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References in Children's Literature.**

Case study: J. M. Barrie's *Peter Pan*

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Dedication

To my dear Mother Zineb

To my dear Father Mohammed

To my Brothers; Dhia, Jamel, Mounib

To my dear Sister Chaima

To my awesome friends each by his name

..... I dedicate this work.

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I would like to express my deepest gratitude to those who helped me and supported me along the realization of this humble work. First, my dear supervisor, Mrs. Bourahla Dalila for her continuous support and guidance. Second, all my colleagues and friends and whom provided me with references or useful remarks and direct help, mainly, Ibrahim Temmar and Sami Mecheri. Finally, I would like to thank all my teachers and members of the jury for their help and guidance.

List of Abbreviations

AL	Adult Literature
ChL	Children's Literature
ChLT	Translation of Children's Literature
CRs	Cultural References
SC	Source Culture
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text

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ABSTRACT

This research looks into children's literature and its translation with more focus on the treatment of cultural references. It aims at presenting the different approaches and procedures used in translating cultural references in ChL, thus to identify the difficulties that hinders the treatment of cultural references. This was achieved by analysing J. M. Barrie's 'Peter Pan' published in 1995 by Penguin Popular Classics in Great Britain and its translation into Arabic that is done by Kawthar Mahmoud Mohammed published in Egypt by 'Hindawi' in 2013. The Extracted CRs were organized according to the suggestion of Klingberg (1986) (p19) than, analysed within the framework of Davies (2003) (p20). The analyses showed that the translator removed huge portions of the original text what caused, to some extent, a distortion in the characteristics of the story. Preservation was used extensively with personal names in the form of transliteration. A clear intent to simplify and approximate the meaning to the child reader on the account of the effect of the ST was noticed. The translator succeeded in treating most of the cultural references separately but failed to produce a translation with similar, or close, effect to the original story. This research came to the conclusion that most of the difficulties encountered in translating cultural references in children's literature are due to i) the very nature of each culture, its characteristics and its unique way of perceiving the world reduces the possibility of transferring the full message of the ST to the TT ii) If the SL and TL are not from the same primary language, it would be more challenging to establish familiarity within the TT iii) References with several associations creates a complication that is difficult to handle iv) The dissimilar age and understanding of the child receiver hinders the decision making of the appropriate procedure v) The background of the child and his prior knowledge about the source language and culture, which is mostly little, makes it challenging for the translator to approximate the meaning.

Keywords: Children's literature, Translation, Cultural references,

تلخيص

يهتم هذا البحث بترجمة أدب الطفل مع التركيز على ترجمة المظاهر الثقافية فيه. فهو يهدف إلى عرض أبرز الأساليب والإجراءات المتبعة في ترجمة المظاهر الثقافية من أجل تحديد الصعوبات والمعوقات. حاولنا في هذا البحث تلخيص أهم هذه الأساليب والإجراءات عن طريق تحليل قصة 'بيتر بان' لـ 'جي. أم. بيرري' التي نشرتها دار 'Penguin Popular Classics' عام 1995 بالمملكة المتحدة والتي ترجمتها كوثر محمود محمد، حيث نشرت الترجمة 'مؤسسة هنداوي للثقافة والتعليم' عام 2013 بمصر. وقد اعتمدنا في تصنيف المظاهر الثقافية في هذا البحث على تصنيف 'Klingberg (1986)' لكونه واضح ومفصل. وفي تحليلها على نموذج ديفيس (2003). أظهرت نتائج التحليل نجد أن معظم الصعوبات المواجهة في ترجمة المظاهر الثقافية في أدب الطفل ناتجة عن: (1) طبيعة كل ثقافة وخصائصها وطريقتها الفريدة في فهم العالم تقلص من إمكانية نقل المعنى الكامل من النص الأصلي إلى الهدف. (2) إذا كانت اللغة الأصلية واللغة الهدف لا تنتميان لنفس العائلة اللغوية فسيكون من الصعب توضيح بعض المعاني في النص الهدف. (3) المظاهر الثقافية التي تحمل عدة معانٍ في آن واحد تخلق تعقيدات من الصعب التعامل معها. (4) السن وطريقة الفهم المتفاوتة للمتلقي تصعب عملية اختيار الاجراء المناسب. (5) خلفيات الطفل ومعلوماته الأولية حول اللغة والثقافة المصدر، التي عادة ما تكون ضئيلة، تشكل تحدياً للمترجم في تقريب المعنى.

الكلمات المفتاحية: أدب الطفل، ترجمة، المظاهر الثقافية،

General Introduction

Childhood is a very critical stage in the human life. If the basic needs of the child were satisfied properly, the result would be a productive, self-confident man/woman. Children at this stage (2-18) are very attracted to colours, pictures and tend to be very curious as a result, they need to know more about the world around them. Tales, poetry and short stories are some of the means to satisfy this curiosity and challenge their imagination. Thus, literature aims to teach the child more about his environment, culture, local history ...etc. The production of children literature in the Arab world is still very poor even in the 21st century due to many obstacles. Thus, the need to translate from others arises in order to fill the gap. When translating children literature, the translator faces many difficulties owing to its sensitivity.

Nevertheless, translation studies witnessed a revolution in the last few decades. Scholars, translators and theorists raised different questions about several encountered issues in the process of translation. Thus, Theories and models were suggested, presented and discussed in journals, seminars and forums all over the world. However, the cultural aspect is considered one of the most controversial topics in TS, Due to the specificities of each culture and the cultural diversity in the world. the translator may encounter several serious obstacles the may hinder the translation process. The manifestation of culture in children's literature, the context of this research, can be seen in words, names, concepts ...etc. that carries a certain quality or several qualities of a culture.

1.1. Research problem

This research will attempt to investigate what are the stumbled on difficulties when translating CRs. In addition, examines different suggested models and procedures on how to treat the cultural references.

1.1 Purpose of the study

Throughout this study we hope to create a reference for future researchers in this new field though the resources are very few due to many difficulties that will be mentioned in the research. In addition, we hope to raise awareness among translators about how serious is translating cultural references in children literature and provide them with suggested solutions on how to reduce the effect.

1.2 Objectives of the study

Many ChL authors called for establishing ChL as a separate genre. This research aims at first, paving the path for future researchers to understand and have an idea about ChL and its importance.

Second, explore the significance of translating ChL and how it contributes in enriching this new genre. Third, investigating the difficulties faced when translating cultural references in ChL and explore the techniques and strategies used to treat them effectively.

1.4. Research questions

This paper will strive to answer the following questions:

- What are the difficulties hindering the translator in treating the CRs?
- What are the different approaches and procedures used in treating the CRs?
- Will the translator of *Peter Pan* overuse Transliteration?

1.5. Hypotheses

This research Hypothesis that:

- ✓ The Translator of *Peter Pan* overuse Transliteration. Thus, the meaning may not be served properly.
- ✓ The Lack of the child's background information is the major obstacle that the translator may encounter.

1.6.Literature Review

In the early 18th century children literature (ChL) arose as anew literary issue. In one hand, some argued that it is part of adult literature (AL) due to the many similarities between them. In the other hand, others said that it is a separate genre because it targets a different audience. In addition, they argued that ChL cannot be read by adults while most of the literature produced, then, was intended for adults and was read by children.

Before going any further a definition of ChL must be made. It is worthy to say that there exists no single definition of ChL and because of the complex characteristics of the subject matter many different definitions are possible. They range from "anything that a child finds interesting including newspapers, magazines even video films", "literature read by children up to the age of 16", "literature intended and produces specifically for children" to "literature for any child or adolescent under the adult age including textbooks for school" (G.T Wholgemuth, p.15) Peter Hunt (1991 :61) promotes the division of ChL into "dead" and "live" books. He claims that the definition of ChL as books read by and being suitable for children, is not practical as this would include every text ever read by a child. However, generally, it is only those books which are contemporary (live) which would be regarded as real children's books.

What makes ChL so different from AL is that the child is the recipient, inspirer and he who put the limitations of the work, unlike AL, where the author produces and the audience have the choice whether to read the work or not. M.Clark (1993, p. 37) describes children and how are they different from Adults "Children do not think like adults, or talk like adults. And even though we, adults feel that we are exactly the same as when we were teen, that's because what we can no longer conceive what 10 was really like, and because what we have lost, we have lost so gradually that we, no longer miss it". A text suitable for children means, therefore, anything that children can understand, that interests them and that meets their needs. As Pertinent states "Special characteristics of the child readers, their comprehension and reading abilities, experience of life and knowledge of the world must be borne in mind so as not to present them with overly difficult, uninteresting books that may alienate them from reading"

Baumgartner presents similar picture, describing three periods in the historical development of ChL in German-speaking countries (1997:10, 11, 12; 1985: 679,680)

The first period in the Middle Ages, where there was no division of literature for different age groups and the children simply participated.

The second period lasted until about the 1760s and 1770s and is characterized by consensus on the texts from general literature considered suitable for children and which were then adapted: religious texts, legends and fables. Thus, all forms of didactic texts were found particularly suitable.

The beginning of the third period, in which the genre of CL finally emerged, is marked by J.H Campe's translation of "Robinson Crusoe" written in 1779. This translation was significant because it introduced a type of ChL which was more directly addressed to the needs of adults than those of the children.

ChL went through a complicated history before reaching its current status. More details will be introduced in the actual research.

In its beginning, there were very few productions of literature intended for children as a result, translation movement arose to fill the gap. Klingberg identifies four aims for the translation of ChL which he groups in two sets of two as follows (1986: 10)

1. To further the international outlook, understanding and emotional experience of foreign environments and cultures.
 - . To make more literature available to children
2. To contribute to the development of the readers' set of values
 - . To give readers a text they can understand given their lack of knowledge.

In the sense of promoting the 1st aims presented by Klingberg of conveying an international

view of the other cultures with respect to the development of the reader's values, Burns writes: "Take the children out of themselves into entirely new worlds and let them find their children exactly like themselves." (1962:94). Galda adds: «Cultures different from their society, some of them showing commonalities which everyone shares." (1991:486)

Culture is defined as the combination of the ways and means of acting, thinking, feeling and perceiving reality, within which language plays a vital role. When translating, differences in cultures must be identified in order to derive solutions in accordance with the established concepts of the target text culture (TC). A country receiving a translated text can react in different ways. Wolfram Eggeling portrays a modal, established by J.Link, of how literature can be perceived socially and outlines four patterns (1994:16, 17):

1. Primary conculturality: text and audience belong to the same epochal culture. The readers show interest and can identify with the text, although they need not necessarily agree with it. The book promotes debate.
2. Disculturality: Expectations and aesthetic experience of the audience clash with the ideologies and aesthetic procedures of a text; alienation is created. A relation between text and audience does not arise because the audience does not show readiness for discussion and the book is rejected.
3. Secondary conculturality: This happens in the case of differing ideologies between text and audience. Here, however the text is adjusted to the audience's expectations. Link sees this type as a common process happening in literature.
4. Classicity: The audience perceives the text as aesthetic. However, because of historical or cultural distance it no longer plays a role. Link stresses that the audience's reaction does not have to be negative and, also, that it is possible that the audience will react with secondary conculturality towards historical texts.

1.6 Methodology

In order to answer the aforementioned questions, it is mandatory to start the research with an introduction to the main concepts and terms. Thus, Chapter one will be divided into two parts. The first part is devoted to defining children's literature and exploring its history, main characteristics and features.

The second part is devoted to acquaint the readers with the concept of culture and cultural references and its major categorization. The Second chapter will present the different models and strategies of translating children's literature and cultural references. Also, it aims at setting a common ground on the main tools and terms that would be used in the next chapter.

In the third chapter an analysis of J.M Barrie's Peter pan translation would be tackled. The translation under analyses is performed by 'Kawthar Mahmoud Mohammed' (2013).

The final chapter will investigate the translation procedures and strategies used by Kawthar Mahmoud as compared to those presented in the previous chapter.

Chapter One

**Introduction to children's literature, Culture
and Cultural References.**

Part One: Introduction to Children's Literature

Introduction

In this chapter we will be giving an introduction into this new genre. Definitions, facts and opinions of scholars and researchers will be given in order to pave the path before we talk about the treatment of the cultural references.

1. History

Certainly, it is hard to say that the history of ChL started at certain point. It all started with the beginning of humanity, some would say, where mothers and grandmothers were singing lullabies to their children in order to entertain them or to put them to sleep. These lullabies besides short stories, folks and legends were used to prepare them for real life and educate them about their surroundings, culture and teach them multiple values. Others would say that it started in the late 17th Century Europe when the first attempts of founding ChL as a rationalized genre of literature. Other group would argue that it started in Egypt because the first written literature addressed to children was found in the ancient Egyptian carvings around 3000 BC like "Snake Island Story" and "The Crown and The Turquoise". (Laid Djellouli 2003)

The emergence of ChL as a discipline started in France 1697 when *Charles Perrault* published his first book addressed for children "*Contes de ma mère Loye*" which is a group of short stories including '*Cindrella*' and '*The Sleeping Beauty*' using pen name like most of ChL authors. After the great success of his book Perrault published his second book " *Histoires ou Contes du Temps passé* " using his real name. In 1762 Jean Jaques Rousseaux wrote his '*Emil*' criticizing the educational methods at that time. (Laid Djellouli 2003)

...تناول بالنقد العنيف أسلوب التربية القديمة, استطاع أن يضع الحجر الأول في بناء التربية الحديثة لما " أوجده من أثر كبير في توجيه نظريات التربية و أساليبها, لذا فقد استحق أن يطلق على العصر الذي ظهر فيه (عصر الطفولة) إذ دعى إلى وجوب فهم الطفولة و دراستها و معرفة ميولات الطفل القرآنية"

(May Mekki Chabar in Laid Djellouli 2003: 14)

Many were influenced by the ideas and the educational methods of Rousseaux, what led to a revolution in this new genre. Most of the literature addressed for children was focusing on good morals and attitudes disregarding imagination.

In England, however, ChL was merely religious in its beginnings. In 1719, Robert Samber translated the work of Perrault "*Contes de ma mère Loye*" what led to the emergence of new stream of writing for children. This new stream prioritizes entertainment and imagination and pays less attention to the old religious lessons.

Before in 1914, Newberry founded the first library and publishing house for children. He called for simplifying some adult literature for children like Jonathan Swift's "Gulliver's Travels" and Daniel Defoe's "*Robinson Crusoe*".

Laid Djellouli (2003:25,26) summarizes the history of the Arab Children literature through dividing them into three Phases:

- i. Translation Phase: A group of translators started translating European works into Arabic. Rifaa Tahtaoui was one of the leading translators in this phase than he was followed by Othman Mohamed Djalal who translated from French 'Stories of Esop'
- ii. Imitation and Adaptation Phase: the first trace was found in the book of "Adab El Arab" by Ibrahim Al Arab where he adopted the style of La Fontaine. He was later on followed by Ahmed Chaouki.
- iii. Publishing and creativity Phase: This Phase started with Kamel Al Kilani. He is considered the leader of ChL in the Arab world than followed by some of great Arab authors who realized the importance of ChL

2. Attitudes toward Children's literature

The "Cinderella" of the literary studies (Shavit 1994:5) and the "Outsider" (Hunt 1990:1). This is how children's literature was referred to in the late 80s and early 90s. Shavit states:

A scholar of children's literature is always asked to prove that he (or she) wishes to be accepted by scholars of 'general literary criticism'. Only if one is esteemed in a field other than children's literature, does one stand a fair chance of becoming a member of the academic literary community. (1994:5)

Then, Children Literature was considered as something "*sweet*" and "*Cute*" – nothing significant and not to be taken seriously (Thomson-Wholgemuth 1998:14). In this context, Shavit tells the story of Maurice Sendak when he was awarded a prize for his children's illustration, his father asked whether he would be allowed to work on "real Books" (1994:5). The attitude of both scholars and people toward children's literature was not encouraging this brand new genre to flourish and grow.

3. Definition of Children's literature

The definition of children's literature differs according to the perspective of the

definer. Some defines it by asking is it "good" or "bad" book? others would define it by asking is it "living" or "dead" book? As a result, there is no single universal definition of it.

The predicative definitions vary from "Every literature intended for children" to "Anything that a child finds interesting newspapers, magazines, even video films". McDowell tries to define children's books by their characteristics (in Hunt 1991:63)

They are generally shorter; they tend to favor an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; they tend to be optimistic rather than depressive; language is child-oriented; Plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic and fantasy and simplicity and adventure.

Peter Hunt (1991:61) promotes the division of ChL into "dead" and "live" books read by and being suitable for children, is not practical as this would include every text ever read by a child. However, generally, it is only those books which are contemporary (live) which would be regarded as real children's books. In order to set a working space, we will be using the definition "All literature intended for children and read by or for them".

4. Importance of children's literature

It is certain that children's literature is important in shaping the personality of the child and no one would argue against. Laid Djellouli (2003) mentioned three reasons why ChL is important to the child. First, it is an artistic work aims at delivering moral lessons in an entertaining way, second, Enriching the imagination of the child third, aims at fulfilling the needs of the child; love and safety, proving oneself and Knowledge and understanding.

Dr. Houssam in his online course stated that the importance of children literature lays down in, first, its being a foundation of adult literature, second, it provides the essential knowledge of the society and entourage, third, a tool to deliver values, morals and develops the sense of belonging to the society, religion...etc., fourth, it helps the child understand the other cultures and to better understand the other, fifth, to entertain the child.

Following are a few of the specific benefits children derived from reading and listening to books stated in "Introduction to the world of children's literature" (n/d):

5. • Strengthening a bond between the child and adult reader

6. • Experiencing the pleasure of escaping into a fantasy world or an exciting adventure.
7. • Developing a favourable attitude toward books as an enrichment to their lives.
8. • Stimulating cognitive development.
9. • Gaining new vocabulary and syntax.
10. • Becoming familiar with story and text structures.
11. • Stimulating and expanding their imaginations.
12. • Stretching attention spans.
13. • Empathizing with other people's feelings and problems.
14. • Learning ways to cope with their own feelings and problems.
15. • Widening horizons as they vicariously learn about the world.
16. • Developing an interest in new subjects and hobbies.
17. • Understanding the heritage of their own and other cultures.
18. • Acquiring new knowledge about nature.
19. • Bringing history to life.
20. • Stimulating aesthetic development through illustrations.
21. • Exploring artistic media used in illustrations.

5. Characteristics of ChL

When producing a literary work for adults, the author is totally ignorant to his potential audience. Yet, he focuses on sharing his ideas, thoughts and emotions to the greater public in his unique way for adults have the ability to assess, analyse and choose what is suitable for them. Unlike, children lack the ability to choose or analyse for themselves due to the insufficient experience and background information. Therefore, ChL was developed and governed by certain characteristics to fulfil the needs of the child with regard to his capacities, abilities and age.

In his online course on 'children's literature translation', Dr. Houssam Eddine Mostapha emphasized certain qualities that should be present in all the literary works addressed for children.

First, ChL is a rich source of information for children and it has great impact upon them. Thus, the content and the overall topic of the work should be pleasant, enjoyable and encourages good values. Commentary of the author and characters of the story can be used to promote courage, honesty, tolerance ...etc. The child tends to imitate the actions and special phrases of the protagonist as well as simulate major events of the story. In the ending however, 'Good' always wins over 'Evil' and the heroes 'lives

happy ever after' to leave a memorable final positive impression on the child.

Second, Content of ChL, in addition to keeping it positive, should deliver simple ideas and concepts far from any complicated philosophical matters. The child, especially early ages, did not develop the ability to evaluate or judge. Any complication in the ideas given may distract the child and drive him to internal psychological conflicts. Thus, direct and simple ideas are encouraged to keep the child attracted to the story.

Third, language is basic with simple grammar and vocab because The author would prefer keeping the child reading the story than obliging him to look up the dictionary for a difficult word. Some would argue the didactic role of ChL and that new words should be integrated to enrich the child's vocab. In this case, new words should be explained within the story and for younger readers, however, footnotes and explanation outside the text should be useful.

Fourth, stimulating the imagination of the child would play a major role in the success of the story. This can be achieved by adding many details about the settings and the appearance of the characters. Adjectives keeps the child integrated in the story by obliging him to form his own image drawing upon the given details. Nevertheless, the number of descriptive details should be limited or else, the reader would be distanced from the core story. Drawings, pictures and literary tools can be used to limit the details yet, keep them attractive.

Fifth, and last, the children's short attention span raises a great challenge for authors to gain their interest. This challenge can be surpassed by maintaining a fast logical rhythm for the story. In spite of that, it should be divided into separate connected parts working together for the sake of the overall proposed goal. The series of connected stories ensures the diversity within the story in order to make it more enjoyable and entertaining.

Likewise, another description of the characteristics of children's literature is presented by Laid Jellouli (2003:9). He emphasizes two major criteria; proportionality and artistic embodiment.

1. Proportionality:

- a. Mental Proportionality: The author is asked to consider the age, level of understanding and taste of the child. Children even in their early ages, differ in their interests, level of comprehension...etc.
- b. Educational Proportionality: ChL is intended to educate the child the different moral and concepts that he needs to learn in his given age.

Thus, the content should be kept free from violence and sexual employment, rather, it should promote positive values and attitudes like tolerance, honesty, courage...etc.

2. Artistical Embodiment: ChL is believed to be an educational tool delivered in an artistical form. Words, in some cases, are not sufficient to fulfill the intended message. Thus, pictures, paintings and colors are used for this sake. In other cases, illustrations can even replace words (for kids whom cannot speak yet).

Part Two: Culture and Cultural references

After referring to children's literature and its characteristics it is necessary, now, to undertake culture and cultural references. Chapter two will effort to present their definitions and models to pave the way for the third chapter.

2.1. Culture

Culture is one of the concepts that cannot be defined too restrictively. It is crucial for the translator to know what culture is and what are its components and features in order to distinguish between the local and foreign features in the source text.

We may find hundreds of definitions of culture; each definition defines it from a different angle. Culture can be understood as: procedures, techniques, ideas, habits and values that one society has and creates (Malinowsky 1922 cited in Rodríguez, A, P. 2012:12). A second definition that perceive culture as a system inherited and it changes its features by time is "Culture is the spectrum through which one sees the world. It is not something that one downloads into one's psyche over a twenty-four-hour period. It comes over time, from the day one is born. The onus usually falls on the parents to show their children how their predecessors lived" (Salama 2006)

Another meaning of culture that includes other aspects like the religious and political aspect is Ginter's (2002; 27 cited in Rodríguez, A, P. 2012:12) definition: Culture is to be understood not only in the narrower sense of man's advanced intellectual development as reflected in the arts, but also in the broader anthropological sense of all socially conditioned aspects of human life, as a totality of knowledge, proficiency and perception. Culture has thus to do with common factual knowledge, usually including political institutions, education, history and current affairs as well as religion and customs.

Newmark, in the other hand, defines culture in a very broad sense as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 1988:94 cited in A. Glodjović 2010:142)

2.2. Cultural References

The process of translation requires a direct exposure to two main parts of a text; the linguistic part and the cultural part. The first part requires proficiency in handling the linguistic tools of both languages, SL and TL. And the second part requires a profound knowledge of both cultures of ST and TT.

Translators must know not only how to interpret the "marks" of two cultures in a

correct way, they also need to know how to identify stereotypes and assumptions that one society has of another (Ramire 2007 cited in Rodríguez, A, P. 2012:12). Cultural manifestation in literature, sometimes, go beyond the local cultural representation of its own characteristics and specificities to displaying the way in which it's perceiving other cultures and how did they effect it. It may also display some traces of its old form and how the current culture treating it, though culture changes by time.

In the other hand, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida 1964: 130 cited in A, Glodjović 2010).

Thus, understanding how culture is manifested in the text will help in a proper translation. These cultural references have been given many names, for example: Nedergaard Larsen (1993) used the term "culture-bound elements", Pedersen (2005) used the term "extra linguistic culture-bound references", Nord (1997) calls them "cultureme" while Agost (1999) calls the term just "cultural references" which is the term we used here. (Rodríguez, A, P. 2012:13).

Nord raised the issue of cultural differences and how the receiver may not comprehend the elements of a foreign culture. He defines a cultural reference as an element which is verbal or preverbal that has a specific cultural load. When it is conveyed to another culture it may cause an invalid or different transfer from the original. (Nord 1997 cited in Rodríguez, A, P. 2012:13).

Another understanding of the cultural elements that gave more specificities to the term is that of Agost (1999 cited in Rodríguez, A, P. 2012:13) "cultural references are elements that make a society different from another and some of these elements are: specific places from a city or countries, aspects related with history, art, costumes, food, etc".

Due to the diversity of cultures and their components there are many cultural references. Thus, there are many attempts to classify these references in order to identify and understand them easily. For example, Martinez (n/d cited in Rodríguez, A, P. 2012:13.14) divides cultural references into three categories:

- **Socio-cultural:** include the social environment of the source and target culture (places, foods, songs, newspapers, social customs and practices, beliefs, social class, national concepts).
- **Artistic and literary:** include artists, writers, literary works, characters, etc.

- **History, political or economy:** include historical characters, political events and economic aspects.

The second classification is introduced by Nedergaard. He suggests four main categories with more than 12 subcategories elaborated with examples.

Extralinguistic culture-bound problem types		
Geography	geography meteorology biology	mountains, rivers weather, climate flora, fauna
	cultural geography	regions, towns roads, streets, etc
History	buildings	monuments, castles, etc
	events	wars, revolutions, flag days
	people	well-known historical persons
Society	industrial level (economy)	trade and industry energy supply, etc
	social organization	defence, judicial system police, prisons local and central authorities
	politics	state management, ministries electoral system, political parties politicians, political organisations
	social conditions	groups, subcultures living conditions, problems
	ways of life, customs	housing, transport, food, meals clothing, articles for everyday use family relations
Culture	religion	churches, rituals, morals ministers, bishops religious holidays, saints
	education	schools, colleges, universities lines of education, exams
	media	TV, radio, newspapers, magazines
	Culture, leisure activities	museums, works of art literature, authors, theatres, cinemas, actors, musicians, idols, restaurants, hotels, nightclubs, cafés sports, athletes

Table 1: Nedergaard classification of CRs.

(Kyla Harakka 2008; 20 cited in Rodríguez, A, P. 2012:13)

Another classification is that of Klingberg he suggests ten major categories with several subcategories; literary references, foreign language in the source text, references to mythology and popular belief, historical, religious and political background, building and home furnishings, food, customs and practices, play and games, flora and fauna, personal names, titles, names of domestic animals, names of objects, geographical names, and weights and measures.

1. Klingberg Literary references category includes all literature related elements that contain a cultural charge or Covers references to events or characters like books, short stories, magazines or newspapers.
2. Sometimes the reference is borrowed from another language or culture. The foreign culture can be 'real' (e.g. Arabic) or 'fictitious' (e.g. Klingon language in Star Wars) He terms this as 'primary' language/culture.
3. References to mythology and popular belief: Each culture has its own myths and conception of certain things and attitude, they can be animal, people...etc. this category includes names of events, Monsters, magical creature, social concepts etc.
4. Historical, religious and political background: It is crucial and preliminary to present the status and the environment of the introduced culture. The religion of a certain culture may express the general attitude of its people.
5. Buildings, home furnishing and food: It includes for example churches and national monuments... etc as buildings, furniture that is unique for a culture reveals their lifestyle.
6. Customs and practices, Play and games:
7. Flora and fauna: It includes the names of plants and animal that are special to that culture. Like the 'cedar' for the Lebanese and the 'Fennec' for the Algerians.
8. Personal names, titles, names of domestic animals and names of objects:
 - a. Klingberg suggests five types of personal names that can be found in children's book.
 - i. The first is personal names belonging to everyday to everyday language. He states " it is reasonable to demand that personal names, belonging to everyday language and without any special meanings that the readers have to understand, should not be altered when a foreign culture is introduced by way of translation."
 - ii. The second category is 'personal names belonging to everyday language, the meaning of which has been utilized by the author in a way not

intelligible to the readers of the target text.' Klingberg (1986:45 cited in W. Dukmak 2012:75)

- iii. The third consists of personal names not belonging to everyday language and with a meaning essential for the understanding.
 - iv. The fourth category of names consists of 'fictitious personal names with a special melodious ring' (e.g. 'Mumintrollet', 'Snorkama' and 'Snusmumriken' from the Finn Family Moomintroll (1948) by Tove Janson). (W. Dukmak 2012: 75)
 - v. The fifth category is 'personal names which are loans from a primary language' (e.g. the Russian name 'Ivan Kusmitj' in the Swedish Girl from Pernau). (When these names are known in the target language, their forms in this language should be used, taking into consideration the transliteration rules of the target language. In those cases, where this primary language is fictitious, from a mythical country for example, the fictitious language should be treated like a real primary language. (W. Dukmak 2012: 76)
- b. The Personal titles like: Mr, Mrs, Cheikh etc
 - c. Names of animals.
 - d. Names of objects like Titanic.
9. Geographical names: like Tassili, Thames, Amazon etc.
10. Weights and measures: Pound, Kilogram, meter, foot etc.

3. Summary

This chapter attempted to introduce some basic terms and theories with concern to our research. The first part tackled the multiple definitions of children's literature and an overview of the most important phases of its history. Also, it presented the characteristics of ChL and how it is important for children. The second part, however, talked about culture and its definitions with more emphasis on cultural references and the different classifications suggested by some significant scholars.

Chapter Two

**Approaches in Translating Children's
Literature and cultural References.**

1. Introduction

Translation received a tremendous attention in the last few decades due to its significant contribution in exchanging ideas, cultures ...etc. between languages. As a result, translation studies evolved to meet the need to translate more. The translation of children's literature is one of the novel areas in this field that have been recently established (Thomson-Wolgemuth, 2009; 2006; 1998).

Despite the evident importance, this new area remains largely ignored by theorists, authors and publishers. O'Connell states "Children's literature has long been the site of tremendous translation activity and so it has come as something of surprise to me to discover recently the extent to which this area remains largely ignored by theorists, publishers and academic institutions involved in translation research and training" (in Lathey, 2006: 1 quoted in Xenii, n/d: 2). Likewise, Stolt observes that: "in the theoretical works in the subject [translation] one hardly finds anything relevant on this subject [translation of children's literature]" (in Lathey, 2006: 1 quoted in Xenii, n/d: 2). Wafa Dukmak (2012:40) explains "The shortage of research on the translation of children's literature into Arabic may be explained by the fact that the whole field of study is relatively recent".

In 1970 an international event held in Sweden was considered a cornerstone in establishing this area of study (translation of Children's Literature). W. Dukmak explains:

"Interest in the critical study of children's literature in translation only really started in the 1970s, with the third symposium of the International Research Society for Children's Literature (IRSCL) in 1976 as a major milestone in the foundation of this field of study. The symposium, which was held in Sweden, was 'the first, and for many years the only' conference dedicated completely to the translation of children's books"

(Lathey 2006: 1 cited in W. Dukmak, 2012:40).

Furthermore, Elena Xenii in her Paper "*Issues of Concern in the Study of Children's Literature Translation*" (n/d) quoted Jobe in his contribution in the '*International Companion Encyclopedia of Children's Literature*' referring the further interest in ChLT to the evolving demand to read books from other areas of the world and that it is never more crucial to establish this area than ever:

Never has there been a greater demand to be able to read books from other areas of the world [...] children need to read the best literature other

countries have to offer. We must meet this challenge by respecting and providing the best in translations or they will be cheated out of part of their global heritage...

(in Hunt and Bannister Ray, 2004: 521 quoted in Xení n/d :2)

2. The Role of ChLT

Xení stressed the importance of ChLT by explaining five main aspects that were presented originally by Van Coille and Verschueren (2006) in their collection of papers entitled " *Children's Literature in Translation: Challenges and Strategies*". These aspects are; Didactic/ pedagogical, cultural/ sociological, psychological, cognitive and academic aspects.

2.1. Didactic/ pedagogical

As mentioned in the first chapter, Children's literature started in the form of tales and poems told by the elders to the young children in order to teach them about the tribal life, values, morals etc. It is, perhaps, the very first form of deducting a child. Many scholars stressed the didactic/pedagogical role of ChL and ChLT (Lathey, 2010; Klingberg, 2008; Shavit, 1996; Ben-Ari, 1992; etc.). The Swede Scholar Klingberg attempted to define this role " Didacticizing can be defined as the intention to instruct, i.e. to teach knowledge or/ and moral attitudes and behaviour. This intention is understandably enough an old tradition in children's literature, since it is from the beginning had instructional aims." (2008: 15 quoted in E, Xení n/d: 6)

Translated literature can enhance the child's literacy skills and broaden his perception to his surroundings. Frimmelova in her PhD thesis indicated that

“translated books play a role in the development of a positive reading attitude and may even stimulate the more reluctant readers towards reading”

(2010: 28 quoted in E, Xení n/d: 6)

Moreover, Billings and Hoskins translated literature provides children with “rich opportunities for expanding their textual and visual vocabularies, which can enhance their reading and perception skills in general”

(in Pinsent, 2006: 102 quoted in E, Xení n/d: 6)

2.2. The cultural/ social aspect

When a literary work is translated it carries the features and signs of its original culture. Thus, it is a powerful tool to understand the 'other' and improve the cross-cultural understanding of the child. Elena Xení stresses the exchange role of Translated

ChL " The translation of children's books from other languages increases the number of truly excellent literary works available to young people and fosters an understanding of both the uniqueness and the universality of human experience" (Xeni, n/d:7)

Emphasizing the role of translator and his translated works as mediators between cultures and how can they spread peace and understanding between nations, Pinsent states:

there is an increased understanding that the search for global unity and peace demands a welcome to books from other languages and cultures. Translators who can make such books equally accessible to their young monoglot English-speaking audiences as they are in their source languages should be recognized as vital in the transmission of cultural values.

(2006: 7 quoted in Xeni, n/d:7)

2.3.The psychological aspect

By introducing the child to foreign cultures, principles, ideas...etc. we are helping him to become a better understanding person. Most of ChL has a hero who's always able to overcome obstacles and find solutions. The hero can impact the child reader to send positive messages that can help the child grow and learn in an entertaining way. Children,

“laugh, enjoy and learn throughout reading and experiencing heroes” problematic situations with less stress and more joy, learning in such ways to face their own worries with less stress, anxiety and fear.”

(Xeni, 2010: 157 quoted in E, Xeni n/d:7).

2.4.The Cognitive aspect

Besides the cross-cultural skills, the cognitive abilities of the child can be developed by time. Xeni (n/d :8) states " The child being interested in reading a translated book from another culture, attempts to make sense out of it by activating cognitive skills such as thinking, analysing, making comparisons, etc. The cognitive aspect is chronologically a recent finding and it should be seen as a condition for the cultural/ social aspect to be achieved."

2.5. The Academic aspect

Unlike the other aspects that were focused on the child, this aspect is focused on the field of study. Since the very beginning of ChLT new topics were introduced, more

questions were asked and more techniques appeared. Speaking of the turn to ChLT in the Spanish context, as she has witnessed it, Fernandez Lopez, highlights that:

Translation has meant not only the transfer of the works from those systems that have been traditionally dominant in the field of children's literature to the Spanish system, which has facilitated the revival of the field by means of new techniques and topics, but also the highlighting of ideological confrontations in studies of translator behaviour.

(In Lathey, 2006: 42 quoted in E, Xení n/d:7)

3. Theoretical approaches in Translating Children's Literature

Many scholars and theorists interested in the world of childhood and their literature penetrated the field of ChLT and attempted to create models and theories to optimize the translation. However, there are existing models and theories in ChLT that are originally addressed for adult literature. The polysystem theory of the Israeli Itamar Even Zohar was adopted to ChLT by Shavit Zohar in 1981. This section will present different theories and models with concern to children's literature translation.

3.1. The Polysystem Theory

Even-Zohar's polysystem theory was the outcome of merging cultural studies and translation. It studies the translated literature as an integral part of various related systems; cultural, literary and historical framework of the target language. Elena Xení (n/d: 9) describe this theory as:

"A polysystem is an entire network of correlated networks –literary or extra literary– and covers all major and minor literary systems within a society. Every literary polysystem consists of a number of sub-systems that are hierarchically arranged, primary models (innovatory) and secondary models (conservative), canonized and non-canonised types of literature or positions closer to the centre of the system or closer to the periphery. These represent stronger and weaker literatures. The closer to periphery a subsystem is, the lower its cultural status within the entire system. Literary polysystems are not isolated systems but correlate with other cultural systems that can be encountered in the ideological and socioeconomic structures of a society"

Shavit Zohar Adopted this theory to the field of children's literature translation. Since ChL has unique characteristics that is different from adult literature due to its receiver (children), its translation should be treated in a different way. ChL occupies a peripheral position within the literary polysystem of both source and target cultures, thus, the translator is allowed to make different changes in the process of translation.

The manipulation should be governed by two factors according to Shavit (1986:113 in W. Dukmak. 2012: 41):

- i. Adjusting the text to make it 'appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"
- ii. adjusting the 'plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend.

Translated children's literature is generally neglected because of its peripheral position within the "literary polysystem" which allows translators a great deal of freedom to manipulate the original texts by changing, enlarging, abridging, deleting or adding to them in order to conform to the target cultural system. (Munday, 2001: 108 in E.Z.Khwira, 2010:21).

3.2. Gote Klingberg (1986)

The Swede theorist Klingberg takes an opposing position to the polysystem theory by supporting the literal translation. He believes that the original work should not be modified, however, it should be adopted culturally to the TT in order to facilitate it for the child reader. In addition, he suggests ways to keep this manipulation to a minimum because modifying the source text would reduce the uniqueness of the work. (1986: 14 in W. Dukmak 2012: 43)

Klingberg created 'Scheme of cultural adaptation categories' (previously discussed in chapter two). These categories identify the elements in the source text that could be adopted culturally. This scheme contains nine categories: literary references, foreign language in the source text, references to mythology and popular belief, historical, religious and political background, buildings and home furnishings, food, customs and practices, play and games, flora and fauna, personal names, titles, names of domestic animals, names of objects, geographical names and weights and measures.

Klingberg suggests nine different 'ways to effect cultural context adaptation' (ibid: 44). These procedures are:

- **Added explanation:** The translator may encounter some cultural elements or concepts that do not have an equivalent in the TT, thus, he retains the original element and add a short explanation within the text. It is worth noting that this procedure should be used with younger children.
- **Rewording:** The cultural element is removed and expressed in other words in the target text.
- **Explanatory translation:** Here the cultural element is substituted by its function e.g.: His speed was two Mach → He ran too fast.

- **Explanation outside the text:** A short explanation is given in a form of footnote, preface...etc.
- **Substituted by an equivalent in the target culture:** For example, in the source *Pappa Pellerin's Daughter* (1975), a Swedish rhyme sung while a child is bounced on the knees of an adult is replaced in translation by the English "Ride a cock-horse to Banbury Cross", which serves an equivalent function (Klingberg: 22 in W. Dukmak, 2012:46).
- **Substituted by a rough equivalent in the target culture:**
- **Simplification:** the use of a general name or term rather than the specific one in order to facilitate the reception of the message e.g. We use the word "fish" instead of the very technical or zoological term of a certain species.
- **Deletion:** Removing a word, sentence or paragraph.
- **Localization:** Replacing the whole cultural setting by a more familiar one to the target reader.

3.3.Eirleys E. Davies (2003)

Davies has a different point of view. He claims that cultural references function together as categories within a literary work to achieve a global impact. He distinguishes two categories; background details and literary references. The translator, according to Davies (2003:65 in W. Dukmak, 2012:50), must treat the cultural reference as part of the category in order to achieve a 'systematic decision' in order to preserve the global impact.

After analysing and comparing the ways in which the translators of the French and German versions of *Harry Potter and the Philosopher's Stone* has treated the cultural references, Davies collected and classified seven procedures:

- Preservation
- Addition
- Omission
- Globalization
- Localization
- Transformation
- Creation

3.3.1. Preservation

Is to keep the source term or word without any change, however, sometimes, an illustration or explanation is given. Davies (ibid: 51) identify two different types of

preservation;

- Keeping the reference to an entity which has no equivalent in the target culture in translation without any change.
- Literal translation is given to the source term without providing an explanation.

3.3.2. Addition

Similar to the preservation procedure, addition is about maintaining the original word but with providing an explanation. Two types can be found under this procedure, the first is preserving the original text with an additional explanatory information within or outside the TT. The second is raising the explicitness of the original text.

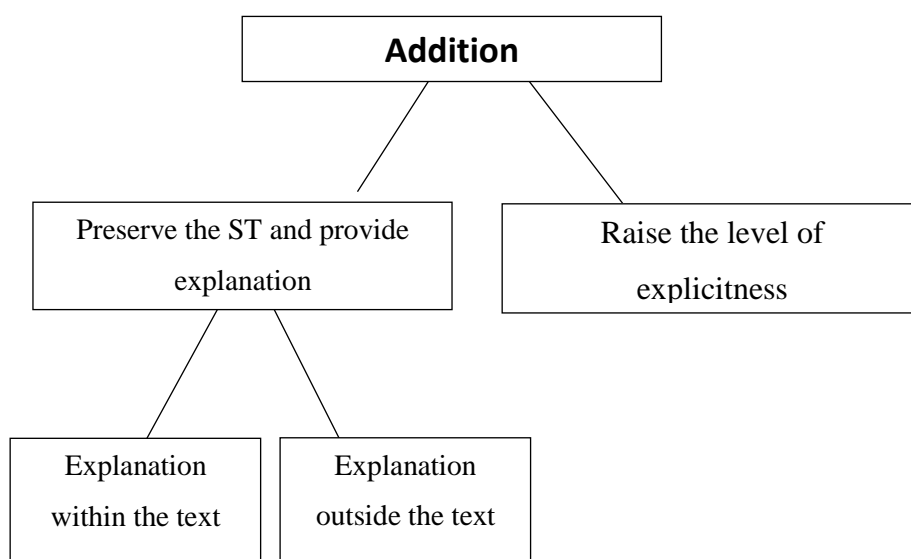


Figure 1: Addition According to Davies.

3.3.3. Omission

Davies suggests that if no tolerable way to deal with a cultural reference, the translator may take the decision to totally remove it with all its vestiges. In the French translation of *Harry Potter and the Philosopher's Stone* the character Hagrid's way of speech, which is marked with colloquialism and poor grammar is completely standardized, which leads, according to Davies (ibid: 53), to a great loss in characterization.

3.3.4. Globalization

This procedure favours the neutral choice of translation in order to reach a broader audience. Globalization is, according to Davies (ibid: 53), 'replacing culture-specific references with ones which are more neutral or general, in the sense that they are

accessible to audiences from a wider range of cultural background.'

3.3.5. Localization

Unlike globalization, localization is to use an equivalent cultural reference in the target text culture that serves the intended meaning. For example, in the French translation some food references were localized:

'Boiled and roast potatoes' → 'gratin'

'white trifle and jelly' → 'babas'

'Christmas cake' → 'bûches de Noël'

3.3.6. Transformation

Transformation is to radically change the form of the cultural reference in a way that distort its principle features. Another form of this procedure is to reduce the effect of certain terms by replacing them by a softer equivalent.

3.3.7. Creation

This is the case where a new CSI not present in the original is introduced in the translation (Davies 2003: 88 in W, Dukmak 2012: 54).

4. Theoretical approaches in translating cultural references

This section will undertake models in treating the cultural references. The models and categorization of CRs mentioned in chapter two will be discussed and joint with suggested procedures to adapt them culturally. Thus, taxonomies of cultural categories should be studied along with the taxonomies of the translation procedures.

4.1. Klingberg

As Mentioned in the previous chapter, Klingberg categorized the culture specific references into ten categories: literary references, foreign language in the source text, references to mythology and popular belief, historical, religious and political background, building and home furnishings, food, customs and practices, play and games, flora and fauna, personal names, titles, names of domestic animals, names of objects, geographical names, and weights and measures.

4.1.1. Literary references

According to Klingberg (1986:19 in W. Dukmak 2012:67) literary references may vary from references to events, famous characters in other literary works. In addition to, Titles of magazines, newspapers, books and short stories. These references can be very peculiar to a certain culture thus, transferring them may cause some confusion in the

target culture reader.

Klingberg suggests that any procedures in his model (see 3.2.2) can be applied to treat the literary references. However, the translator must be careful with deletion though it may affect the characteristics of a certain character. (W. Dukmak 2012:67)

The translator may encounter some references that are not from the original culture of the source text. They can be a loan from other real language/culture like 'French' or fictitious language/culture like 'Tolkien's *Lord of the Rings*' (Klingberg *ibid*: 11 in W. Dukmak 2012:68). In this case, he suggests a strategy which is to evaluate the degree of familiarity of the reference in the target culture against its familiarity in the source culture. Where it is less well-known, adaptation might be considered (*ibid*: 27 in W. Dukmak 2012:69).

As for the titles of books magazines and newspapers, Klingberg assert the use of the title's translation if it is well established in the target culture. If the title is not known, the translator may use the 'rewording' procedure or replace it with an equivalent.

4.1.2. Foreign Language in the source text

When a foreign language is found in the ST, the translator is asked to assess to which extent the target reader is familiar with it. This assessment is crucial to decide the suitable procedure for it. Sometimes, deletion is an option if the TT reader is totally unfamiliar with the foreign language.

4.1.3. Reference to Mythology and popular belief

References related to mythology and popular belief plays an important role in ChL They include names of imaginary creatures, events social and religious concepts ...etc. Because most of these references are not real, many issues will arise while translating them.

First, if the reference has an equivalent in the target culture, the replacement will be sufficient to deliver an appropriate message (*ibid*:27 in W. Dukmak 2012:70). Second, if the name has special meaning to the source language reader and totally strange for the target reader, a translation of the name is provided. Third, if the name is the author's invention, the translator may keep the original form as much as possible or use names from the mythology of the target culture. (*ibid*:71)

4.1.4. Historical, Religious and Political Background

Klingberg strongly agrees upon the 'Foreignization' procedure that Venuti (1995/2008) called for. It is to keep the target as close to the source as possible with added explanation if the translator is not sure if the target reader will understand the

term.

Regarding the religious references, Klingberg was unsure about how should they be treated. He suggested that adaptation should be taken into consideration and he disregarded 'deletion' as a possible procedure. (ibid:72). Besides, political references, according to him, should be supported with explanation about the country of the source text.

4.1.5. Buildings, Home Furnishing and Food

References to buildings, home furnishing and food are vital for the understanding of a certain culture. Thus, Klingberg (ibid:72) took a firm stand on leaving out the deletion procedure or replacing them with an equivalent in the target language. Nevertheless, he supports the idea of adding more details about the reference since, according to him, "children are interested in the detailed description of food in literature, and that reading about what children eat and drink in a different culture could raise the interest of the child reader in this foreign culture" (W. Dukmak 2012:72-73)

4.1.6. Customs and practice, Play and Games

Klingberg treat them as the previous category. The translator is advised to use 'added explanation', 'explanatory translation' or rewording and refuses the use of 'deletion' or replacement by an equivalent in the TL.

4.1.7. Flora and Fauna

According to Oxford Online Dictionary, Flora refers to "The plants of a particular region, habitat, or geological period" and Fauna "The animals of a particular region, habitat, or geological period". Because they refer to natural concepts, Klingberg favours keeping the names as they are and discourages replacing them. He confesses that in many cases the plant or animal is not known in the target culture thus, no name is available. Besides, sometimes the translator is ignorant of its species. In order to overcome this difficulty, the translator may preserve the original name or use its literal meaning. e.g. the French origin of 'samphire' that is 'herbe de Saint Pierre' could be used as a basis. (W. Dukmak 2012:74)

4.1.8. Personal names, titles, names of domestic animals and names of objects

Klingberg distinguishes five types of personal names and how to treat them. First, 'personal names belonging to everyday language'. Klingberg (1986:43 in W. Dukmak 2012:74) he believes that they should not be changed although they do not fit in the target language. Also, the translator may consider replacing the name with equivalent standard form of the target e.g. Jacob → يعقوب Adam → آدم. If a wordplay is

involved in the choice of the name, the translator may change the name fully to preserve the wordplay.

Second, 'personal names belonging to everyday language, the meaning of which has been utilized by the author in a way not intelligible to the readers of the target text.' Klingberg (1986:45 in W. Dukmak 2012:75) He suggests that some cultural adaptation should be undertaken. The translator may choose a name that carries a similar meaning or charge.

Third, like 'Jenny Peace, Dolly Friendly, and Lucy Sly' some names that are 'personal names not belonging to everyday language and with a meaning essential for the understanding' (ibid: 75) should be translated with keeping this type of names.

Fourth, fictitious personal names with a special melodious ring'(ibid: 75). He suggests that each case should be treated separately and some effort should be employed to keep the melodious ring.

Fifth, 'personal names which are loans from a primary language'. If the form of the word is known in the TT, it should be retained with regard to the transliteration rules of the target.

Concerning the translation of personal titles like Mr, Mrs, and Sir in English, Klingberg (ibid: 76) suggests the use of transliteration.

Names of domestic animals are found very often in children's literature. He thinks that they have a more descriptive role than that of personal names. Thus, he suggests translating them and, if needed, adding an explanation. (ibid: 76)

Objects like houses, ships...etc. may have names in the ChL Klingberg suggests keeping the name unless if it has a special meaning conveyed in it. Then, it is translated. (ibid: 77)

4.1.9. Geographical names

Keeping the form as it is in the source text is the general rule of Klingberg. If a form is found in the primary language, it should be used. If not, the translator is not allowed to generate one e.g. the Thames → Themesen in Swedish (ibid: 77)

4.1.10. Weights and Measures

Non-metric measures should be retained as in the source text, if no, equivalent is found and should be replaced if there is an available form in the target text.

e.g. Mile → ميل. Kilogram → كيلو غرام (ibid: 77)

Klingberg suggests different solution to deal with the issue of translating currency. First, Keeping the ST denominations, second, translating it, third, is

explanatory translation and rewording, fourth, the use of the TT's equivalent currency.

e.g. Dollar → دينار

4.2. Davies (2003)

In his study of the cultural references in Harry Potter books, Davies came to the conclusion that cultural references should not be studied as individual cases. He suggests that 'individual cases [should be] evaluated in terms of their contribution to the global effect of the whole text' (Davies 2003:89 in W. Dukmak 2012:79). Therefore, he believes that there exist several 'networks' of CRs can be found in the book. He identified two networks as an example:

The first set consists of several references that displays the typical British details. It includes food, background setting, customs...etc. that are very familiar to the readers of the source text. The special thing about this category is that it integrates the audience in the story even though it is about a magical world where strange things may happen. As a result, the translator should consider the following:

'what matters overall is not so much the provision of exact equivalents or detailed explanations of individual culture-specific entities, but the weaving of a realistic background against which the exotic side of the stories can be set'

(ibid:91 in W. Dukmak 2012:80)

As an example, to treat food references the following procedures may be used (ibid:82):

- Omission: though food references are deeply integrated in the texture of most of the stories, omission is unencouraged.
- Supplementary explanation: Adding an explanation means that the original item still exists. In Children's literature familiarity of the reader is prioritized.
- Globalization: Food is a major quality of most cultures, hence, this procedure may participate in the loss of some of the text's specificities.
- Localization: it is recommended if the chosen item serves the meaning in the TT as the original.

The second network is literary references and wordplay. They may not be understood by all the readers because they require some literacy qualities due to their high register or carry special effects. They can be seen in the choice of proper names in the story, puns and wordplay that are not indispensable for the core of it yet, it participates in the joy of the story. He (ibid: 80) suggests that 'the subtle and often

specialized references in Rowling's proper names need to be translated in a way which preserves their challenging, negotiable nature rather than spelling out for the reader of the translation what was not clear for the reader of the original. '

Within this network an example of treating toponyms is provided (ibid:80). Because the story happens in a certain place that has its own place names, the replacing of the item will not serve the meaning e.g. Big Ben cannot be replaced in London setting. However, if the item is of fictitious place, the replacement or translation may be considered.

5. Summary

This chapter presented the different theories and models used in translating children's literature that are suggested by different theorists (Klingberg, Zohar...etc.). In addition, different procedures and strategies to overcome hardships in translating cultural references were demonstrated. The next chapter will attempt, more or less, to use the aforementioned strategies and models in the analysis of J.M Barrie's Peter Pan.

Chapter Three

Practical Part

1. Introduction

This chapter will attempt to investigate the difficulties of translating cultural references in J. M. Barrie's *Peter Pan* translation as an example of children's literature. The English version used in this study is published in Great Britain by Penguin Books in 1995. The Arabic version is translated by Kawthar Mahmoud Mohammed (2nd Edition) published in 2013 in Egypt by 'Hindawi'.

Samples of cultural references will be extracted and categorized according to Gote Klingberg's (1986) scheme of cultural adaptation (see 2.2). Then, an analyses of the procedures used by the translator to treat them will be undertaken within the framework of Davies (2003) model (see 3.3).

2. About the author

Sir James Matthew Barrie (J.M. Barrie), was born 9 May 1860, he was a Scottish novelist and playwright, He was educated in Scotland and then moved to London where he met the Lelewelyn Davies boys, who inspired him to write about a boy who has magical adventures in Kensington Gardens, then to write *Peter Pan*, a "fairy play" about an ageless boy and an ordinary girl named Wendy who have adventures in the fantasy place called Neverland. While in London he wrote a number of successful novels and plays, but *Peter Pan* took the spot light from his other works.

J.M. Barrie was made a baronet by George V in 1913 and a member of the Order of Merit in 1922. Before his death, he gave the rights to the *Peter Pan* works to Great Ormond Street Hospital for Children in London, which continues to benefit from them.

3. About the translator

Kawthar Mahmoud Mohamed Essaid is an Egyptian translator. after she graduated in 2008 she worked with a publishing house called "Kalimat Arabia" that will change later to "Hindawi for Education and culture". She translated several works in many fields like History, social sciences, economics ...etc.

4. Summary of the story

The novel starts with Mrs. Darling entering the nursery to check up on her children after she had heard about a boy lives with fairies and so she finds proof that he visited them, she tells Mr. Darling but he doesn't care and unconcerned with what she says which helps peter to sneak up that night and convince Wendy to run away with him

to Neverland where he will teach her to fly and so Mr. Darling enters the room to find the children running away with the strange boy.

Once there, Wendy is considered as mother of the lost boys and she does the household and fusses lovingly for the boys, Peter is an innocent boy who doesn't really understand the concept of evil and mostly forgets what is done to him wrong, the antagonist of the novel is captain Hook, a pirate, Hook is the complete opposite of Peter Pan, he is furious, angry and cares about what others think about him, in addition to that, Hook is an avenger, he seeks vengeance from Peter because in an earlier sword fight Peter cut off Hook's right arm.

Wendy is overjoyed by the mother role she is in and preaches about how the love of mothers is important to children and tried to convince the boys that her mother Mrs. Darling will keep the window open forever waiting for them, yet Peter doesn't understand what Wendy is saying and tries to convince the other boys that his mother abandoned him and even had another son to replace him but it was in vain and Wendy decides to leave immediately and the other boys beg to accompany her.

Mrs. Darling is so happy when she sees her boys returning home and decides to adopt the other boys without a second thought.

5. Analyses

The initial analyses showed that the number of CRs belonging to 'Personal Names, titles, names of domestic animal and names of objects' category was larger than that of others. In addition, there was no CRs belonging to "Foreign Language in the source text" category or "Weights and Measures".

Also, it is worth noting that the amount of deleted passages, commentary, dialogs.... etc. was immense. The translator reduced the number of pages from 185 in the original English version to 86 in the Arabic version. Parts of the story were the author described how an action was done, how something looks like, most of the dialogs between characters.... etc. was ignored by the translator although most of them did not affect deeply the core story. Thus, many cultural references were absent in the Arabic version.

5.1. Personal Names, titles, names of domestic animal and names of objects

In the Story, the presence of three sub categories was notable (personal names, titles and names of objects) and the total absence of 'Names of Domestic animals'

category. Due to its extreme significance in the story ‘Personal names’ sub-category seem to be dominant.

- **Personal Names**

Personal names in the Arabic translation were preserved. Transliteration was used to keep the form similar to the ST. Even though, personal names used in the story are not familiar in the Arab culture, the translator preferred to preserve them. To illustrate more, examples are in the table below.

P n°	ST	P n°	TT
01	Wendy	07	ويندي
02	John	07	جون
35	Liza	20	ليزا

Table 2: Examples of Personal Names in Peter Pan.

In the story, when the character “Wendy” was introducing herself to “Peter” she mentioned her full name yet, the translator shortened it.

(P 25) “Wendy Moira Angela Darling “ → (P16) “اسمي ويندي دارلينج”

- **Titles**

Titles are appellations signifying status or function or a position. Some titles are specific to certain cultures e.g. ‘Sheikh’ which is a religious position given to a savant man in Islam. The title of ‘Mr. and Mrs.’ Seems to be replaced by an equivalent while deleting the title of Bo’sun (p54) though it has an equivalent in the Arab culture.

(p54) Bo’sun → ‘كبير الملاحين’

There is a case where the translator dealt in two different ways with the same title. ‘Captain’ was transliterated once to ‘الكابتن’ (p25) when talking about the character ‘Hook’ and replaced with an equivalent to ‘قائدهم’ (p18) when talking about the protagonist ‘Peter’.

P n°	ST	P n°	TT
02	Mr.	07	السيد
01	Mrs.	07	السيدة
31	Captain	18	القائد
46		25	الكابتن
54	Bo’sun	28	

Table 3: Examples of Titles in Peter Pan.

- **Names of Objects**

Names of objects will be explored through three major cases. First, the word ‘Prams’ (P31) was replaced in the TL by ‘عربات الأطفال’ (P18) which fulfilled the intended message by adding an explanation.

Second, Globalization used with ‘Long Tom’ (P47) which is a big gun owned by the pirates. It is worth mentioning that the name is associated with many real guns. According to ‘Olive-Drab.com’ a blog specialized in military-related topics:

‘Over the course of military history many field artillery pieces have been named "Long Tom". However, the one most often associated with the name is the long-barrel towed 155mm field gun used by corps level artillery in World War II and Korea.’

The translator, in spite of that, chose to replace it by its function ‘مدفع القراصنة’ (P26). Some decisions could’ve been taken to keep the ‘entertaining’ effect of the name.

e.g. Long Tom’ (P47) → ‘المدفع توم’.

→ توم المدفع

Third, a miss translation in treating the word ‘Umbrella’ (P4) that was replaced by ‘شمسية’ (P7). The translation would have been suitable for other context though, the word occurred in the original text when the author was describing ‘Nana’:

She usually carries an umbrella in her mouth in case of rain.

(P4)

Umbrella here serves as a protector from rain, thus, the equivalent in the Arab culture should be ‘مطارية’ instead of ‘شمسية’ (P7) which serves as a protector from the sun.

5.2. Literary references

Due to its peculiarity to a certain culture, some confusion may occur while transferring a literary reference. It is very likely that the target culture will not be familiar with the transferred reference. Thus, the translator is asked to assess the degree of familiarity and decide the suitable procedure.

In the first example, ‘Cinderella’ was preserved by using transliteration because it is a famous art work and the Arab reader is very familiar with it.

Unlike, ‘Walrus from Flint’ was deleted since it is too strange for the target reader. Captain J. Flint is a fictional 18th century pirate and ‘Walrus’ is the name of his ship. They were created by Scottish writer Robert Louis Stevenson (1850-1894) and featured in many novels and films. The translator was aware that the TT readers does not have the required background knowledge about the CR, thus, he preferred using

‘Omission’.

Also, in the third example a pirate song (the Grim Song) was simplified and referred to by its function. It is most likely that target readers are not familiar with the song, nevertheless, an explanation could be used to serve the meaning.

Suggestion: The Grim Song → أغنية القراصنة

P n°	ST	P n°	TT
33	Cinderella	19	سندريلا
54	Walrus from Flint	28	/
57	The Grim Song	29	يغنون

Table 4: Examples of Literary References in Peter Pan.

5.3. References to Mythology and Popular Belief

This category includes names of imaginary creatures, events, social and religious concepts ...etc. In the story we only find two mythological creatures that already established familiarity in the TC, therefore, the equivalent was well used.

P n°	ST	P n°	TT
38	Mermaids	21	حوريات ماء
28	Fairies	17	الجنيات

Table 5: Examples of Mythology in Peter Pan.

5.4. References to Historical, religious and political background

References in this category requires a pre-knowledge about the historical, political or religious background of the source text in order to be well comprehended. Children are most likely to be ignored of it and the responsibility is on the translator to facilitate the reception of these CRs. In the story of ‘Peter Pan’ there found no references of religious or political background, only historical are found.

First, ‘Pirates’ (P38) is a world-wide known word and has an equivalent in most of the coastal cultures. Indeed, it has an equivalent in the Arab one ‘القراصنة’ (P21) and it was well used in the story.

Second, a group of ‘Neverland’ habitat were the ‘Redskins’(P51); a group of Red Indians chasing the pirates. Kawthar Mahmoud translated them as ‘الهنود’ (P27) which may cause confusion considering that it has other associations. It may relate to the people of south-east Asia while it refers to the native American Red Indians. As a

result, we suggest:

Redskins → الهنود الحمر

Third, the redskins were described as warriors holding ‘tomahawks’. According to Wikipedia, it is a special type of single-handed axe from North America, traditionally resembling a hatchet with a straight shaft and it was originally created by the Algonquian Indians in Native America. The reference was explained and replaced by a more global word.

Tomahawks (P56) → ‘فؤوسا’ (P28)

→ فؤوس التوماهوك

Also, ‘The bag of moidores’ (P54) was treated the same way. Moidores is an archaic term used to describe gold coins of Portuguese origin. But in the target text they were referred to as ‘كيس من الذهب’ (P28) (Bag of gold).

5.5. References to buildings, Home Furnishing and food

For this category, extra explanation was provided most of the time to be more specific. Some omission was found when treating references to specific buildings that has other associations.

- **Buildings**

Most of the first three chapters events took place in the ‘nursery’. This name has other usages in the English language which may cause some ambiguity for the reader. According to oxford online dictionary the word nursery means:

noun (plural nurseries) Pronunciation: /'nʌ:s(ə)rɪ/

1.A room in a house for the special use of young children: *a toy-strewn nursery [as modifier]: toys and nursery furniture*

1.1 (also day nursery) A place where young children are cared for during the working day; a nursery school.

1.2An institution or environment in which certain types of people or qualities are fostered or bred: *that nursery of traitors*

1.3A place or natural habitat which breeds or supports animals: *this estuary provides a vast nursery for fish*

1.4 [as modifier] Denoting a race for two-year-old horses: *a six-furlong nursery handicap*

2.A place where young plants and trees are grown for sale or for planting elsewhere: *the plants are available from specialist nurseries [with modifier]: tree nursery*

Generally, the word refers to the room where plants, animals or people with special qualities are being taken care of. The translator, however, added more explanation in the translation to specify the use of the word (kids room).

Another place with some ambiguity is 'N° 27' (P22). It was referred to in the story as the destination of Mr. and Mrs. Darling where they are invited to a party. It was not explained by the author later in the story by any means. It can be an address of a neighbour or a club or a name for a special place. However, the translator removed the reference and replaced it by "بيت جيرانهما" (Their neighbour's house) in order to avoid any vagueness.

The same treatment was given to the secret place of the 'Lost Boys'. The author said that it is 'Their underground home' (P57) while the translator translated it into "كهف واحد تحت الأرض" (p29) (an underground cave). A loss of meaning occurred when the place was not ascribed to the 'Lost Boys'. After all, other options were available for the translator to avoid this loss like:

Their underground home → مخبئهم تحت الأرض
→ بيت لهم تحت الأرض

A case of omission occurred when introducing the character 'Cecco', Barrie said:

"The handsome Italian Cecco, who cut his name in letters of blood on the back of the governor of the prison at Gao"
(*ibid:54*)

In the original work the location of the prison was identified even if it is not real. In the translation, Kawthar Mohammed generalized it to "السجن الذي فر منه" (P28) (the prison he escaped from).

• Home Furnishing

Most of the 'Home Furnishing' references appeared in the first part of the story in the Darling's House. There was no very specific reference to the home furnishing of the British culture that may ignite a difficulty. Therefore, a proper equivalent was available in most of the cases.

An addition took place in the translation of 'Night-lights' (P7) where added information was significant. In the story, the author was speaking to children:

“...but in the two minutes before you go to sleep it becomes very real. That is why there are night-lights.” (P7)

The reference appeared in a context where the author was talking about children in the nursery room but the translator added this last detail in his translation:

Night-Lights (P7) → مصابيح غرف الأطفال الليلية (P8)

However, an immoderate addition was used with ‘Blanket’ (P27). Explanatory translation was undertaken and the reference was replaced by its function which is formed by two words ‘أغطية الفراش’ (P16). Whereas, there is a one-word equivalent in the target culture ‘بطانية’

5.6. References to Customs and practices, Play and games

In this category, we will be tackling, only, Customs and practices due to the absence of references to play and games in the story. According to Oxford online dictionary, Customs means:

‘A traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time’

Among pirates, it is customary to express obedience to the captain by saying ‘Aye, aye, sir’. This custom has a close equivalent in the Arab culture which serves the meaning but using the formal register, unlike in the ST which uses the Pirates register.

Say, ‘Aye, aye, sir’ (P46) → قل سمعاً وطاعة سيدي (P25)

5.7. References to Flora and Fauna

• Fauna

The nanny of the Darling’s family was a prim Newfoundland dog (P4). It was globalized in the TT into ‘كلبة ضخمة’ (P7) which means (a huge dog). The Arab children may not be familiar with this very type of dogs but the meaning is very close using the general word.

Another animal reference was the ‘Flamingo’ (P7) it was said to live in Neverland. The bird is not strange to the Arab culture even if he was transliterated. Yet, Kawthar Mahmoud favoured to add extra explanation.

Flamingo (P7) → ‘طيور النحام الوردية’ (P8)

Suggestion - → طيور الفلامينغو

• Flora

Peter visited Wendy several times and he left some ‘Skeleton Leaves’ behind him. The green surface of the leaves is peeled so that only its skeleton is left. It is used for decoration and it can be coloured in many different colours. A globalization of the word

was provided. Any addition may cause redundancy in the text.

Skeleton leaves (P9) → 'أوراق الأشجار' (P11)

In another case, an equivalent was available but the translator used the literal translation instead.

Mushroom (P60) → 'مشروم' (P29)

Suggestion: → فطر

5.8. References to Geographical names

Concerning references to geographical names, there was no clear way adopted by the translator to treat them. For example, the name of 'England' was transliterated into Arabic though it is a major city and worldwide known.

England (P5) → 'انجلترا' (P11)

When Peter was born, he heard his parents talking about him being a man. He did not like it so he escaped to Kensington gardens. It is a real park in central London that has a statue of 'Peter Pan'. The reference 'Kensington gardens' was deleted in the translation.

Suggestion: *Kensington gardens* (P28) → حدائق كينسينغتون

Famous Places in foreign countries attract the attention of children motivating them to learn more about the SC.

The name of the magical island where most the story event took place in was preserved. A transliteration was given so that to keep the form and the special meaning of the reference.

Neverland (P39) → 'نيفرلاند' (P23)

5.9. Others

Several cultural references that did not conform with Klingberg model were identified. Names such 'the Lost Boys' and 'The Darlings' did not fall into any sub-category of 'Personal Names, titles, names of domestic animals and names of objects'. This type of names is called 'collective nouns'. They refer to a group of people as one entity.

First, literal translation was used with 'The lost boys' which is, basically, a description of their situation. The result was satisfying and the effect was preserved.

The lost boys (P32) → الصبية التائهون (P19)

Second, word like 'The Darlings' refer to members of a family as one individual in the story. In Arabic there exist a similar linguistic usage of referring to families but it doesn't seem applicable on foreign names, at least this one. However, the translator

favoured to preserve it using addition within the text.

The Darlings (P4) → أسرة دارلينج (P7)

The way in which certain people express themselves or describe certain situations is a core element in any culture. Such cultural expressions were found in 'Peter Pan' and no category seem to suit them.

First, "He got six dozen" (P54) is an expression employed when introducing the character 'Bill Jukes'. It is used among pirates to say that 'somebody was lashed seventy-two times'. An equivalent expression is unavailable in the target culture as a result, it was transformed and substituted by a simpler expression. The translation is somehow more violent than the original text.

He got six dozen (P54) → تلقى ست طلقات (P28)

The action in the source text was 'lashing' whereas in the target text it was changed to 'Shooting'. The latter is more likely to cause death while the first causes only pain. Taking into consideration the target reader of the story, the translation is demanded to reduce or even remove the negative effects such violence. Thus we suggest:

He got six dozen → تلقى ست جلدات

→ ضرب ست مرات

→ عوقب بشدة

6. Findings

The analyses of 'Peter Pan' translation has shown that the immense omission mentioned in (.5) above affected the outcome of the translation. It produced a direct rigid story that lacks the admired details by children. Also the deletion of a lot of information about characters or events participated in removing some special qualities of the original work like how fairies come to being and die (P29).

Based on the extracted examples, the intention of the translator to simplify and approximate the CRs to the child reader was clear in the frequent use of globalization, addition and transformation. Nevertheless, the form of 'personal names' was retained through the use transliteration despite its oddness in the target culture and language. This preservation was an attempt to maintain some of the major ST characteristics.

Apart from the deletion discussed above in (.5), it was noticed that the 'omission' procedure was used to avoid some complications that may produce ambiguity for Arab children. Most of the removed CRs did not affect the core story thus, no major reduction was caused.

Generally, the translator succeeded in treating most of the cultural references

when they are separate. In the Other hand, she failed in creating a coherent translation with similar or close effect to the ST.

7. Summary

This chapter attempted to investigate the difficulties of treating Cultural references in the translation of J. M. Barrie's Peter Pan into Arabic. The CRs were organized according to Gote Klingberg's scheme of cultural adaptation and analysed within the framework of the model of Davies (2003). Several examples were extracted and analysed to draw a general picture of the difficulties encountered when translating CRs.

General Conclusion

After introducing children's literature, its history, importance and characteristics along with culture and cultural references in chapter one, and talking about the different theories and approaches used in translating children's literature and in treating cultural references in chapter two, we shall return to the research questions posed in the introduction and see to what extent they have been answered.

- What are the cultural references?

In Chapter one, the definitions of culture and cultural references were given in addition to the different suggested categorizations suggested by Gote Klingberg (1986) and Martinez ...etc.

- What are the different approaches and procedures used in treating the CRs?

Chapter two was dedicated to presenting the different approaches and procedures suggested by famous theorists to treat children's literature in general and cultural references specifically.

- What are the difficulties hindering the translator in treating the CRs?

Based on the aforementioned answers and the analyses of the corpus under study, we deduce the following difficulties:

1. The specificities of each culture and its unique way of perceiving different aspects of life reduces the possibility of transferring the full message
2. If the SL and TL does not belong to the same primary language, it would be more challenging to establish familiarity within TT.
3. References with several associations creates a complication that is difficult to handle.
4. The dissimilar age and understanding of the child receiver hinders the decision making of the appropriate procedure.
5. The background of the child and his prior knowledge about the source language and culture, which is mostly little, makes it challenging for the translator to approximate the meaning.

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Appendix

Category	Sub-category	ST	TT	Procedure
Personal Names, titles, names of domestic animal and names of objects.	Personal Names	Peter	بيتر	Preservation
		Wendy	ويندي	
		John	جون	
		Michael	مايكل	
		Liza	ليزا	
		Tink	تينك	
		Tootles	توتلز	
		Nibs	نيبز	
		Slightly	سلايتلي	
		Curly	كيرلي	
		Cecco	سيكو	
		Bill Jukes	بيل جوكس	
		Cookson	كوكسون	
		Noodles	نودلز	
		James Hook	جيمس هوك	
		Tiger Lily	تايجر ليلي	
		Wendy Moira Angela Darling	اسمي ويندي دارلينج	
	Titles	Mrs.	السيدة	Equivalent
		Mr.	السيد	
		Bo' sun	/	Omission
Captain		الكابتن	Transliteration	

			قائدهم	Equivalent
	Objects	umbrella	شمسية	Miss Translation
		Prms	عربات الأطفال	Globalization
		Long Tom	مدفع القراصنة	

Category	Sub-category	ST	TT	Procedure
Literary References		Cinderella	سندريلا	Transliteration
		The Grim Song	يغنون	Globalization
		Walrus from Flint	/	Omission

Category	Sub-category	ST	TT	Procedure
Reference to mythology and popular Belief		Mermaids.	حوريات ماء	Equivalent
		Fairies	الجنيات	

Category	Sub-category	ST	TT	Procedure
Historical, religious and political background		Pirates	القراصنة	Equivalent
		redskins	الهنود	Transformation
		The bag of moidores	كيس الذهب	Globalization
		Tomahawks	فؤوسا	

Category	Sub-category	ST	TT	Procedure
Buildings, ng ildi Bu	Buildings	Nursery	حجرة نوم الأطفال	Addition

		N° 27	بيت جيرانهما	Literal Translation
		Their underground home	كهف واحد تحت الأرض	
		Church Spires	قمم الكنائس	
		The Prison at Gao	/	Omission
		Garden	حديقة المنزل	Addition
	Home furnishing	Chest of drawers	خزانة الادراج	
		Night-lights	مصابيح غرف الأطفال الليلية	
		Jug	ابريق	Localization
		Clock	ساعة	
		Blanket	أغطية الفراش	Addition

Category	Sub-category	ST	TT	Procedure
Customs and practices, Play and games	Customs	"Say, 'Aye, aye, sir'"	قل سمعا وطاعة سيدي	Equivalent
	Practices	Needlework	/	Omission
		Getting into Braces		
		Chocolate Pudding Day	حلوى البودين والشكولاتة	Transformation

Category	Sub-category	ST	TT	Procedure
Flora and Fauna	Fauna	Newfoundland dog	كلبة ضخمة	Globalization
		Flamingo	طيور النحام الوردية	Addition
	Flora	His eyes were of the blue of the Forget me-not	وعيناه كانتا سوداوين شديديتي السواد	Transformation
		Mushroom	مشروم	Transliteration
		Skeleton leaves	أوراق أشجار	Globalization

Category	Sub-category	ST	TT	Procedure
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Geographical names	England	انجلترا	Literal Translation
	Neverland	نيفرلاند	
	Kensington Gardens	/	Omission
	Lagoon	بحيرة صغيرة هادئة	Addition

ST	TT	Procedure
"... bite their thumbs at each other"	يكتفون بتوجيه السباب بعضهم إلى بعض	Transformation
He got six dozen	تلقى ست طلاقات	Transformation
Lost Boys	الصبية التائهون	Literal Translation
The Darlings	أسرة دارلينج	Localization
Milky Way	السماء	Globalization

ملخص البحث باللغة العربية

المقدمة:

تعتبر الطفولة مرحلة مهمة في حياة الإنسان، ففيها ترسم المعالم الأساسية لشخصيته وفيها يكتسب المعارف الأولية حول محيطه. قنوات التعلم لدى الطفل عديدة وأهمها حكايات الأم والجدة والقصص بأنواعها فإن حسنت، حسنت معارفه. ولأن إنتاج أدب الطفل في الوطن العربي شحيح نشطت حركة الترجمة في هذا المجال لتسد هذا الفراغ، وكانت من المشاكل المترتبة عن هذه الحركة مشكلة نقل الثقافة الأجنبية إلى أطفالنا وتأثيرها عليهم. وتظهر الثقافة في الأدب عموماً وفي أدب الطفل خصوصاً بأشكال عديدة منها الكلمات والمفاهيم والتعبيرات الأدبية التي يشار إليها بالمظاهر الثقافية، وحرصاً على التأكد من أن الطفل لديه فهم عميق لثقافته الأم تجنبه الدخول في التباسات بينها وبين الثقافات الأجنبية ظهرت العديد من النظريات التي تدرس عملية نقل المظاهر الثقافية في ادب الطفل وقد أقيمت مؤتمرات وندوات حول هذا الموضوع. وهذا البحث محاولة لدراسة الصعوبات التي يواجهها المترجم خلال ترجمة المظاهر الثقافية في أدب الطفل وأهم النظريات والإجراءات المستعملة في التعامل معها. البحث مقسم إلى ثلاثة فصول، فصلين نظريين والثالث تطبيقي. الفصل الأول بدوره مقسم إلى جزئين، أولهما مدخل إلى أدب الطفل والثاني مدخل إلى الثقافة والمظاهر الثقافية فيه. الفصل الثاني يتناول في جزئه الأول ترجمة أدب الطفل وأهم الإشكاليات والنظريات في هذا المجال، أما الجزء الثاني فيتناول أهم الإجراءات والأساليب الترجمة المقترحة للتعامل مع المظاهر الثقافية. أخيراً الفصل الثالث وهو الجزء التطبيقي للبحث، ففيه يتم دراسة المدونة وتحليل طريقة المترجم في نقل المظاهر الثقافية من النص الأصلي إلى النص الهدف وأهم الصعوبات التي واجهته.

الفصل الأول: مقدمة في أدب الطفل والثقافة والمظاهر الثقافية

تاريخ أدب الطفل حافل وطويل، اختلف فيه المؤرخون والعلماء حول كيف وأين ومتى بدأ. فمنهم من يقول انه قد ظهر مع بداية البشرية عندما كانت الأم والجدة تغني لابنها، ومنهم من يقول إنه بدأ في مطلع القرن السابع عشر مع اول محاولة لتأسيسه كعلم قائم بذاته، وآخرون يشددون بأنه بدأ مع الفراعنة في مصر إذ وُجدت نحوت حائطية تعود إلى 3000 سنة ق.م تحكي قصصاً للأطفال.

كان لظهور أدب الطفل الحديث في فرنسا سببين رئيسيين أولهما أعمال شارلز بيرو التي وجهت للأطفال في سابقة من نوعها فلفت رواجاً كبيراً مما شجع الآخرين على حذو حذوه، وثانيهما انتشار تعاليم جين جاك روسو الخاصة بتربية الأطفال حيث لاقت صدى كبيراً وغيرت الكثير من المفاهيم حول الطفل وأدبه، الذي تميز بتهميشه للخيال وتركيزه على تعليم الأخلاق الحميدة. أما إنجلترا فقد تأثرت بفرنسا بعد أن ترجم روبرت سامبر أعمال بيرو لينشأ تيار جديد يمجّد الخيال والإمتاع على التعاليم الدينية التي سادت قبل ذلك. فأنشأت فيها أول مكتبة ودار نشر للأطفال عام 1914، أما في العالم العربي فقد قسم العيد جلولي (2003:25,26) تاريخ أدب الطفل حيث بدأ مجموعة من المترجمين نقل الأعمال الأوروبية إلى العربية وكان من أبرزهم رافع الطهطاوي تليها مرحلة التقليد والتكييف التي كان رائدها إبراهيم العرب الذي قلّد أسلوب لافونتين. المرحلة الثالثة هي مرحلة النشر والإبداع التي بدأها كامل الكيلاني قبل أن يتبعه آخرون عرفوا قيمة هذا العمل.

تنوعت تعريفات أدب الطفل بتنوع وجهات النظر حوله، فتراوحت من " كل أدب موجه للطفل " إلى " كل ما يجده الطفل مثيراً للاهتمام من مجالات وجراند وحتى الأفلام ". ويبقى الكثير من وجهات النظر التي لا يسعنا الحديث عنها هنا.

لا شك أن أدب الطفل مهم جدا لجمهوره خاصة في المراحل الأولى، فقد تحدث العيد جلولي (2003) عن هذا وأبرز له ثلاثة عوامل أساسية، أولاً أنه عمل فني بطريقة مسلية وثانياً تغذية خيال الطفل وثالثاً اشباع حاجات الطفل الأساسية من حب وأمان وإثبات للذات. أما حسام الدين مصطفى فقد أكد أن أهمية أدب الطفل تكمن في أنه تأسيس لأدب الكبار وأنه يوفر المعارف الأساسية حول المجتمع والمحيط، إضافة إلى أنه وسيلة لتلقين الأخلاق والبادئ وتكوين حس الانتماء للمجتمع والدين، وأخيراً يساعد الطفل على فهم الثقافات الأخرى وتقبل الآخر.

يستطيع الراشدون اختيار ما يقرؤونه على عكس الأطفال الذين لا يملكون الخيارات والمعارف الثقافية لتنمية هذه القدرة، لذلك تحكّم أدب الطفل خصائص محددة تميزه عن أدب الكبار.

ذكر العيد جلولي عدة خصائص وسمات تتوفر عادة في أدب الطفل وتندرج تحت عناوين التناسب والتجسيد الفني فالتناسب هو أن يكون الأدب أولاً مراعياً لدوره التربوي، فلا يحمل في طياته عنفاً أو بذاءة أو ما شابه وثانياً أو يراعي فيه المستوى العقلي للطفل وسنه ومستوى فهمه وما يحبه من مواضع وأساليب. أما التجسيد الفني فهو الاستفادة من الصوت والصورة واللون والحركة في خلق عمل يجذب انتباه الطفل ويحبه فيه.

الجزء الثاني: الثقافة والمظاهر الثقافية

الثقافة من المفاهيم التي لا يمكن تعريفها بدقة. يمكن القول إنها مجموع الإجراءات والتقنيات الأفكار والعادات والمبادئ التي لديه والتي أنتجها. ويمكن تعريفها بأنها ذلك الطيف الذي يرى الشخص من خلاله العالم. فهو يأتي مع الوقت ابتداء من يوم ولادته. فالعبء يقع على الوالدين فهما المطالبان بتعليم أبنائها كيف عاش أجدادهم. عرف نيومارك الثقافة على أنها طريقة العيش ومظاهرها الخاصة بمجتمع يستخدم لغة خاصة كوسيلة للتعبير عنها (1988,94). فلا يكفي أن يعرف المترجم كيف يفسر علامات ثقافتين بل يجب عليه أيضاً أن يعرف كيف يكتشف الأفكار الشائعة والمسلّمات التي لدي مجتمع عن آخر. تتعدى المظاهر الثقافية -في بعض الأحيان- التمثيل المحلي لخصائصها ومميزاتها إلى عرض كيف تنظر للثقافات الأخرى وكيف أثروا عليها، وقد تعرض أيضاً بعض آثار شكلها القديم وكيفية تعاملها معه لأنها تتغير بمرور الوقت. قد تفهم المظاهر الثقافية على أنها عناصر تميز ثقافة على أخرى ومنها: مناطق محددة في المدينة أو البلد وبعض النواحي المتعلقة بالتاريخ والفن والعادات والطعام.. إلخ ولأن المظاهر الثقافية كثيرة ومتنوعة تفنن الباحثون في تصنيفها. ومن أهم التصنيفات ذلك الذي اقترحه كلينغبيرغ الذي يعد أكثرها وضوحاً وتفصيلاً. وقد اقترح عشر تصنيفات وهي: (1) إشارات أدبية (2) لغة أجنبية في النص الأصلي (3) إشارات للخرافات والمعتقدات الشائعة (4) الخلفيات الدينية والتاريخية والسياسية (5) المباني والأثاث المنزلي والطعام (6) العادات والممارسات والألعاب (7) الحيوانات والنباتات (8) أسماء الشخصيات والألقاب وأسماء الحيوانات المنزلية وأسماء الأشياء (9) المواقع الجغرافية (10) الأوزان والمقاييس.

الفصل الثاني: أساليب ترجمة أدب الطفل والمظاهر الثقافية.

ظهرت عدة محاولات لوضع ضوابط وقوانين لترجمة أدب الطفل. حيث اجتهد العديد من الباحثين والمنظرين في خلق أساليب ونماذج واستراتيجيات للاعتماد عليها في ترجمة الأدب عامة وتم تكييفها مع أدب الطفل بعد ذلك. من أشهر النظريات تلك الخاصة بـ إيفن زوهار والتي كَيَّفَهَا بعده شافيت زوهار والتي تسمى بنظرية تعدد الأنظمة. فهي تدرس الأدب المترجم كجزء من عدة أنظمة مترابطة منها الثقافية والأدبية والتاريخية. فهي تعطي

للمترجم حرية أكثر في التعديل والتغيير خلال عملية الترجمة. وترى أيضا أن المعالجة في أدب الطفل يجب أن تضبط بعاملين. أولهما ضبط النص ليناسب الطفل ومقومات مجتمعه كأداة تعليمية لما فيه خير الطفل. وثانيهما ضبط الحكمة والخصائص واللغة لما يناسب المنظور الاجتماعي السائد على قدرة الطفل على القراءة والفهم.

يرى كلينغبرغ أن العمل الاصلي لا يجب تغييره وأن المترجم مطالب بتقليص التغييرات لأقصى حد ممكن وإلا سيفقد بعض ميزاته الخاصة به. اقترح تسعة إجراءات للتعامل مع المظاهر الثقافية وهي: (1) إضافة توضيحات (2) إعادة الصياغة (3) الترجمة التفسيرية (4) توضيحات خارج النص (5) الإبدال بمكافئ ثقافي من الثقافة الهدف (6) الإبدال بمكافئ تقريبي من الثقافة الهدف (7) التبسيط (8) الحذف (9) التوطين.

جاء ديفيس بوجهة نظر أخرى وهي أن المظاهر الثقافية تعمل معا كقوة في عمل أدبي معين من أجل أحداث أثر عام. فهو يرى أن هناك فئتين هما تفاصيل الخلفية والاشارات الأدبية. وأن على المترجم أن يتعامل مع المظاهر الثقافية كجزء من فئة معينة من أجل اتخاذ قرار يحفظ الوقع العام، وقد ميز لذلك سبع إجراءات وهي: (1) الحفظ (2) الإضافة (3) الحذف (4) العولمة (5) التوطين (6) التحويل (7) الانشاء.

الفصل الثالث: الجزء التطبيقي.

الجزء التطبيقي يعنى بتحليل قصة 'بيتر بان' لـ 'جي. أم. بيري' التي نشرت عام 1995 بالمملكة المتحدة عن طريق 'Penguin Popular Classics' والتي ترجمتها كوثر محمود محمد، حيث نشرت الترجمة عام 2013 بمصر عن طريق 'مؤسسة هنداوي للثقافة والتعليم'. صنفت المظاهر الثقافية المستخرجة في هذا البحث حسب التصنيف الذي اقترحه 'Klingberg (1986)' لأنه واضح ومفصل. وتم تحليلها حسب نموذج ديفيس (2003).

أظهرت الدراسة أن المترجمة حذفت أجزاء كبيرة من النص الأصلي في ترجمتها. ما أدى إلى تشويه بعض معالم القصة ومميزاتها. كذلك، الاستخدام المتكرر لتقنيات العولمة والإضافة والتحويل أبرز نية المترجمة في تفضيل تقريب المعنى للطفل المتلقي على الحفاظ على خصائص النص الأصلي. في حين استُخدمت تقنية الحفظ بكثرة خاصة مع أسماء الشخصيات في شكل ترجمة حرفية.

بعيدا عن الحذف المذكور أعلاه، استخدمت تقنية 'الحذف' في عدة حالات من أجل اجتناب الوقوع في تعقيدات قد تصعب على الطفل الفهم ومنه قد يحجم عن القراءة. لوحظ أيضا أن المترجمة نجحت في ترجمة المظاهر الثقافية منفصلة لكن فشلت في إنتاج ترجمة تحمل نفس، أو ما يقارب، تأثير النص الأصلي.

نستنتج من هذا البحث أن معظم الصعوبات المواجهة في ترجمة المظاهر الثقافية في أدب الطفل ناتجة عن: (1) طبيعة كل ثقافة وخصائصها وطريقتها الفريدة في فهم العالم يقلص من إمكانية نقل المعنى الكامل من النص الأصلي إلى الهدف.

(2) إذا كانت اللغة الأصلية واللغة الهدف لا تنتميان لنفس اللغة الأم فإنه سيكون من الصعب توضيح بعض المعاني في النص الهدف.

(3) المظاهر الثقافية التي تحمل عدة معاني في آن واحد تخلق تعقيدات من الصعب التعامل معها.

(4) السن وطريقة الفهم المتفاوتة للمتلقي تصعب عملية اختيار الاجراء المناسب.

(5) خلفيات الطفل ومعلوماته الأولية حول اللغة والثقافة المصدر، التي عادة ما تكون ضئيلة، تشكل تحديا للمترجم في تقريب المعنى.