translation of children's literature. Zhang (2011 :253) heralds that there are two strategies in translating the cultural factors in children's literature: Foreignization and Domestication. Foreignization subsumes the process of preserving the distinctive foreign elements of the ST in order to introduce the reader to concepts beyond those of his own culture and to increase his knowledge of the SL and source culture. Domestication, on the other hand, seeks to remove any exotic feature of the ST in the ST as an attempt to make it easier for the children readers to understand the foreign elements in expressions or structures familiar to the ST receptors. One method of fulfilling this end is to adopt literal translation strategy with addition of annotation (ibid: 254). The addition of the annotation gives the children readers more cultural information to ensure their better understanding of the foreign literature presented to them. Yet, it is noticed that only one version of the material chosen for this study (the one adopting literal

translation strategy) supplies such annotation which are left unexplained in the other two versions (those adopting domesticated and foreignized strategies).

According to Shavit (1986: 112), translation for children is governed by the following two principles: "adjusting the ST in order to make it appropriate or useful for the child", and "adjusting the plot, characterization and language to the child's ability to read and comprehend". All these adjustments should abide by the society's norms i.e., what is good for the child and what the child can read and understand. These two principles might not always come in accordance with each other since sometimes they can even be contradictory. The most problematic issue in the adjustment of children's literature is the issue of the taboos. Taboos in children's literature are simply the topics that should not be introduced to the children since they violate the norms of the society they live in. Oittinen (2000: 86-87) considers the issue of taboo to be a critical issue that arouses problems and calls for certain strategies that should be followed in its translation.

There are various possible strategies to deal with taboos. Deletion of the taboos is the simplest method that is often used to avoid undesirable topics. Shavit (1986: 123,145) opines that it is almost a rule that translators delete unwanted words or scenes whenever it does not damage the basic plot or characterization. Manifestation of omission can be noticed repeatedly, especially in the domesticated translation involved in this study. The translator chooses to omit any word related to what he considers forbidden such as death, nudity, mouth kissing and slavery, for instance the words or clauses: "became earth" and "sung himself to death" which implies death, "quite naked", "kiss her fresh mouth" and "black slaves" are either wholly or partially omitted to evade unwanted concepts.

 However, there are some instances where it is not possible to delete unwanted scenes or elements if they represent vital plot progression indications. Such elements are often altered into an acceptable format suitable for the audience (ibid). This method can be found in translations

of many of Hans Christian Andersen's *Fairy Tales* as in *She Was Good for Nothing* where "ale" is transferred to "bread" or "sweet drink" in the Arabic translation and also in *The Story of a Mother* where "death" is rendered as the "angel of death" because such concepts (alcohol and personification of abstract entities) are not very welcome to be explicated in the Arab world.

Procedure

The procedure of the study consists of two major orientations: the first is to present a translation quality assessment based on an adapted eclectic model that is derived from approaches that represent each of the functional (Nord, 1991,1997), post-modernist (Venuti, 1989) and the linguistically oriented approach (Hervey and Higgins, 1992) and House's assessment model (House, 1997), that provides the means for the analysis and comparison of an original text and its translation on three different levels: *Language/Text*, *Register* (*Field*, *Mode* and *Tenor*) and *Genre*.

Adherents of the functionalistic approach (Vermeer 1978/1996; Reiss and Vermeer 1984; Holz-Mänttäri 1984; Hönig and Kussmaul 1982) claim that it is the "skopos" or purpose of a translation that is of overriding importance in judging a translation's quality. The basic yardstick in evaluating a translation is how the target culture norms are heeded or flouted by a translation. It is the translator or more frequently the translation brief he is given by the person(s) commissioning the translation that decides on the function the translation is to fulfill in its new environment.

According to Nord, it does not matter which text-linguistic model is used in analysis as long as it includes "a pragmatic analysis of the communicative situations involved and that the same model be used for both the ST and the translation brief, thus making the results comparable" (Nord 2006: 62).

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Munday (2001:83) summarizes the following intra-textual factors listed by Nord as one possible model for ST analysis:

"Subject matter; content: including connotations and cohesion; presuppositions: real-world factors of the communicative situation presumed to be known to the participants; composition: including microstructure and macrostructure; non-verbal elements: illustrations, italics, etc.; lexic: including dialect, register and specific terminology; sentence structure; suprasegmental features: including stress, rhythm and "stylistic punctuation." (ibid)

Nord based her communicative model on Bühler's organon model (1934) in which Bühler proposes three basic functions of language: referential, expressive and appellative. Yet, she added another function, a fourth function, which she assumed to "be lacking in Bühler's model but is included in Roman Jakobson's model of language functions (1960): the phatic function"(Nord, 2006 :4).
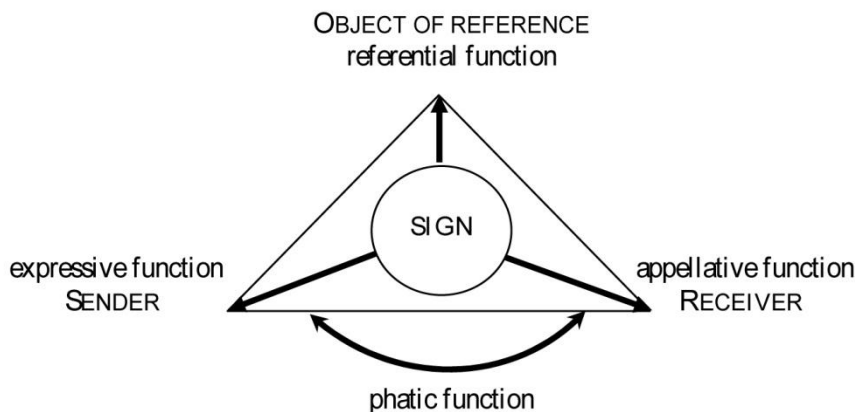

Figure (1) Functions of Language

(Nord, 1997: 135)

Linguistic textual approaches is concerned with the relationship between the ST (and its features) and the way it is comprehended by the TL audience. This process, usually defined as "language in use", has become an indispensible part of language studies. The only difference, these approaches claim, is their capacity to come up with detailed techniques and procedures and hence, attaining more accurate analysis and evaluation.

Reiss and House are prominent names that influentially enriched the progress of linguistic textual approaches. Reiss (1971: 17) has introduced the notion of text type of the ST as the most important invariant in translation since it governs whatever decision the translator may make.. She sets of from Bühler's three functions of language: content-oriented texts, e.g., news, scientific, technical texts, form-oriented texts, such as poems and literary journal, and conative texts, e.g., advertisements and texts of persuasive bent such as religious brochures" differentiates three distinct text types (ibid).

While House's approach sets off from the notion that equivalence always underlies relative understanding that is reveals none of the its original identity features. Catford (1965:21) seconds this view by stating that " the central problem of translation practice is that of finding TL equivalents. A central task of translation theory is, therefore, that of defining the nature and conditions of translation equivalence". House adopts the five 'frames of reference' introduced by Koller's (1992) in order to determine the type of equivalence: denotative, connotative, text normative, pragmatic, and formal-aesthetic equivalence"(Munday, 2001: 47). Her attitude towards the notion of equivalence the criticism it received can be seen as denouncing

"The attack against the concept of "equivalence" in the field of translation studies has a slightly dated touch. Formal definitions of equivalence have further been revealed as deficient in that they cannot explain appropriate use in communication. This is why functional, communicative or pragmatic equivalence have been accredited concepts in contrastive linguistics for a very long time, focusing as they do on

language use rather than structure. It is these types of equivalence which have become particularly relevant for translation" (House, 1997: 26).

The ultimate revised model of House appears to be comprising four levels: function of the individual text, genre, register and language/text" (ibid:107), where the register analysis categories are subsumed under the Hallidayan concepts of field, tenor and mode (ibid:108). The analytical scheme for introduced by House for comparing original and translation texts can be illustrated in table (1) below:

To assert that translation evaluation involves elements beyond mere

The analytic model i

INDIVIDUAL TEXTUAL FUNCTION

REGISTER		GENRE
FIELD TENOR		MODE
Subject matter	participant relationship and social action	medium
	author's provenance and stance	simple/complex
	participation	
	social role relationship	simple/complex
	social attitude	

LANGUAGE/TEXT

Table (1) A Scheme for Analysing and Xomparing Original and Translation Texts
(House, 1997: 108)

linguistic factors, House opines that: "The choice of an overt or covert translation depends not just on the translator himself, or on the text or the translator's personal interpretation of the text, but also, and to a

considerable extent, on the reasons for the translation, on the implied readers, on publishing and marketing policies" (ibid:119).

The distinction between an "Overt Translation" and a "Covert Translation" goes back at least to Friedrich Schleiermacher's famous distinction between "verfremdende" (alienation) and "einbürgernde" (integration) Übersetzungen, which has had many imitators using different terms (Munday, 2009:183).

The concepts of Schleiermacher gives a clear insight to the ethnocentric attitude of Venuti whose divisions of translation i.e., domestication resembles Schleiermacher's idea of bringing the author to the reader (and hence adopting a kind of covert translation) and foreignization which resounds Schleiermacher's view of sending the reader to the author (and acting as overt translator).

Based on the two norms governing translation for children , many translation strategies seem to be revolving around dichotomies such as literal vs. free, semantic vs. communicative, formal vs. functional and domestication vs. foreignization . The last pair becomes the center of much debate within Translation Studies and undergoes much debate since it reveals the concept of power and cultural effect in translated texts.

According to Schleiermacher (in Venuti, 1995: 19), "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him". The act of "leaving the author in peace" may be equated to foreignizing the text 'as much as possible' and the act of "leaving the reader in peace" may be equated to domesticating it.

Coinciding with Schleiermacher's notion, Venuti (ibid) proposes two methods that are adequate for dealing with cultural elements: Domestication or Forignization. He holds a denouncing attitude towards the translation strategy (commonly adopted in the UK and the United States) where the translation is considered acceptable only if it is reads as fluently as the ST due to the translator's domestication of every peculiar

stylistic or linguistic features. Therefore, the resulted translation sounds transparent and the translator invisible giving assuming giving the impression that it is not a translation but a an originally written text in the same language. (ibid:4-42)

Venuti asserts that translation practice is cultural communication, but what matters is the way of recasting the culture and making its features close or different than those of the original. This process is referred to as domestication, which involves recasting the foreign elements in the text into more familiar elements within the recognition of the target readers. This is expressed by Venuti as follows: "…foreign text is rewritten in domestic dialects and discourses, registers and styles, which results in the production of textual effects that signify only in the history of the domestic language and culture" (Venuti, 2000:209).

Therefore, the domestication process has a limited and redirected communicative aim of translation since it excludes the foreign elements of the target culture. Whereas, the translation aim is to foster communication even if containing exotic elements rather than domesticating those elements.

This can be manifested in the foreignized strategy adopting translator's rendering of "camel-driver" into "حادي الابل" ("ḫadi 'a'ebil" in Arabic) rather than simply "camel-man" ("aljammãl" in Arabic) used by the translator who adopts the domestication strategy.

Hervey and Higgins' model of translation includes a schema of five filters or categories "through which texts can be passed in a systematic attempt to determine their translation-worthy properties" (Hervey and Higgins, 2002: 224). These categories are the genre, cultural, formal, semantic, and varietal filters. Analysis on the genre level includes identifying the type of communication (oral or written), medium of communication, text type and ST subject.

At a closer look, several resemblances can be spotted in both Hervey and Higgins' filters and Nord's factors. These points of intersection are illustrated in the following:

1. The analysis taken place in the genre filter that is concerned with type and medium of communication subsumes Nord's factors of subject matter and composition. Though Hervey and Higgins' model gives an account of non-verbal elements yet, they are not made explicit.
2. The cultural filter which examines all features in the ST that are exclusive to the source culture or SL subsumes the factor of presuppositions in Nord's model.
3. The semantic filter, which analyzes textual features related to literal and connotative meanings subsumes the factor of content in Nord's model,
4. The formal filter that examines features of the inter-textual, discourse, sentential, grammatical, prosodic and phonic/graphic levels of the text subsumes factors of composition, sentence structure and suprasegmental features.
5. The varietal filter, that investigates the textual features related to dialect, sociolect, social register and tonal register that may exist in the ST, subsumes Nord's lexic factor.

Hervey and Higgins (2002:25) opine that translation is vulnerable to some loss in meaning therefore, translation loss is inevitable. They stress that the translator's job is to diminish this loss to the most possible extent rather than seeking perfect or ideal translation. This goal cannot be attained without determining the most important elements in the ST in order to decide whether they are crucial to be preserved or discarded (ibid).

The change that occurs to translation does not include only loss but also addition of textual features to the TT. Hervey and Higgins call this "gain in translation" which includes adding more elements to the TT that do not exist in the ST e.g., the connotation loaded words unavailable in the ST.

. One example is the translation of the below excerpt from Aesop's fable "*The Truth and the Traveller*" translated using foregniztion and domestication strategies successively, where the translator of the

domesticated version well manifest the concept of gain and loss by adding new elements that elevate the connotations implied.

She answered, "Because in former times, *falsehood was with few*, but is *now with all men*." (Aesop's fable "*The Truth and the Traveller*")

<div dir="rtl">

1.   "لأن الزمن تغير، ففي الماضي كان الكذب محصوراً في قلة من الناس ، اما الان فكلما تحدثت مع البشر وجدتهم جميعا يكذبون!"

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Literally : Time has changed, for in the past, lying was conclusive to few people. Now whenever you talk to people, you find them all lie.

Transliteration: li'ana alzaman tagheiar fafi 'almadhi kãn 'alkathibu maḥsuran fi qilatin min alnãs, ama 'alãn fakulama taḥdathta ma[6] albashar wjadatahum jami[6]an yakthibũn.

<div dir="rtl">

2.   فَقَالَتْ: "لِأَنَّهُ فِيمَا مَضَى، كَانَ الْبَاطِلُ يُصَاحِبُ عَدَدًا قَلِيلاً مِنَ النَّاسِ، أَمَّا الْيَوْمَ فَهُوَ الصَّاحِبُ فِي الإِقَامَةِ وَالسَّفَرِ، وَالْخَلِيفَةُ فِي الأَهْلِ وَالْوَلَد

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Literally: She said "for in bygone time, falshood accompanied a few number of people. But today it is the companion in travel and settelment and the resident within family and clan".

Transliteration: Faqalat "li'anahu fima madha kãn albãṭulu uṣãhubu [6]adadan qalilan min alnãs 'ama alywm fahua alşahibu fi 'al'iqamati wa al safar wa alkhalifatu fi 'ahli wa alwalad".

Among the parameters raised by three prominent models of TQA (House, 1997, 2001 Nord, 1991,1997, Hervey and Higgins,1992, 2002) , the following can be highlighted :

1. Textual Typology (province) and Tenor: i.e. the linguistic and narrative structure of ST and TT, textual function (e.g. didactic, informative, instructional, persuasive, evocative…etc.).
2. Formal Correspondence: overall textual volume and arrangement, paragraph division punctuation, reproduction of headings, quotation, mottos, logos… etc.

3. Coherence of Thematic Structure: degree of referential compatibility and thematic symmetry.

4. Cohesion: reference (co-reference, proforms, anaphora, cataphora), substitution, ellipsis, deixis and conjunctions.

5. Text-Pragmatic (Dynamic) Equivalence: degree of proximity of TT to the intended effect of ST (i.e. fulfillment or violation of reader expectations)and the illocutionary function of ST and TT.

6. Lexical Properties (register): jargon, idioms, loanwords, catch phrases, collocations, paraphrases, connotations and emotive aspects of lexical meaning.

7. Grammatical/ Syntactic Equivalence: word order, sentence structure, cleaving, number, gender and person (agreement), modality, tense and aspect. (Al-Qiani, 2000:499)

Those parameters are considered for adopting an adapted model for TQA. A more objective and scientific methods should be adapted, where the translator or the translation evaluator puts in consideration ideology, function, genre, register and the communicative value of individual linguistic items so s/he can move from a macro-analytical focus to a micro-analytical one. Thus, approaches that cover these considerations (functionalistic, linguistically oriented and post-modernist approaches) are adopted to reach an adapted model for TQA.

The adapted model is sought to cover all these parameters and has been applied in the process of translation quality assessment to give insight to merits and demerits of the strategies adopted in translating the material in hand. Some examples[1] of the employment of this model are:

THE NAUGHTY BOY (from Hans Christian Andersen's *Fairy Tales*)

Aṣabi almush͠akis   الصبي المشاكس 1-

Alwaladu ashaqi   الولد الشقي 2-

Aṣabi ashaqi   الصبي الشقي 3-

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[1] Each translation excerpt is followed by transliteration and a literal translation of the Arabic text.

Translators of the last two texts agree to use " الشقي " (ashaqi) as an equivalent for " naughty " which goes with the modern usage of this word. Yet, in the first text, the translator properly renders it as " المشاكس " (almushãkis) realizing that the word " شقي " (shaqi) in standard Arabic refers only to unhappiness or misery (AlRazi, 1986: 343) and using it to refer to naughtiness is merely a common mistake.

exclaimed suddenly **a child that stood** *crying at the door* **and knocking for admittance,**

Wa ṣarakha ṭiflun fi alkharij .. kãn alṭiflu yabki wa yaṭruqu albãb

(And a child shouted outside… the child was crying and knocking the door)

و صرخ طفل في الخارج .. كان الطفل يبكي و يطرق الباب

ṣaha ḥĩnaha yabki wa yaduqu ⁶ala albãb (shouted then, crying and knoking the door)

صاح حينها يبكي و يدق على الباب

qalaha wa hua yaqra⁶u albab ṭaliban aldukhũl (he said it while he was knocking the door asking for admittance)

قالها و هو يقرع الباب طالبا الدخول

The verb " exclaim " implies expressing feelings with a sudden impact (Procter,1984 : 379) . Only the third text literally renders this sense into " فجأة صاح " (faj'a ṣaha "suddenly cried"), while the other two texts endeavour to convey the meaning by introducing the conjunction " و "in the first text and " حينها " (ḥinahã " and then") in the second, which both only hint at the time sequence not the exact intended meaning.

The participles " crying " and " knocking " are translated into verbs in all three texts " يبكي و يطرق ، يبكي و يدق ، يقرع ") yabki wa yaṭruqu , yabki wa yaduqu "cried and knocked"), which leads them to lose the implied sense of the continuity intended. It is suggested that a fully foreignized translation would adequately transfer the desired image:

و تعالت فجأة صيحات طفل على الباب باكياً قارعاً الباب طالباً الدخول

Wa ta⁶ãlat faj'atan saihat tiflin 6ala albab bakian qari6an albab Taliban aldukhul

Suddenly loud shouts were heard of a boy knocking and crying for admittance.

In his hand he held a splendid _bow_,

Yahmilu fi yadihi qawsan jamῐla (holding in his hand a nice bow)

1.   يحمل في يده قوسا جميلة

Kan umsuk fi yadihi qawsan wa nishãban jamῐlain (was holding in his hand a nice bow and an arrow

2.   كان يمسك في يده قوسا و نشابا جميلين

Kan hunãka qawsun latῐf fi yadihi (there was a nice bow in his hand)

3.   كان هناك قوس لطيف في يده

The addition of " نشاباً " (nishãban "arrow") in the second text enhances the image of " bow and arrow" whereas, the other two texts which followed the ST and suffice with mentioning only the bow.

"That _would be unfortunate_,"

La aẓinu thãlika (I don't think so)	لا اظن ذلك	1.
Hatha amrun saiy' (this is bad)	هذا امر سيء	2.
Kãn hãdha muhzinan (that was sad)	كان هذا محزنا	3.

The third text by adopting the literal strategy could not convey the boy's disappointment through using the past tense. The element of surprise (of the boy's joy in finding out that nothing is wrong with his bow) is also lost in the first text domesticating the disappointment expressed into disagreement "لا اظن ذلك" (La aẓinu thãlika "I don't think so") . Thus, the nearest adequate translation would be the second text, yet it could also include the element of probability " would " as for example هذا سيكون "

" امرا محزنا فعلا (hatha saykūnu amran muhzinan fi⁶lan "that would be a sad thing indeed").

"*Oh*, it's quite dry and isn't damaged at all.

		--------	1.
yālilmufāja'a	"what a surprise"	ياللمفاجأة	2.
'oh	" Oh"	أوه	3.

Exclamation markers (such as the interjection " oh " that indicates surprise in this example) play an important role as cohesive devices that tie the texts together. This may be manifested by the loss of the effect in the first text due to the translator's omission of this marker. The second text explicates the meaning by rendering it as " ياللمفاجأة (yālilmufāja'a "what a surprise") while, the third text prefers the alternative of the literal translation " اوه "('oh "oh"). Discourse markers as the case of the exclamation marker above, are dispensable for they are a useful means of telling the reader the kind of relationship the writer intends between two parts of the text (Halliday and Hasan, 1976: 226) .

 So, *drawing it back*, he *took an arrow*, *aimed, and shot* the good old poet right in the heart.

1.　　　ثم سحب القوس و وضع السهم و صوب و اطلق على الشاعر الرقيق في قلبه

thuma saḥaba alqaws wa wada⁶a alsahama wa ṣawaba wa aṭlaqa ⁶ala al<u>sh</u>a⁶ir alraqīq fi qalbih

2.　　　ثم شد الوتر و سدد النشاب و رمى به الشاعر العجوز في قلبه

(the he drew the bow and put the arrow and aimed and shot the delicate poet in his heart)

thuma <u>sh</u>ada alwatar wa sadada alni<u>sh</u>āb wa rama bihi alsha⁶ir al⁶ajuz fi qalbih

(then pulled the string and aimed the arrow and shot the old poet in the heart)

3.　　　ثم ثنى رأسه و صوب ..واطلق سهما على الشاعر العجوز في قلبه

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thuma thana ra'sahu wa sawaba .. wa atlaqa shaman 6ala alsha6ir al6ajuz fi qalbih

(then bowed his head and aimed .. and shot an arrow at the old poet in the heart)

The couplets used by the first two translations " سحب القوس و وضع السهم " (saḥaba alqaws wa waḍa⁶a 'asaham "drew the bow and put the arrow")) in the first text and " شد الوتر و سدد النشاب " (shada alwatar wa sadada alnishãb "pulled the string and aimed the arrow")in the second text are undoubtedly adaptations of the participle " drawing " and the following clause " he took …." Though the second text manifests a more eloquent

rendering by evading the redundancy in the first text " و صوب و اطلق " وضع السهم .. (waḍa⁶a 'asaham .. wa ṣawba wa aṭlaqa "put the arrow …. Aimed and shoot") by using a single verb that is entirely sufficient " سدد " و رمى ...(" sadada …wa ramã " aimed… and shot") , and also by employing similar sounds " ش ، س ، ت ، ب " (sh, s, t, b). This usage of phonetic tools (alliteration) helps to enhance "The relations of meaning foregrounded in ….relationships of similarity or of contrast; they are reinforced, here and there, by alliteration and assonance " (Leech & Short, 1981 : 113).

but he deceives them all the same, for _he is very deep_.

1.   كان يخدعهم لأنه ماكر محتال   kāna yakhda˅uhum li'anahu mākrun muḥtāl
(he was deceiving them for he is cunning and shrewed)

2.   لكنه خدعهم لانه محتال   Lakinahu khada⁶ahum li'anahu muḥtãl
(but he tricked them for he is cunning)

3.   لكنه سخر منهم لانه كان ماكرا   Lakinahu sakhira minhum li'anahu kãn mãkiran
(but he made fun of them because he was shrewed)

The contradiction of the phrase " all the same " is not rendered in all three texts though, it could be easily stated as " مع ذلك "   or   " على الرغم من ذلك"(ma^{6}a dhālika , ^{6}ala alrughim min dhālika "despite that"). Also, all the texts miss the modification of " deep " which means " seriously bad or damaging and also mysterious and obscure" (Procter,1990 : 287), and its connotation of human nature (The beauty is only skin deep) or the devil in Arabic tradition (ان الشيطان يجري من الانسان مجرى الدم) ('ina alshaitãn yajri mina alinsãn majra aladam "the devil runs in man like the blood in the veins") . A suggested rendering is to reveal this connotation by " شيطاني الدهاء" (shaytãniu aldahã' " devilish cunning") for example.

At last she bowed _her_ head over a heap of stones

1.   ، فجعلته بذلك يطأطيء برأسه نحو كومة من الصخور

   Faja^{6}alatuhu bidhalika uṭa'ṭi'u bira'sihi naḥwa kawmatin min asukhūr

 (thus, made him bow his head towards a heap of rocks)

2.   الوردة تدلت بغصنها على بضع صخور كبيرة

   Alwardatu tadalat bighusnihã ^{6}ala biḍ^{6}i ṣukhūrin kabĩratun

 (the rose leaned with its stem over few big rocks)

The first translator shifts the pronoun attribute from the rose " feminine - she " to the masculine " nightingale - جعلته " in an endeavour to pursue the precedent image of the tormented lover, while the second text maintains the original image of the rose preparing itself to throw a speech as indicated by the introductory expression " At last ". Nonetheless, the rendering of " heap " into   " بضع " (biḍ^6 "several") which denotes quantity and the replacing of " her head " with " her stem – غصنها " (ghuṣnuha) seem deviating from the image intended since " bowing the head" is a show of respect for the dead and   " كوم " (kawmin "heap") instead of " بضع" alludes to a grave as it means جمع قطعة من التراب و رفع " رأسها " (Al-Rãzi,1986 :583).

The field study

The second major part of the study is to conduct a field study that measures the preference and the acceptance of the chosen material within their designated readers (children according to their age group and reading preferences).

Subjects and material

Children share the same patterns of reading preferences with adults, as stated by Bamberger (in Klingberg ,2008: 88). These preferences can be concluded as :

- Fantasy and adventure (romantic preference)
- Factual (realist preference)
- Knowledge (intellectual preference)
- Literary   (aesthetic preference)

   Yet, Bamberger and many other scholars [(Hunt,2005: 20) , (Oittinen,2000:41-47), Al-Hitti (1986: 169-190) and Abu Nasr (in Klingberg 2008:)] try to associate these patterns of preferences (in their quest for reaching an appropriate definition for children's literature) with age and with what the child considers as "amusing" and "funny".

Arab scholars specialized in the field such as Shahata (1994) and Abu Maal (1988) investigate the Arab children's reading preferences and readability to define what Arab children read and what are the kinds of literature that intricate them. Those can be clearly conceived as stages following Al-Hitti (1986: 18) , Shahata (1994: 118-142) and Abu Maal (1988: 22-25) who identify development of children's readability in the following four stages (though not fixated but dearly intermixed).

1. Limited imagination stage : includes children from 3-5 years old.
2. Blooming imagination stage : includes children from 6-8 years old.
3. Heroism stage : includes children from 8-12 years old.
4. Idealism stage : includes children from 12-15 years old.

The present study is based on literature oriented toward the third and fourth sections of the divisions above as the first and second sections are regarded as preliminary stages for learning and fumbling through language and new lexics and early endeavours for understanding (Abu maal, 1988: 22).

Thus, the age of the subjects is determined to be from 8-15 years old divided into two groups; the first group includes primary schools students (10-11 years old) and the second group comprises intermediate school students (12-15 years old). Sex is taken into consideration, so the specimens include both male and female subjects.

The first group subjects are introduced to fables as a material for the study since this group age limit is identified with imagery and moral oriented reading preferences (Abu maal, 1988 :23 and Al-Hitti 1986: 19,30).

 The second group subjects are introduced to fantasy and morally intense social stories (Hans Christian Andersen's) since the age limit in this group is identified with not only imagery but also social and religious reading orientation as well (ibid).

Aesop's Fables :

ترجمة قصص ايسوب الخرافية ترجمة احمد الليثي

Tarjamat Qisas Isop AlKhurafya (Translation of Aesop's Fables) translated by AlLaythy, A.

حكايات ايسوب ، ترجمة و تعليق – امام عبد الفتاح امام

Ḥikayãt Isop: Dirãsa wa Ta⁶lyqwa Tarjama (Aesop's Fables: A Study, Commentary and Translation) translated by Imam, A. I.

القصص الحكيم للفيلسوف ايسوب ، ترجمة مصطفى السقا و سعيد جودة السحار

AlQaşaş AlḤakym LilFailasũf Isop (The Wise Stories of Aesop, The Philosopher) translated by AlSaqa, M. and AlSahar S. J.

Fairy Tales

حكايات هانز كريستيان اندرسن ترجمة كاظم سعد الدين

Ḥikayat Hanz Kistian Andersin (Hans Christian Andersen's FairyTales)
translated by SaduDin, K.

حكايات اندرسن ترجمة عبد الحميد يونس

Ḥikayat Andersin (Andersen's FairyTales) translated by Younis, A.

حكايات اندرسن ترجمة احمد خالد توفيق

Ḥikayat Andersin (Andersen's FairyTales) translated by Tawfīq, A <u>Kh</u>.

Findings

The study field results have been subjected to verification process via conducting a chi-square test to validate the results regarding four major criteria sought in the field study namely, the level of difficulty of the texts, the subjects' preferences of the texts, the subjects' recognition of the antiquity of the texts and their preferences of the story types.

The results are statistically validated since all chi-square values (X^2) are less than the alpha values (*p*) as shown in table (3) below:

Chi-Square Tests			Value	Df	Asymp. Sig	Alpha value
GROUP ONE	DIFFICULTY	Pearson Chi-Square	12.000[a]	9	.213	16.92
	$X^2(9)= 12, p \leq 16.92$					
	PREFERENCE	Pearson Chi-Square	6.000[a]	4	.199	9.49
	$X^2(4)= 6, p \leq 9.49$					
	NOVELTY	Pearson Chi-Square	6.000[a]	4	.199	9.49
	$X^2(4)= 6, p \leq 9.49$					
	STORY TYPE	Pearson Chi-Square	35.000[a]	30	.243	43.77
	$X^2(30)= 35, p \leq 43.77$					

	DIFFICULTY	Pearson Chi-Square	12.000ᵃ	9	.213	16.92
	$X^2(9)= 12, p \leq 16.92$					
GROUP TWO	PREFERENCE	Pearson Chi-Square	2.000ᵃ	1	.157	3.84
	$X^2(1)=2, p \leq 3.84$					
	NOVELTY	Pearson Chi-Square	6.000ᵃ	4	.199	9.49
	$X^2(4)= 6, p \leq 9.49$					
	STORY TYPE	Pearson Chi-Square	10.000ᵃ	8	.265	15.51
	$X^2(8)= 10, p \leq 15.51$					

Table (3)   Chi-Square Tests

The theoretical discussion backed up by the statistical results revealed the following :

Only the third thesis is fully verified. The first thesis is not validated for it has been proved that strategies in translating this kind of literature are applicable and enjoyable only if the age group is taken into consideration, and hence comes the importance of the translation brief as an effective aid for the translator to be acquainted with the type of readers and their interest. Accordingly, the first thesis is only valid if applied to a certain age group which in this case comprises children ranging from 8 to 12 years old (the age of Heroism stage of reading preferences), while the older age group   (children from 12 to 15 years old who belong to Idealism stage of reading preferences) seems to enjoy a different strategy adopted translation . This leads to the annulling of the second thesis and restricting its assumption to the age group of the Idealism stage.

The findings of this study can be viewed in the light of children's reading preferences and the translation strategies adopted differ from one group to another. The children who belong to the Heroism stage (8-12) enjoy translations adopting the domestication strategy for they are closer to their intellectual comprehension and their needs , while the older age

group   (of Idealism stage) seeks a more sophisticated attending in addressing their evolved curiousity and desire for exploring the exotic and unfamiliar. And to fulfill these needs, the translator should adopt a strategy that manifests the exotic and alien elements in the text in hand by adopting the foreignization strategy.

This, by no means, indicates that the translator should only stick to a single strategy within the whole text since even when adopting the domestication strategy, s/he can resort to foreignization or literal strategy in some points for various reasons such as for didactic purposes.

Conclusions

1. The first thesis proves to be not entirely applicable since it indicates a generalized aspect of using domestication translation strategy, since it has been found that the age group defines the translation strategy to be adopted.
2. Setting out from the previous point, translation strategies of children's literature should be based on the age groups and orientation of children's reading preferences.
3. Since the study deals with primarily two age groups; namely, heroism stage and idealism stage, domestication strategy proves to be the most appropriate option to be adopted in translating for children belonging to heroism stage (8-12 years old) since it draws the child's attention and interest in the material in hand. On the other hand, foreignization strategy seems to be more attractive for the older age group of children that belongs to the idealism stage (12-15 years old), because it opens wide new horizons of knowledge and new information which answers the needs of this age group. This, in its turn, proves the invalidity of the second thesis in its general sense.
4. However, this result does not dictate adherence to a one single strategy in the whole process of translation. For example in a domesticated translation, the translator can manifest the exotic elements of the text using annotation, explanation, ellipsis or even

literal translation. The same also goes for texts translated adopting the foreignization strategy.

5. "Translation brief " should be an integral part of the translation process since it equips the translator with the necessary information about the genre, the age group of intended readers and the aimed functional purposes whether entertaining or didactic.

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بين التقريب و التغريب :
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المستخلص

تتَناوَلُ الدّراسةُ الحاليّةُ اساليب التّرجمةِ المُعتَمِدةِ في ترجمةِ الانواع الشّائعةِ مِن ادب الاطفال و هي قُصصُ الاساطير و القصص الخُرافيّة في مُحاوَلةٍ لتِبيان أفضَل الطُّرق لتِرجمةِ هذا النّوْع مِن الادب لإثراء ثِقافةَ الطّفل بالاضافة الى اِستِمالتُهُ الى جمَّاليّةً القرّاءةَ الادبية .

تعتمِدُ الدّراسةُ ثلاث فُرّضياتٍ : الاولى تدعو الى تبني اسلوب (التقريب) في التّرجمةِ بوَصفِهُ الاسلوبَ الامثل في ترجمةِ ادب الاطفال عكس اسلوب (التغريب) و هوَ ما تعِدُهُ الفُرّضيّةِ الثَّانيّةِ اسلوباً يُقصِرُ عن ايفاء مُتطلّبات هذا النّوْع مِن التّرجمةِ . بينما تقِفُ الفُرّضيّةُ الثّالثةُ موْقِف الموَفّقِ بيْن اساليب التّرجمةِ و تدعو الى اعتماد منحَى يوَظّفُ أكثُر مِن اسلوب لتِحقيقِ اهداف ادب الاطفال مِثلُ الهدف التعليمي و الهدف الترفيهي .. الخُ .

و لِلتحقُّق مِن صِحّةِ الفُرّضياتِ اعلاه أُختِيرت ثلاث ترجماتٍ تمثُّل نماذِج مِن قُصصُ الاساطير و القصص الخُرافيّةِ لِمؤلّفين اِشتهروا بهذا النّوْعِ مِن التأليف الادبي و اصبحت مُؤلّفاتِهُم شائعةً لدى الاطفال سواء كانت كتبا ام موادّ مرئية بِصيغةِ افلام أوْ رُسوم مُتحرّكةٍ و هُم الكاتِب الدنماركي " هانز كريستيان اِندرسن " الّذي عرف بقُصصِهُ الخُرافيّةِ و " ايسوب " الفيْلسوف الاغريقي الّذي اِشتهر بأساطيره و مِثلُها الاخلاقية و أُخضِعتِ النّماذِج المُنتقاة الى :

1. تحليل نظري لِلترجمةِ وفِقا لِلنظريّاتِ التّرجميّةِ و الانموذج الّذي صمم أثناء البحثِ .
2. درّاسةً ميْدانيّةً تحرّت مُدَى الصُّعوباتِ اللّغويّةِ و عِلاقةِ التّرجمةِ بِالنّوْع الادبي المحبذ لدى المُشاركيْن في الدّراسةُ و هُم اطفال مِن طِلبةِ مدارِس اِبتِدائيّةٍ و مُتوَسّطةً و لم تُراع الدّراسةُ فروقاتِ جِنسٍ المُشاركين إذ شمّلت الاناث و الذّكور على حدِّ سواءٍ .

الكلمات المفتاحية: ادب الاطفال، التقريب، القصص الخرافية.