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## ABSTRACT

This research sheds light on children's literature and its translation, a special focus is on the effectiveness of using adaptation technique, the case study is "Little Women" which was written by Louiza May Alcout in 1868, and was translated into Arabic and published by Dar El Ilm Lilmalayin, Lebanon in 2009. It is based on a descriptive analysis study and classifying some issues while translating ChL according to Kilingberg's scheme with extracted examples and some suggestions. The translator succeeded mostly in overcoming the cultural difficulties 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 faced in adapting ChL are caused by; first, the characteristics and the nature of each culture and its own unique way of perceiving the world which reduces the quality of transferring the whole message of the ST to the TT. Second, the unlike age and understanding of the child reader implies a hard responsibility on the shoulders of the translator to bring the appropriate procedure. Third, there were several challenges to establish familiarity within the TT because the two languages; SL and TL, aren't from the same primary language. Forth, coping the same names of the characters in the ST to the TT would enlarge the angle of foreignness of the story in the mind of the child.

**Keywords:** Adaptation, Children's Literature, Culture and Translation.

### المخلص

يلقي هذا البحث الضوء على أدب الطفل وترجمته و يصب الاهتمام بوجه خاص على فعالية استخدام أسلوب التكيف في ترجمة أدب الطفل، دراسة حالة رواية "نساء صغيرات" التي كتبت في عام 1868 من لدن الكاتبة لويزا ماي ألكوت، ترجمته الى العربية ونشرته دار العلم للملايين ببلدان عام 2009. يرتكز هذا البحث على دراسة وصفية تحليلية لبعض صعوبات ترجمة أدب الطفل، مصنفة حسب مخطط Kilingberg مع استخراج أمثلة و بعض الاقتراحات. نلاحظ أن المترجم أظهر براعة في التغلب على الاختلافات الثقافية إلى حد بعيد، رغم ذلك فشل في مواطن عديدة في نقل نص مماثل أو بنفس أثر القصة الأصلية. وجاءت هذه الدراسة الى استنتاج مفاده أن معظم الصعوبات التي تواجه في تكيف أدب الأطفال سببها؛ أولاً، خصائص وطبيعة كل ثقافة بشكل فريد وهام في التعبير عن هذا العالم مما يقلل من جودة نقل الرسالة بأكملها من النص الأصلي الى النص الهدف. ثانياً، تفاوت عمر و إدراك المتلقي يبرز المسؤولية الصعبة الملقاة على عاتق المترجم في اتخاذ الإجراء المناسب للترجمة. ثالثاً، من الصعب توضيح بعض المعاني في النص الهدف إذا كانت اللغة الأصلية واللغة الهدف لا تنتميان لنفس العائلة اللغوية. رابعاً، نقل نفس أسماء الشخصيات من النص الأصلي إلى النص الهدف يزيد من زاوية عدم تقبل الطفل للقصة في ذهنه.

**الكلمات المفتاحية:** التكيف، أدب الأطفال، الثقافة و الترجمة.

### Résumé

Cette recherche éclaire la littérature pour enfants et sa traduction, une spéciale concentration est sur l'efficacité d'utiliser la technique d'adaptation, l'étude de cas est "Little Women" qui a été écrit par Louiza May Alcout en 1868 et a été traduit dans l'arabe et publié par Dar El Ilm Lilmalayin, le Liban en 2009. Elle est basé sur une étude d'analyse descriptive et classifiant quelques problèmes en traduisant la littérature pour les enfants selon le plan de Kilingberg avec des exemples extraits et quelques suggestions. Le traducteur a réussi surtout dans le fait de surmonter des difficultés culturelles, mais a échoué à produire une traduction avec semblable, ou de près, effet à l'histoire originale. Cette recherche est arrivée à la conclusion par lequel la plupart des difficultés confrontées dans l'adaptation de la littérature pour les enfants sont causées; d'abord, les caractéristiques et la nature de chaque culture et sa propre façon unique de percevoir le monde qui réduit la qualité de transférer le message entier de text source au text target. Deuxièmement, le contrairement à l'âge et la compréhension du lecteur d'enfant implique une responsabilité dure sur les épaules du traducteur pour apporter la procédure appropriée. Troisièmement, était là plusieurs défis d'établir le caractère familier dans le text target parce que les deux langues ne sont pas de la même langue primaire. En avant, se chargeant les mêmes noms des personnages dans le text source au text target agrandiraient l'angle d'origine étrangère de l'histoire dans l'avis de l'enfant.

**Mots-clés :** Adaptation, Littérature pour enfants, Culture et Traduction.

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# **Dedication**

**I dedicate this work from my deep heart to my dear  
Mother Aziza and to my dear Father Ahmed.**

**To my dear Grand Mother Fatima**

**To my Brothers; Taha, Omar, Djaber, Brahim,  
Lokmane, Youcef.**

**To my little Sister; Imane.**

**To my dear Uncles; Mustapha, Bachir, Moukhtar  
and Yacine.**

**To my dear Aunts; each by her name.**

**To all my cousins and nephews.**

**To my positive Sister Dounia Dahane.**

**To my awesome friends each by his name.**

# List of Abbreviations

**AL ..... Adult Literature**

**ChL ..... Children's Literature**

**TChL..... Translation of Children's Literature**

**SC..... Source Culture**

**SL..... Source Language**

**ST ..... Source Text**

**TC..... Target Culture**

**TL..... Target Language**

**TT..... Target Text**

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## **General Introduction**

Stories used to be read for children from their early ages. Hence, stories play a big role in shaping child's identity. In the Arab world, many stories presented to children are translated from other languages and cultures. Having a deeper look at these translations and the adaptation obtained to make them fit the Arab cultural values and ideologies is another necessity.

This study discusses the problems that the translator may face while rendering a story. It is based on the corpus of "Little Women" and its translation into Arabic.

We are going to test one of the translation strategies which is adaptation and to what extent it can convey the message of the translated text to the targeted little audience.

### **Objectives**

Throughout this research we hope to provide a reference for future researchers by presenting a comprehensive picture about ChL, the study aims to raise awareness among translators about the difficulties in adapting this type of text and suggest plausible solutions.

It's very significant to explore translating ChL and how it plays an important role in enriching the TC and its literature. It's crucial to examine the reasons behind adapting a text addressed to children and the choices that can be made by the translator either by adopting a source text oriented strategy or a TT oriented one. These two latter strategies would be presented as foreignization and domestication.

## **Research questions**

This paper will try to answer the following questions:

### **The main question:**

To what extent translators can adopt adaptation as a reliable strategy in translating ChL?

### **Sub questions:**

- 1- What are the motifs of adapting ChL?
- 2- Is translating for children always regulated by the translator cultural background?
- 3- To what extent did the translator succeed in rendering” Little women” into Arabic?

## **Hypotheses**

This research Hypothesis that:

- The main obstacle that the translator may encounter in translating for children is culture.
- Adapting the source text is a life jacket that the translator uses to transfer the text in question with less damages.

## Literature Review

In the mid of eighteenth century, children's literature (ChL) emerged as a new literary issue. In one hand, some claimed that it is part of adult literature (AL) because of the numerous resemblances 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 made, at that point, 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) divides ChL into "dead" and "live" books. He argues that the definition of ChL as books read by and being proper 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 addressee, 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 dissimilar 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 separate 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 following.

## **Methodology**

This research consists of three chapters designed as follows: chapter one stands for an introduction to ChL; i.e. its history and features. The second chapter is concerned with adaptation in translation and precisely in converting ChL. The researcher attempts to explore the definition of adaptation, its function and the impact of culture on the translator choices.

The Last chapter stands for an analysis to the corpus "Little women" by Louiza May Alcott following a methodology based on extracting a number of samples in order to measure gain and loss in the translated version.

# **Chapter one**

Introduction to Children's Literature,

History and Characteristics

## **1. Introduction:**

This chapter gives the definition of ChL and its history moving to its characteristics, importance for children and the reason of translating for children then lasting with an overview about cultural effects in ChL translation.

## **2. Definition:**

ChL is any literature that is enjoyable for children. More specifically, ChL comprises those books written and published for young people who are not yet interested in AL or who may not possess the reading skills or developmental understandings necessary for its perusal. In addition to books, ChL also includes magazines intended for pre-adult audiences.

The age range for ChL is from infancy through the stage of early adolescence, which roughly coincides with the chronological ages of twelve through fourteen. Between that literature most appropriate for children and that most appropriate for adults lies young AL.

## **3. History:**

### **3.1 The Emergence of ChL in the Western world**

Literature written specifically for an audience of children began to be published in the 17th century. Most of the early books for children were didactic rather than artistic, meant to teach letter sounds and words or to improve the child's moral and spiritual life. In the mid-1700s, however, British publisher John Newbery (1713–1767), influenced by John Locke's ideas that children should enjoy reading, began publishing books for children's amusement. Since that time there has been a gradual

transition from the deliberate use of purely didactic literature to inculcate moral, spiritual, and ethical values in children to the provision of literature to entertain and inform.

Another dramatic development in ChL in the 20th century has been the picture book; Presenting an idea or story in which pictures and words work together to create an aesthetic whole, the picture book traces its origin to the 19th century, when such outstanding artists as Randolph Caldecott, Kate Greenaway, and Walter Crane were at work. In the 1930s and 1940s such great illustrators as Wanda Gag, Marguerite de Angeli and James Daugherty began their work. Many of these and other equally illustrious artists helped to bring picture books to their present position of prominence. Since 1945 many highly talented illustrators have entered this field.

With the advent of computer-based reproduction techniques in the latter part of the 20th century, the once tedious and expensive process of full color reproduction was revolutionized, and now almost any original media can be successfully translated into picture book form. Although many artists continue to work with traditional media such as printmaking, pen and ink, photography, and paint, they have been joined by artists who work with paper sculpture, mixed media constructions, and computer graphics.

Another major change in publishing for children has been the rise in multicultural ChL. Prior to the mid-20th century the world depicted in children's books was largely a white world. If characters from a nonwhite culture appeared in children's books they were almost always badly stereotyped. The civil rights



movement alerted publishers and the reading public to the need for books that depicted the America of all children, not just a white majority. Although the percentage of children's books by and about people of color does not equate with their actual population numbers, authors of color such as Virginia Hamilton and Mildred Taylor, and illustrators such as Allen Say and Ed Young, have made major contributions to more multicultural balanced world of children's books.

Not only are there larger numbers of talented writers and artists from many cultures at work for children, but the range of subject matter discussed in children's fiction has also been extended remarkably. Topics that were considered taboo only a short time ago are being presented in good taste. Young readers from ten to fourteen can read well-written fiction that deals with death, child abuse, economic deprivation, alternative life styles and illegitimate pregnancy. By the early 21st century it had become more nearly true than ever before that children may explore life through literature.

### **3.2 The Emergence of ChL in the Arab world:**

Laid Djellouli (2003:25,26) divided the history of the Arab ChL into three Phases:

- i. Translation Phase: A group of translators started translating European works into Arabic; Riffaa Tahtaoui was one of the leading translators in this phase than he was followed by Othman Mohamed Djalal who started by translating children's international classics 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 who is considered as the leader of ChL in the Arab world than followed by some of great Arab authors who realized the importance of ChL.

Some other references mentioned that the beginning of this literature was in the form of legends and stories, till the appearance of Islam where the topics of the stories changed to talk about religious news like the news of the Prophet Mohamed (PBUH), his conquests, his emergence and the stories of his friends and the people who has been mentioned in the Holy Quran. From another side, Islamic conquests played a crucial role in transference of a lot of new stories from different languages like: Persian, Roman, and Greek. Most of them were talking about myths and animal stories.

Later on, translation begun to appear through translating the two famous books KALILA WA DIMNA and ELF LILA WA LILA. But in the beginning of Abbasid Period, the Arabs began to write about their news and stories which have been used later as one of the main references in the field of ChL.

In the 17th century, with the appearance of ChL in Europe, it began in the Arab world as well by MOHAMED ALI through translation. The first one who translated a book from the English language to the Arabic one is "RIFAAT TAHTAOUI" who includes those stories in the program curriculum. While, the first one who published a book

special for child is "AHMED CHAOUKI", his book was in the tongues of birds and animals.

-in 1903," ALI FEKRI" wrote two books in the titles of "MOUSSAMARAT ELBANET" and "ENNOSH ELMOUBIN FI MAHFOUDAT ELBANIN"

- Although these publications, ChL didn't play its real role till the year of 1922 when "MOHAMED ELHRAOUI" created the library of "ESSAMIR" for children, where he wrote some songs and stories. After that, "KAMIL ELKILANI" appeared to answer different children's questions in the form of stories like "ESSINDIBAD ELBAHRI" also he wrote in different other fields like the Arabic tradition, the foreign cultures, Religion and history and some stories of the Prophet Mohamed Peace be upon him and his respected friends.

- Since 1930, ChL witnessed growth and development in the Arab world. It appears in the form of songs, theatre and magazines, especially in the last years, many Arabic countries began to pay attention to ChL, they create a lot of quizzes, conferences and different associations for children like "DAR ELIMAM" that publishes the two magazines of "SAMIR" and "MICKEY MOUSE". (2010, ELHAMADANI)

#### **4. Characteristics of ChL:**

In the process of producing a literary work the author takes into consideration the state of his/her audience; either adults or children. Yet, he focuses on sharing his ideas, thoughts and feelings in his own way to the greater public. Adults are able to asses, analyse and choose what is suitable for them. Unlike, children are unable 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 regarding his capacities, abilities and age.

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

First, ChL is an important source of information and has great impact upon children. Thus, the content and the main topic of the story should be pleasant, enjoyable and supports good values. The characters of the story can be used to promote courage, honesty, tolerance ...etc. The child tends to react the actions and special expressions of the protagonist as well as simulate major events of the story. In the ending, ‘Good’ always wins over ‘Evil’ and the heroes ‘lives happy ever after’ to leave a positive memorable impression on the child.

Second, in addition to keeping ChL content positive, it should deliver simple ideas and concepts out of 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 helpful to keep the child attracted to the story.

Third, the author, in order to keep the child reading and understanding the details of the story, he prefers a basic language with simple grammar rather than distracting the child 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, the writer tries to stimulate the imagination of the child which 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 giving him the space 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, Laid Djellouli (2003:9) presented the characteristics of ChL by emphasizing on 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. Since the children audiences differ in their phase of physical growth and in other factors as environment and culture.
- b. Educational Proportionality: ChL is intended to educate the child with different morals and concepts that he needs to acquire 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: No one can deny that ChL is an educational tool delivered in an artistical form. Words, in some cases, are not sufficient to fulfil 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).

## **5. Genres of children's literature**

According to Anderson (2006) ChL has several genres as following;

### ***5.1. Children's Literature***

- Concept books
- Alphabet books
- Counting books
- Pattern picture books
- Wordless picture books

### ***5.2. Fiction***

- Fantasy
- Animal fantasy
- Contemporary fiction
- Historical fiction
- Science fiction

### ***5.3. Traditional Literature***

- Myths
- Fables
- Folk songs
- Legends

- Tall tales
- Fairy tales
- Traditional rhymes

#### *5.4. Biography & autobiography*

#### *5.5. Informational books*

#### *5.6. Poetry & verse.*

## **6. Differences between ChL and AL**

- ❖ ChL often uses simple expression of ideas, simple vocabularies, Attention span, and direct stories with relationships among characters shown clearly.
- ❖ Children are more open to experimenting different forms of literature than adults.
- ❖ Children find spontaneous pleasure in rhymes & jokes, cartoons, comics, etc.
- ❖ Adults tend to stick to one type of literature.

## **7. The importance of ChL:**

ChL can offer huge amount of scientific ,artistic, and educative information , all species of literature story , theater , poetry and journal ...etc can contribute on carrying this knowledge to the child by using artistic means of embodiment as pictures , sounds , colors ...seizing the opportunity of children's tendency to play.

(Djallouli, 2003)

Dr. Houssam in his online course stated that the importance of children literature

lays down in. first, its being a foundation of adult's literature. Second, it provides the essential knowledge of the society and entourage, third, it presents the ideas and the opinions of adults to the child. Fourth, to nurture the emotions and the morals in the child. Fifth, a tool to deliver values, morals and develops the sense of belonging to the society, religion...etc. Sixth, it helps the child understand the other cultures and to better understand the other and Last, to entertain the child.

## **8. Aims of Translating ChL:**

ChL is unlike adults' literature, it has special goals because of its special audience. Children, at the beginning of their lives, are not mature enough in life experiences, they need to discover, to explore and to expand their knowledge about the world surrounding them, and they should be aware and go beyond their society limitations. Different researchers indicated several aims of translating literature for children. Among these scholars; Klingberg who stated four aims of translating ChL:

1- To further the international outlook, understanding and emotional expression of foreign environments and culture.

2- To make more literature available to children.

3- To contribute to the development of the reader's set of values.

4- To give readers a text they can understand their lack of knowledge.

(Tabbert, A review of critical studies since 1960)

For Klingberg, the main aim of translating literature for children is to achieve international understanding among children of different nations.

Many scholars agree with Klingberg about this aim such as: Pinsent who asserts that: "there is an increased understanding that the search for global unity and peace



demands a welcoming of other languages and cultures in books. Translators who can make such books equally accessible to their young monoglot audiences as they are in their SLs should be recognized as vital in the transmission of cultural values".

The Austrian Richard Bamberger (1961; 1963; 1978) who believed with Jella Lepman, the founder of the International Youth Library, that children's books may contribute to "building bridges" between foreign cultures. (Tabbert, A review of critical studies since 1960)

Also from the point of view of education, Rosie Webb Joels affirmed that "the canon of translated children's literary work represents just one resource (but an excellent one) for promoting internationalism" (1999: 78). (Tabbert, A review of critical studies since 1960)

As well as the journal of language and translation stated that one of the aims of translating children's books is to further the international outlook and understanding of the young readers. (Ahanizadeh, Translation of Proper Names in ChL, 2012)

## **9. Cultural Effects in ChL Translation:**

Newmark (1988) defines culture as the way of life and its manifestations that are in a community that uses a particular language as its means of expression.

Translation is defined as a transfer from one language to another one. According to the definition of Newmark, culture is embedded in language, thus during the translation process, the translator has to consider the differences among both languages and cultures. Hatim and Mason (1990:2) stated that translators should have a good knowledge of the source and the TCs in order to deal with the socio-cultural

context of both cultures more cautiously. ("Atiyya", 2010).

Translation process will be easier when languages have similar cultures, like when they belong to the same family, such as: English and French, both languages belong to Indo-European family. Whereas it is difficult when languages are from different families like our case English and Arabic languages, English is Indo-European language while Arabic is Semitic one. In this case, translator faces some challenges because there is a distance between readers' ideas and thoughts; it is difficult to fulfil the same impact of text from the ST to TT.

Shine argues that: "it is possible that certain cultures are antagonistic towards the introduction of foreign genres to their ChL. It is possible that such cultures interpret genre definitions in such ways as to inhibit the introduction of foreign equivalents (1978: 119) (Wohlgemuth, 1998)

Translated texts can affect other society culture in many ways. Wolfram Eggeling portrays a model established by J.Link of how literature can be received socially, and outlines four patterns (1994:16:17):

1-Primary conculturality: text and audience belong to the same epochal culture, Readers show interest and can identify the text, although they need not necessarily to agree with it; the book promotes debate.

2- Disculturality: expectations and aesthetic experience of the audience clash with the ideologies and aesthetic procedures of the text, creating alienation. The relation between the text and the audience does not arise because the audience does not show readiness of discussion; the book is rejected.

3- Secondary conculturality: this happens in the case of differing ideologies between the text and the audience. Here, however, the text is adjusted to the

audience's expectations. Link sees this type as a common process happening in literature.

4- Classisity: 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.

(Wohlgemuth, 1998).

## **10. Conclusion:**

Cultural differences cause challenges to the translator, he should be aware of both cultures SL and TL, because in the case of misunderstanding, it may lead to problems, like in our case of literature for children it may cause cultural shock. In the case of cultural differences among languages, the translator decides how to deal with these differences, he can fellow some techniques in order to convey the aimed impact from the ST to the TT. One of the solutions the translator can apply is adaptation which we are going to explain in the coming chapter.

# Chapter Two

## Types of Adaptation and Translating Children's Literature

## **1. Introduction:**

### **1.1. Overview to translating ChL:**

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 TChL 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 "ChL 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" (Lathey, 2006: 1 quoted in Xeni, n/d: 2).

Wafa Dukmak (2012:40) explains "The shortage of research on the TChL 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 (TChL). W. Dukmak explains:

"Interest in the critical study of ChL in translation only really started in the 1980s, with the third symposium of the International Research Society for ChL (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 Xeni in her Paper "*Issues of Concern in the Study of ChL Translation*" (n/d) quoted Jobe in his contribution in the '*International Companion Encyclopedia of ChL*' 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:

"There has never 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 Xeni n/d: 2)

## **2. Definition of Adaptation:**

Translation is a special kind of transfer; this transfer is among languages as well as cultures. The reader should not feel that the text between his hands is a translation; he should feel that it is an original work. The translator has to apply different processes in order to achieve such criteria in his translation. Among the different ways the translator can use is "Adaptation". Scholars and researchers define this term differently; some of them relate it to translation whereas others consider it as a separated mode of transfer. For the former, adaptation is a set of operations the translator can use in order to convey his message clearly to the target reader.

According to Mona Baker, adaptation can be defined and classified under translation technique theme.

the technique of adaptation can be defined as a seventh procedure of translation stated by Vinay and Darbelnet which can be used whenever the context referred to in the original text does not exist in the culture of the TT thereby, necessitating some form of recreation.(quoted in Baker,2001,P.6).

According to Peter Newmark (1988, P.46), adaptation is the freest of translation, it is used mainly for plays (comedies) and poetry. Plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. Constraints, in particular, the intended interest group, its age, social class, and conceivable physical disability.

### **3. Types of Adaptation:**

A lot of researchers handled and attempted their efforts to make out and provide us with a more reliable view when dealing with such types of children's texts. In this field a lot of names may be mentioned in particular: Shavit and Klingberg.

#### **3.1. Shavit's poly-system theory:**

Zohar shavit calls attention to the distinction in standards for translating ChL and translating AdL books. She observed that the uncanonised literature is more likely to be adapted or abridged to suit the target audience's needs or preferences while translator of the canonized literature is imposed with standards of authenticity and faithfulness. (1981, P. 172).

She gives consideration to the cognitive and linguistic capabilities of the

addressee (child) and his interaction with text, particularly in the target system. She focuses in non-linguistic variables which determine the methods of translating ChL because the translator has to have an image of source text culture.

She examined adaptation's issue in translating for children following two principles:

**A .** Adjusting the text in order to make it suitable and useful to the child. As per what society believes is “good for the child”.

**B .** Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities. (ibid).

The translational procedures utilised by translators based on changing, enlarging or abridging through deletions or additions, Shavit argues that translators will easily shorten or simplify texts based on the assumption that children are incapable of reading lengthy and complicated books.

“The translator of ChL can permit himself great liberties regarding the text because of the peripheral position ChL occupies in the poly-system. He is allowed to manipulate to the text in various ways.”(Shavit, 1981, P.171).

Shavit argues that the systemic affiliation is showed by the complex of restrictions on the text in several aspects: affiliation to existing models, the integrity of the text, the degree of complexity and sophistication of the text, its adjustment to ideological and didactic purposes and the style of the text. What's more As-safi (N.D, P.31) clarifies “TL is shaped by systemic constraints of a variety of types of language structure in addition to genre and literary taste.”



### **3.1.1. Affiliation to Existing Models**

In ChL, the translator has changed the source text according to the models which exist in the TL to simplify it to the child reader in light of the fact that every literature has its models; so the translator checks if the model of the original text exists in the TL, if not he deletes the elements which are not subject to the target system. (Shavit, 1981, P. 172).

Translation of text's model does exist no more in AdL but it still exists in ChL, As the translators render children's text related to fantasy in original language they are obliged to change it by replacing it by adventure story or delete it in order to adjust it to target literature, because that element is not included in target system.

Shavit additionally remarks on the purpose of satirical model, as this kind of models doesn't exist in target literature since it is literature of children and children do not comprehend that content and meaning, likewise, it is not appropriate to teach children such element because in this age, they are supposed to learn principles and attitudes which are gainful in their future life .so the translator tries to adjust those texts by deleting their elements or replacing theme by others which exist in the TL or keep it with some changes and functionless. (1982, P. 173).

### **3.1.2. The Integrity of The Text:**

In this point the adaptation attaches the text in its integrity by deleting some elements or including others from the whole text because of some considerations from the perspective of the translator. S/he may find that such elements are not appropriate to child or they are not allowed or forbidden to children, likewise the

translator has to transform the text into children's system as per with the child's level of comprehension. In other words, the translation of text in AdL contains many deletions and do not preserve the fullness of the original text to relate it to the ethical standards which are permitted in the children's system, it can be greatly changed because of what is called taboo as what is happening in much of AdL in sexual topics where the translators are obliged to erase the scenes of love between two lovers or change them in order to make it suitable to children. (1981, P. 174)

In other cases, the translator deletes such elements which are incomprehensible to children, as Shavit noticed that most translators deleted the opening discourse between Robinson and his father where the father introduces the character of bourgeoisie against that of the lower and upper classes .she means that children cannot understand long dialogue about classes in the society, (The old classification of the uppers and lowers) and they cannot accommodate the model which the dialogue belongs to, also in Alice in Wonderland the translators removed many parts from it in order to adapt it to the child's comprehension.

Translators also removed scenes which are full of the author's philosophizing and the ironical attitude because the child cannot understand those elements.

### **3.1.3. The Text's Level of Complexity:**

As the simplicity is an obligatory norm in ChL, the translator seeks to adapt AdL, which is characterised by complexity in its models, to children in order to make it clear as rooted in the self-perception of ChL and define the text characterization and its main structures in both canonized and non-canonized literature.

Complexity can attach the system of the original text in its textual elements by changing them in order to make the text acceptable, in the translators' opinion, for children. This happens when dealing with the texts written first for children and transformed into AdL and readapt them again for children by following the system's constraints in those texts which accepted by adults as children's books while they are considered by translators as unacceptable for children. (1981, P. 175)

The cognition of the system's restrictions is linked with the relationship between reality and imagination and the relation between time and space which can be very sophisticated in the original text in a clear way such in Alice. According to Shavit, Carrol clarifies that it is impossible to distinguish between the levels of reality and imagination because he made the quality and the distribution of them appear clearly while ChL required to keep the distinction between reality and fantasy. (ibid)

Translators usually make a clear separation between reality and imagination when they adapt some texts they try to adjust them to acceptable modelling of reality, in pointing such case in Alice in wonderland the translators made Alice dreams the whole story while in the original the events are not clear if they happen in reality or in dream. (Shavit, 1981, P. 176)

Simplifying the text that holds ironical level requires the deletions of the ironical comments of the narrator and if it is necessary the translator deletes whole paragraphs that emphasize on the ironical attitude as it is not appropriate for children's mental growth, especially the elements which do not contribute directly to the plot in order to make the text a simple adventure story understood by children. The simplification of the model demands the change of the element's function, reduce that function or exclude it.

### **3.1.4. Ideological Evaluation:**

According to Shavit, translation is always a site for ideological encounters, particularly in translating for children, because children's literary texts are culturally shaping and of enormous significance, educationally, intellectually and socially. The translator insists in introducing ideas, values in an accepted manner, he makes various modifications in order to follow the concepts of what is good and appropriate for children as well as what is considered the suitable level of difficulty in a given TC. (1981, P. 177)

The production of ideological concepts in a story can be explicit through clear statements of moral or ethical principles, or implicit and thus it is a difficult task in translation, the adjustments are made by deleting some elements that can influence the child's beliefs or replace it with suitable elements in TL. (ibid).

Authors in ChL tend to use didactic tools. The translators are sometimes ready to alter and completely change the source text in order to have the updated forms fill ideological needs. When children's books are translated, the children experience literature will be affected in a significant way and the language development and acceptance of ideas will be noticed. (ibid).

The adaptation in ChL, mainly, in the ideology is necessary in translators opinion, since the concept of child differs according to geographical move which implies a much greater cultural move as the experiences a child In Europe goes through are not similar to experiences lived through by an Arab child, and the adaption of the ideological concepts in ChL makes an organization in children's lives and help them

to understand their relation to their environment, since researchers see that the adjustment of text is an evaluation of beliefs.

### **3.1.5. The Stylistic Norms:**

After her translations into Hebrew, Shavit found that the stylistic standard is the norm of high literary style in both children's and AdL and thus she generalised her finding in the other languages, however, she indicated different reasons for the high style.

The reason for the high style in ChL is associated with the didactic concept of literature and the attempt to enrich the child's vocabulary while in AdL it is related to the idea of "literariness", and these reasons can express the different concepts of the two literatures and their different self-images. (Shavit, 1981, P. 177)

## **3.2. Klingberg's Types of Adaptation:**

Klingberg, the Swedish educator and specialist in ChL, contends that adaptation can be utilised as a specific method of translating for children and it means in general "the rendering of an expression in the SL by way of an expression in the TL which has a similar function in that language", "Adapting for children consists in considering their supposed interests, needs, reactions, knowledge, reading ability and fitting the literature intended to them accordingly".

Klingberg described five sorts of adapting for children; these are as following, cultural context adaptation, language adaptation, modernisation, purification and abridgment.

### **3.2.1. Cultural Context Adaptation:**

In some circumstances in translating for children, the translator must preserve the source texts level of adaptation because he is supposed to make some elements of cultural context familiar to the readers of the TT as to the reader of the source text where things (e.g. individual and geographical names and measurements) are explained to the reading and listening children who due to their lack of experience may not comprehend the foreign or otherwise strange information found in books. (Cited in Oittinen, 2000, P. 90).

Klingberg cites nine routes for cultural context adaptation:

#### **a) Added Explanation:**

The cultural element in the source text is retained but a short explanation is added within the text.

#### **b) Rewording:**

What the source text says is expressed but without use of cultural element.

#### **c) Explanatory Translation:**

The function or use of cultural element is given instead of the foreign name for it.  
e.g.: His speed was two Mach → He ran too fast.

#### **d) Explanation outside the Text:**

The explanation may be given in the form of a footnote, a preface or the like.

#### **e) Substitution of Equivalence in the Culture of the TL:**

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).

### **f) Substitution of a Rough Equivalent in the Culture of the TL**

#### **g) 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.

#### **h) Deletion:**

Deleting Words, sentences, paragraphs or chapters.

#### **i) Localization:**

Localization means transferring the entire text to a country, language or epoch which is more recognizable to the TL reader.

Localisation requires attention regarding the illogical elements as per readers view and making balance between illustrations and the translated text. Example, description of scenes with SL thought and the use TL names and food.

In ten different categories Klingberg has discussed the scheme of cultural context adaptation as: literary references; foreign language in the source text; references to mythology and popular belief; historical, religious and political background; building and home furnishing, food; customs and practices, plays and games; flora and fauna; personal names, titles, names of domestic animals, names of objects; geographical names; weights and measures (Klingberg, 1986)

### **3.2.2. Language adaptation**

To the extent that language adaptation is concerned, Klingberg sets forward the argument that the author of ChL may limit the vocabulary, use short sentences, and avoid metaphors in order to adapt the capacities of the intended readers.

Though, the translator may discover this degree of adaptation not suitable to his target audience. He might be needed to readapt it. In other situations, the translator may be called to translate for children a text that, for some reason or another, has zero degree of language adaptation. This may be the case where the text was not originally intended for children. Under this circumstance, the translator has to adapt the language to the level of the child reader.

### **3.2.3. Modernization:**

"As modernization can be defined as attempts to make the TT of more immediate attention to the possible readers by moving the time closer to the present time or by exchanging details in the setting for more recent ones" (Oittinen,2000,P.90)

In some situations the translator gets himself obliged to make the characterization of the story up to date to which he brings old fashion language (in refreshing classics) using new expressions instead of old ones and even introducing modern objects and ideas.

Modernizations are not exclusively done to make the language of a text more comprehensible, additionally to make the text itself more understandable. If details of the scene are changed to more recent ones, the story seems more fascinating for a



younger generation who may have lost touch with the ideas and ethics of another time or culture.

A modernization of “Snow White” excludes the evil stepmother completely and represents Snow White as quite an ordinary little girl. (Cited in Wohlgemuth, 1998, P.63)

The translator aims to give the child a deeper comprehension of different cultures and eras by using his own particular style adjusted to the style of the writer, translator can preserve the source text’s content if he wants the child to learn the old fashion – life. Translators tend to shift given original date closer to the publishing date of the translated book appears newer.

#### **3.2.4. Purification:**

“As purification one terms modifications and abbreviations aimed at getting the TT in correspondence with the values of the presumptive readers, or as regards children’s books rather with the values, or the supposed values, of adults, for example, of parents. One can find purification being defended in earnest, but it seems to me that it—and to some extent also modernization is in conflict with one of the aims of translation, i.e., to internationalize the concepts of the young readers” .  
(Oittinen, 2000, P. 90)

Purification is one of the dominant concept in Klingberg writing, it is done to get the TT in correspondence with the values of the readers, rather with the values or the supposed values of adults (Oittinen, 2000, P.90).

Klingberg insists that purifications are not essential when translating ChL but also

in parents, teacher's view to what is appropriate. (Cited in Oittinen, 2000, P.91).

It is a kind of sanitizing values in translation through deletion and addition.

"Purification does not touch only the inappropriate words or scenes but even full stories if adults disapprove of them while children are quite familiar with, and even enjoy with offensive language and find nothing wrong with inappropriate-scenes". (Wohlgemuth, 1998, P.61).

By purification translators attempt to alter or sanitise the adult's inappropriate creation, defeat all taboos like bad manners in children, adult faults, sex, violence, also, contentious issues like politics, religion, racial discrimination or terrifying events and objects.

### **3.2.5. Abridgement:**

The abridgement of books are made when AdL is adapted to ChL or when a ChL work is simplified and shortened. Abridgements are viewed as a symbol of a lack of appreciation of children and disrespect for rights of the author so that scholars consider them as negative attitudes, the right of children – reader- to know which version they are reading in what way the book has been abridgement in the event the abridgement are necessary.

There exists a sort of abridgement called hidden abridgement which are the shortened version without declaring that the story had been treated in that way; this considered as falsification of source text while translators see that abridgement are permitted procedure. (Cited in Oittinen, 2000, P.94).

Translators must take into account which changes that will be made if they translate for children. In this course Klingberg criticizes strongly the abridgement, he pointed out some notable recommendations about how to avoid problems if abridgement is needed:

1. No abridgement should be allowed which damages content or form.
2. If there are some reasons for a shortening, whole chapters or passages should be deleted.
3. If an average sentence length should be shortened, sentences should be divided into new two or more ones, this would be much better than a deletion of words and content within sentences. (Quoted in Wohlgemuth, 1998, P.64, 65).

#### **4. Conclusion**

From the above points, we come to a conclude that:

Translation and adaptation are so closed and bounded to each other as declared by Mona Baker in her book "Routledge Encyclopedia of Translation Studies" crosses the borders between adaptation and translation, in this encyclopedia, Bastin deals with this debate and its researchers. He said that there are some scholars who claim that we don't need the term adaptation at all because the term translation can achieve any kind of transfer. In the contrary; a Quebec translator, Michel Garneau supposed the term "tradaptation" to describe the close relationship between translation and adaptation. (Delisle 1968)

Translating for children won't be simple than translating for adults. In the case of ChL, it is mainly important to contact the target audience and to take his interests and

comprehension abilities into consideration.

As indicated by Nikolaeva, the best translation of a children's book doesn't necessarily involve precise accuracy and closeness to the original. It is much more important to consider issue of reception and reader's response. (Quoted in Komar, 2008, P.221).

# **Chapter Three**

## **Analysis of Little Women**

## **1. Introduction**

This chapter will attempt to investigate the difficulties in adapting children's literature through examining "Little Women" novel by Louisa May Alcott (part one) as an example of children's literature.

The English version used in this study was published in 1868. The Arabic version is translated by Dar Al Ilm Lilmalayin, Beirut, Lebanon in 2009.

Samples of using adaptation in translating the story will be extracted and categorized according to Klingberg's scheme of ChL adaptation. Then, an analyses of the procedures used by the translator to treat them will be made.

## **2. About the Author**

Louisa May Alcott was born on November 29, 1832. She was an American novelist. She is best known for the novel Little Women, which she wrote in 1868. This novel was loosely based on her childhood experiences with her three sisters. She passed away on March 6, 1888.

Other books for Alcott:

- An Old-fashioned Girl (1869)
- Little Men: Life at Plumfield With Jo's Boys (1871)
- Jo's Boys, and How They Turned Out: A Sequel to "Little Men" (1886)
- The Abbot's Ghost, or Maurice Treherne's Temptation (1867)
- Eight Cousins (1875)
- Flower Fables (1849)

## **3. About the Publishing and Translating House:**

Dar El Ilm Lilmalayin is the oldest and largest leading privately owned publishing and distribution house of Arabic books and educational materials in the Arab world. It is also the first and major Arabic electronic multimedia producer company in the Arab world.

Since its inception in 1945, Dar El Ilm Lilmalayin's aspiration was to develop the book in all its aspects to levels not previously attained in this market. Intellectual property rights were a major concern from the start, and Dar El Ilm Lilmalayin played a significant role in fighting piracy throughout the Arab world. It is a dedicated publishing house, which owns its own printing presses, and whose employees are more than a hundred well trained and experienced people.

Dar El Ilm Lilmalayin provides translation services and distributes annually, more than four million books in different subjects: dictionaries, encyclopedias, cookbooks, business linguistics, school books, literature, medicine, philosophy, religion and children's books, etc.

In 1993, Dar El Ilm Lilmalayin established a sister company for the import and distribution of English books to the K-12 school market. In 1998, it became a major shareholder in a bookshop chain that will expand and open new bookshops in different locations in major cities of Lebanon and the Arab world.

#### **4. Summary of the Story:**

Little Women accounts roughly fifteen years in the life of the March family. It comes to a great extent from the experiences of the family of the author Louisa May Alcott. The Marches live in Concord, Massachusetts, and the book started at Christmas, 1861, within the Civil War. Part I, and the book covers a little more than one year.

The March family is relatively poor, though they can still afford one servant and they often share whatever they have with others less fortunate. Mr. March is a philosopher and teacher. He served as a Chaplain in the Union Army until he got sick. After being nursed to health by his wife, he returns to Concord and becomes a minister. A kind but unworldly man, he lost the family property attempting to help a friend, which brought poverty upon the family for quite a while. He lead the family quietly, encouraging Christian ethical quality and kindness.

Mrs. March, or “Marmee” is a solid, kind, and great character. She advocates a healthy balance of work and play and urges her girls to wed good, kind men. She is patient with the family’s poverty, reminding the girls to recall their numerous blessings. She is the rock of the family. When she left to help nurse her husband, she

was obliged to return later to nurse her daughter Beth, and she supported the girls through many challenges.

In Part I, the young ladies chose to enhance their characters while their Father was gone, so they can make him proud when returning. They utilize the story *Pilgrim's Progress* to add fun and importance to their goals.

Meg, sixteen, wanted to overcome vanity and complain less about neediness and hard work. She struggle with envying luxurious things, and occasionally tried them for herself, but always felt guileful and wrong. She chose to marry the poor but good John Brooke, who tutored her neighbor Laurie.

Jo, fifteen at the beginning, is representing the author and is often considered the principle character. She is a boyish girl and a writer with an angry temper and a dislike for doing what society thinks is proper. Jo fought all through the book to become a woman. She was completely devoted to her family and tried to earn money through writing so she can help them. Jo was the closest companion with the March family's neighbor Laurie, who eventually was proposed to her, but she loved him only as a brother.

Beth, thirteen at the start, was a peaceful and selfless girl. She loved music and was given a piano by their neighbor Mr. Laurence. Beth struggled to overcome her shyness throughout Part I. She also got infected by scarlet fever while helping a poor family; she came very close to dying in Part I.

Amy, twelve, was the young spoiled pet of the family. She loved to draw and tried to use long words she does not understand in order to look older and fancy. The same to Meg, Amy had upper-class tastes. She tried to be less selfish and become a genuine lady, generous and graceful.

Laurie, the neighbor, was Jo's age. He was raised by his grandfather, who always fears Laurie will run away to play music rather than stay to work in the family business. Laurie got great benefits from the March family's impact, and they benefit from his generosity. In addition to being wealthy, Laurie was kind, energetic, and good. He was crushed when Jo didn't accept his marriage proposal. His grandfather took him overseas, where he realizes he loved Jo like a brother, and he fell in love with Amy.



From the collaborations among these fundamental characters, Alcott brought an energetic but domestic, and incredibly popular tale of American youth in the nineteenth century. Her characters centered around their ethical improvement however they had weaknesses and humor to make them human and significant. Alcott's deep description of the female characters was unique for its time and implicitly argued for women's equality in the home and outside of it. Through their experiences, the characters learn to appreciate the persevering significance of family, the happiness got from being selfless and dutiful, the disconnection between wealth and happiness, and the benefits of working hard to enhance oneself and one's home.

## 5. Analysis

The study done shows various difficulties in adapting Little Women and rendering it from SC into TC as a case of ChL books.

Here are some extracted examples according to Klingberg's types of adaptation;

### 5.1. Cultural Context Adaptation:

#### 5.1.1 Added explanation:

P n°	ST	TT	P n°
02	"Her old dress"	"ثوبها الرث القديم"	03

In Arabic the right equivalent for "an old dress" is "ثوب قديم".

It's remarkable that the translator in this example preferred adding explanation by saying "ثوبها الرث القديم" which means "her old miserable dress" to make the meaning more emotional and clearer to the young reader.

#### 5.1.2 Rewording

P n°	ST	TT	P n°
02	"I don't think it's fair for some girls to have plenty of pretty things, and other girls nothing at all"	"ليس من العدل أن يكون لبعض الفتيات الكثير من الأشياء الجميلة، فيما يفتقر الأخريات إلى كل شيء"	03
02	"We haven't got Father, and shall not have him for a long time."	"إننا نفتقد أبانا و قد نحرم رؤيته لوقت طويل"	03
06	"Now come and hear the letter"	"و الآن إليكن الرسالة"	07
10	"little new-born baby"	"طفلها الرضيع"	11

16	"Have a good time, dearies!" said Mrs. March.	"تمنت لهما أمهما قضاء وقت طيب"	15
32	"Mother is so splendid, she'd do you heaps of good"	"إن أمي إنسانة رائعة و سوف تغمرك بالحب و الحنان"	28
34	"And Jo flew up, exclaiming with alarm, "!" It's your grandpa!"	"و يقرع الجرس، و تنهض جو فجأة و تقول:(إنه جدك!)"	30

From these several extracted examples, it's worth mentioning that the translator preferred to reword these expressions and sentences by an indirect speech or a synonym or even with a sentence which has the same understanding in the Arabic language as the one in English which are more comprehensible to the Arabic child in order to transmit mainly the same effect and sense.

### 5.1.3 Explanatory Translation:

P n°	ST	TT	P n°
7	"I know they will remember all I said to them, that they will be loving children to you, will do their duty faithfully, fight their bosom enemies bravely, and conquer themselves so beautifully"	"و ذكريهن أنه خلال الانتظار، يمكننا جميعا أن نعمل"	8
39	"And Beth found it very hard to pass the lions"	"وحدها بيت، كانت تشعر بشيئ من الخجل و الرهبة منه"	34
65	"(We will, Marmee, we will!) Cried both"	"صاحت ميغ و جو معا:(سنكون كذلك يا أماه، نقسم لك أننا سنكون كذلك"	53

The translator in these previous examples used the technique of explanatory translation in order to make the story clearer and less longer to the child reader so that he won't feel bored of reading it.

- In the first example; the translator used explanatory translation where he left no sense to the reader by saying

"و ذكريهن أنه خلال الانتظار، يمكننا جميعا أن نعمل" !!!

Suggestion;

"أعلم أنهن سيحسن التصرف، ولن يهدرن أوقاتهم في أمور غير مجدية و أنني عندما أعود إلى المنزل، سأشعر بفخر عظيم بنسائي الصغيرات"

### 5.1.4 Explanation Outside the Text:

This technique wasn't used in this story, it's less used in children's stories and literature and not preferred to be used so that not to distract the child's attention and to let him focus on the details of the story.

### 5.1.5 Substitution of an Equivalent in the Culture of the TL:

P n°	ST	TT	P n°
28	"And hoping Mr. Laurence's bed in heaven would be 'aisy'."	" و هي تدعو للسيد لورنس بالخير و البركة"	24

In this case the translator substituted the right equivalent for the expression according to the child's culture and language, cause in the Arabic culture when someone is still alive we pray to God to protect and bless him but when he is dead we pray to Him for mercy and rest in peace. The author wrote 'aisy' in purpose so that to mention the poor language of the old woman whereas the translator failed to transfer it.

### 5.1.6 Substitution of a rough equivalent in the culture of the TL

P n°	ST	TT	P n°
35	"Jo arm in arm with his redoubtable grandfather"	"و مد ذراعه ليصطحبها إلى قاعة الشاي على طريقة النبلاء التقليدية"	32
48	"Jo Meets Apollyon"	"جو تقابل الشيطان"	42

We can notice in these examples that the translator succeeded to certain degree to find the right equivalent in the TT so that to fit the TL and the child's culture, and as we see in the coming examples;

- For the first case; "Jo arm in arm with his redoubtable grandfather" Which was translated to "و مد ذراعه ليصطحبها إلى قاعة الشاي على طريقة النبلاء التقليدية" which is as a strange action in children Arabic attitudes.  
Suggestion: شعرت جو بالسعادة لمرافقة الجد لكأس شاي
- in the second example, apollyon in English means the devil angel whereas in Arabic there exists either devil or angel that's why its translated "جو تقابل الشيطان"

### 5.1.7 Simplification

P n°	ST	TT	P n°
4	"Though the carpet was faded and the furniture very Plain"	"رغم بساطة اثائها"	5
6	"A quick, bright smile went round like a streak of sunshine. Beth	"و تعالت صيحات الفتيات يعبرن عن!" فرحهن: رسالة من والدنا	7

	clapped her hands, regardless of the biscuit she held, and Jo tossed up her napkin, crying, "A letter! A letter! Three cheers for Father!"		
25	"Something in her comical face and blunt manners struck the old lady's fancy"	"استلطفها ورق لها قلبها"	22

From the above table we can notify that simplification has a remarkable use in these extracted examples, the translator tries to simplify and shorten the sentences and to transmit the same meaning in easy clear expressions according to the young reader and his/her limited vocabulary.

- In page number 4 of ST; the author had a general description about the old house; "Though the carpet was faded and the furniture very Plain" in contrary with the Arabic Version where it's simplified by mentioning that the house got simple furniture without giving details;  
"رغم بساطة اثاثها"
- In the second example; in page number 7 of TT; the translator instead of describing the whole passage and let the reader feel and imagine the situation about how the girls were surprised about the letter from their father and how they were excited to listen to it, he just eliminated all the details and tried to simplify it into;  
"و تعالت صيحات الفتيات يعبرن عن فرجهن: رسالة من والدنا!"

Suggestion:

كست ابتسامه سريعة وساطعة الأوجه مثل لمعان أشعة الشمس. وصفقت بيث بيديها ، ناسية البسكويت التي لا بد أنها من والدنا! رسالة! كانت في يديها ، و تنفجر جو ببكاء الفرح على منديلها و تقول باندهاش رسالة

### 5.1.8 Deletion

P n°	ST	TT	P n°
04	"Everyone thought soberly for a minute, then Meg announced, as if the idea was suggested by the sight of her own pretty hands, "I shall give her a nice pair of gloves." "Army shoes, best to be had," cried Jo. "Some handkerchiefs, all hemmed," said Beth.	"و راحت كل واحدة منهم تعلن عن هديتها: هذه قفاز، و أخرى حذاء، و الثالثة منديل، و الرابعة زجاجة عطر"	07

	"I'll get a little bottle of cologne. She likes it, and it won't cost much, so I'll have some left to buy my pencils," added Amy."		
33	"We are not strangers, we are neighbors, and you needn't think you'd be a bother. We want to know you, and I've been trying to do it this ever so long. We haven't been here a great while, you know, but we have got acquainted with all our neighbors but you."	"و لكننا لسنا غرباء، نحن جيران... و نريد أن نتعرف إليك"	28
36	"Please give these to your mother, and tell her I like the medicine she sent me very much."	"أرجو أن تعطي هذه لأمك."	32

Deletion in these examples was used to omit some sentences, paragraphs or even some chapters such as chapter 13 wasn't mentioned in the TT.

Also, it is worth noting that the amount of deleted passages, conversations.... etc. was immense. The translator reduced the number of pages of the first part from 156 in the original English version to 103 in the Arabic version. In the story where the author defined how actions were done, how things look like, and about the interactions between characters.... etc. Though most of direct speeches and dialogues were ignored by the translator, fortunately most of them did not affect deeply the core story.

The translator used this technique to remove some details which he/she thinks that they are unnecessary or has no major effect on the whole story, to avoid redundancy and to keep only what's necessary so that to provide a short and clear story to the child. Hereunder some examples as shown on the table;

- In the first case; the writer described every gift with the name of the giver by saying that Meg will give a pair of gloves, Jo with army shoes, some handkerchiefs by Beth and Amy with a bottle of cologne, despite the translator didn't focus on mentioning the names but more likely on the action itself in Arabic;

"و راحت كل واحدة منهن تعلن عن هديتها: هذه قفاز، و أخرى حذاء، و الثالثة منديل، و الرابعة زجاجة عطر"

- In the next case; we can notice that the author was a little talkative just to say that the Mrs. March family is feeling pleased and at ease with their close neighbor, that's why deletion was useful here to minimize redundancy and he was satisfied to say  
"و لكننا لسنا غرباء، نحن جيران... و نريد أن نتعرف إليك"
- In the last example; "Please give these to your mother, and tell her I like the medicine she sent me very much.", was translated to

"أرجو أن تعطي هذه لأمك.", and the translator didn't mention that Laurie was thankful and glad for the medicine which was sent from Mrs. March, he just said that he wants to give these flowers to her mother.

### 5.1.9 Localization

P n°	ST	TT	P n°
02	"We've got Father and Mother, and each other"	"أدام الله أبانا و أمنا، و أدام بعضنا لبعض"	03
30	"What in the world are you going to do now, Jo?"	"ماذا بربك تنوين أن تفعلي يا جو؟"	26
52	"Mother, if she should die, it would be my fault"	"أماه، إذا ماتت إيمي، لا سمح الله، فستكون غلطتي"	46
113	"Goodby, my darlings! God bless and keep us all!" whispered Mrs. March	"أقلت الأم مودعة: "الوداع يا أحبائي ليباركنا الله و يحفظنا جميعا."	75

Localization is used here to adapt foreign expressions where respecting some religious or usual expressions in the Arabic culture as in the following examples:

- "We have got father and mother and each other" "There is no mention of God here, on the other hand in the TT the translator did "أدام الله أبانا و أمنا، و أدام بعضنا لبعض" to insert the religious background of the Arabic society.
- In the Second example, where Meg was asking and exclaiming: "What in the world are you going to do now, Jo?"; the translator succeeded to find the same equivalent and effect to the reader the same as the Arabic culture expresses in such situation when exclaiming and questioning as the coming; "ماذا بربك تنوين أن تفعلي يا جو؟".
- The same with the Third example; "Mother, if she should die, it would be my fault" Where the translator added the expression "لا سمح الله" which is generally used by the Arabic people in such situations as said "أماه، إذا ماتت إيمي، لا سمح الله، فستكون غلطتي".
- Another case in the last example when Mrs. March wanted to travel and leave her daughters she was asking God to bless them and keep them all together, the translator said "ليباركنا الله"; he said Allah not God bless you, which expresses about Muslim name of God which is Allah to make the receiver feel familiar with the expression as if the text is original not translated. However the translator missed to mention that Mrs. March has poor knowledge that's why the writer missed writing the word "Goodbye" correctly by purpose in "Goodby".

## 5.2. Language adaptation

P n°	ST	TT	P n°
06	"Said Mrs. March"	"قالت الأم"	08
04	"Who was rapidly shooting up into a woman"	"تتحول بسرعة، كارهة، الى سن النضج"	05
11	"How the big eyes stared and the blue lips smiled as the girls went in. Ach, mein Gott! It is good angels come to us!" said the poor woman, crying for joy"	"صاحت المرأة الفقيرة بدموع الفرح و هي ترى مارش و بناتها"	12
21	"and here I am in a nice state"	"فانظر ما حصل"	18

Language adaptation is another type of Adaptation used to limit some vocabularies and sentences and even avoid metaphors so that to keep the meaning clearer to the young reader, e.g:

- "Said Mrs. March" which was translated to "قالت الأم" because in the Arabic culture we prefer not to call the mother by her name rather than calling her mother.
- Here is another case when the poor woman was shocked about the unexpected present from her neighbor, in the ST the writer gave every detail concerning her facial reaction and even what she said in German language as to shed light that she has German origins. However, in the TT the translator missed to transfer the same effect and details to the Arabic reader and he just got satisfied to describe the state and said "صاحت المرأة الفقيرة بدموع الفرح و هي ترى مارش و بناتها"
- "Who was rapidly shooting up into a woman" which is a metaphor of becoming mature as it is translated in the Arabic version by "تتحول بسرعة، كارهة، الى سن النضج"
- Another case is; "and here I am in a nice state" which is a kind of sarcasm meant to look at the mesirable state that she is in which is translated to "فانظر ما حصل."

## 5.3. Modernization

P n°	ST	TT	P n°
10	"For they have no fire"	"فالببيت يفتقر إلى مدفأة"	11

Modernization is one of the types of adaptation classified by Klingberg. As we know that the novel was published in 1868 where life was so simple comparing to nowadays, where L.M Alcott used the expression "For they have no fire" means they were using fireplace to make the house warm which is in Arabic "مدخنة/موقد" and it is rarely used nowadays that's the reason why the translator used modernization to

replace the old used words and expressions with the right equivalent of nowadays as here "فالببيت يفتقر إلى مدفأة" whereas "مدفأة" means "heater" in English and it is used recently.

#### 5.4. Purification

P n°	ST	TT	P n°
11	"That's loving our neighbor better than ourselves, and I like it,"	"ما أجمل أن نُؤثِرَ جيراننا على أنفسنا"	12
62	"Drinking champagne"	"تناول المشروبات الروحية"	52

Purification is another sort of adaptation too. In these illustrations, it's remarkable that the translator in the first example tried to respect and show importance to the good values by shedding light on its real names to encourage the child to do the same and feel that giving the priority to do good to others before ourselves is a great behavior, unlikely in the second example where he didn't pay attention to the value transmitted to the child when he translated "Champagne" to "المشروبات الروحية" which is in a way or another is showing that drinking champagne is something good and healthy, here comes the role of purification to remove the inappropriate words and behaviors.

Suggestion: "Drinking champagne" → المنعشة شرب المشروبات الغازية /

#### 5.5. Abridgement

P n°	ST	TT	P n°
114	"Let's fall to work and be a credit to the family."	"ليكن شعارنا: الأمل و العمل."	75
137	"Me! I have done nothing! What's she talking about?" cried Jo, bewildered."	"نفثت جو التهمة عن نفسها"	90
06	"The girls flew about, trying to make things comfortable, each in her own way. Meg arranged the tea table, Jo brought wood and set chairs, dropping, over-turning, and clattering everything she touched. Beth trotted to and fro between parlor kitchen, quiet and busy, while Amy gave directions to everyone, as she sat with her hands folded"	"راحت الفتيات يتنقلن ما بين الردهة و المطبخ لتحضير العشاء"	07



30	"On the other side was a stately stone mansion, plainly betokening every sort of comfort and luxury, from the big coach house and well-kept grounds to the conservatory and the glimpses of lovely things one caught between the rich curtains".	"كان الآخر عبارة عن دار غناء تنطق بالعز و الرفاهية"	26
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Abridgement is another type of adaptation used to translate this novel from adult's literature to ChL which means; to transform an adult's work into work aimed to children where we should translate the work into simple and shortened expressions according the you young reader and his limited knowledge and vocabulary.

Here are some instances as mentioned in the table,

- "Let's fall to work and be a credit to the family." Was simplified to ليكن "شعارنا: الأمل و العمل". Where he didn't keep the same meaning but he preserved the same effect.  
Another example;
- "Me! I have done nothing! What's she talking about?" cried Jo, bewildered." Where the translator didn't choose to use the same direct speech but when he translated this sentence, he used the indirect speech in Arabic to describe the situation to the following;  
"نفث جو التهمة عن نفسها"
- In the next extracted example; there was so much details to tell what was every girl- mentioning her right name- doing at home to get ready for dinner, the translator just got the general idea about the thing they were doing, then transfer it to the Arabic reader without talking about the details.
- In the last example where he was describing the nice building and house using some difficult details to be transmitted to the child, the translator used just some few simple words to copy the picture into the Arabic language

## 5.6. Others

It's noticeable in the TT of this story, that the translator used the same names of characters as the ones in the ST; he used Mrs. March, Mr. March, Meg, Jo, Beth, Amy, Mr. Laurence, Laurie...etc. which may help to bring foreignness to the child reader as if the story is not real and far from the Arab society.

I suggest to use some characters which has a familiar name and heroic Arabic characters which represent courage and strong personality so that to let the reader feel the story as original from the environment living in.

## **6. Findings**

The analysis of ‘little Women’ translation comparing to the ST shows the immense difficulties that the translator encountered aforementioned, as he succeeded in many passages to find the relevant equivalent for the TT and culture though it affected the outcome of the translation. In addition to that, the omission and deletion of several information describing some events and characters; produced a direct unemotional story that lacks the enjoyable details for children.

Regarding to the extracted examples, the translator attempted to simplify, giving approximate and general meaning with an intention of making the story shorter because of the one which concern “the child” has a limited vocabulary and understanding, however the overuse of cultural context adaptation and language adaptation is a kind of unfaithfulness to the ST and a barrier which he brought to stand in front of the child preventing him from developing his/ her linguistic and cultural capacities.

Apart from the simplification discussed, it was remarkable that the deletion of some details and passages was used to avoid redundancy, fortunately did not affect the main story.

To sum up; the translator succeeded in overcoming the difficulties of adapting the ST to fit TT culture and young reader. On the other hand, he failed in building a coherent translation with the same or close effect to the ST reader.

## **7. Summary**

This chapter tried to investigate the difficulties in using adaptation procedure to translate ChL according to Klingberg’s scheme of translating ChL. Several examples were extracted and analysed to draw a general picture of the difficulties faced when rendering ChL; it shows that the translator had encountered multiple challenges from the linguistic perspective, cultural and even regarding the level of understanding of the target reader. As result, he was between simplifying and producing approximate meaning sometimes, and deleting some details and passages in other times.

## General Conclusion

After the introduction to children's literature, its history and features, and its importance and characteristics, also defining the differences between AdL and ChL in chapter one, and talking about the different theories and approaches used in translating children's literature in chapter two, here are some outcomes;

Through this dissertation we can notice the fact that due to the narrowed and poor experience that children have about their language and the world; which must be taken into account when translating and producing for them, adults impose their understanding and modifying texts according to their interpretations of children's knowledge, which might create a gap between adults and children's literature where children won't understand and feel the messages as it fits their level of comprehension.

Because the ST language (English) doesn't belong to the same primary language as to the one of TT (Arabic), there were more challenges to establish familiarity within TT.

It's obvious that children's books follow the culture in which they were written. I.e. translating those books into another language necessitates adapting them to a new background, but the amount of modification differs according to the translators view, the own personal image of childhood understanding, as some of them tend to include more explanations and detailing than others.

The lack of prior knowledge about the SL and culture in the child, makes it challenging for the translator to estimate the appropriate translation.

Another major issue in translating for children; is the purpose or the reason behind translating for children. Translator rely on such strategies to gain a better control regarding the constraints of the society to preserve moral and ethical values. However, the child on the other hand needs to discover the others culture and enhance cultural tolerance and understanding.

The translator succeeded to a certain degree in rendering "Little Women" into the Arabic language "نساء صغيرات", though there are many removed details which didn't affect the whole coherence and the main picture of the story.

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## ملخص البحث

يعتبر أدب الطفل وسيلة تساعد في النهوض بالمجتمع من خلال النهوض بأطفاله ، والمساعدة على تنشئتهم التنشئة ال صحيحة، لذلك توجب أن نخضع الاعمال المتعلقة بالأطفال للدراسات النفسية والتربوية في محاولة لتقويمها والاستفادة منها بأقصى درجة ، وقد أصبحت توظف بشكل أكثر تقدماً وبأسلوب أكثر فنية ، كل ذلك من أجل الأطفال، وانتشرت أشكاله لتفيد مختلف المراحل العمرية، و حتى التي ما قبل المتدريس فكل منها أشكالها الأدبية التي تخاطب الطفل في مرحلته الخاصة.

حيث أن أدب الأطفال جد متميز و حساس حيث يراعى فيه الفئة العمرية، الأسلوب و القيم المغروسة اضافة الى العديد من الاعتبارات . فأصبح أدب الطفل لا يعنى مجرد القصة أو الحكاية النثرية أو الشعرية ، وإنما يشمل المعارف الإنسانية كلها، فالأدب متعة ، تسلية ، معرفة ، ثقافة، تخيل ، والأدب بصفة عامة يساعد في إدراك المعاني و التخيلات التي يشتمل عليها فيما يصوره من العواطف البشرية والظواهر الطبيعية والإجتماعية والسياسية ، والتمتع بما فيه من جمال الفكرة والأسلوب والغرض ، وما اشتمل عليه من حسن التعبير والأداء والموسيقى اللفظية . ، وتنمية الذوق الجمالى الأدبى لدى الطفل ، لأن مزاولة الاستماع للأدب الجميل ، والتمتع به يورث حب الجمال ، ويسمو بالذوق الأدبي، كما أنه يؤدي إلى تنمية الثروة اللغوية للأطفال في الألفاظ والمعاني والأساليب والمفاهيم وتمكينهم من محاكاة ما يدرسون من الأدب بطريقة غير شعورية نتيجة لتأثرهم به.

ويمثل هذا البحث محاولة للإلقاء الضوء على أهمية أدب الطفل حيث أن الفصلين الأولين نظريين و الفصل الثالث و الأخير تطبيقي.

### 1. الفصل الأول

تناول الفصل الأول مفهوم أدب الطفل و أهميته و نظرة تاريخية لنشأته و كذا أشكاله المختلفة و خصائصه، إضافة إلى الفرق بين أدب الطفل و أدب الكبار.

## 1.1. تعريف أدب الأطفال:

في مقال لمدونة تعلم تم تعريف أدب الطفل على أنه "خبرة لغوية في شكل فني، يبدعه الفنان، وبخاصة للأطفال فيما بين الثانية والثانية عشرة أو أكثر قليلاً، يعيشونه ويتفاعلون معه، فيمنحهم المتعة والتسلية، ويدخل على قلوبهم البهجة والمرح، وينمي فيهم الإحساس بالجمال ونذوقه، ويقوي تقديرهم للخير ومحبه، ويطلق العنان لخيالاتهم وطاقاتهم الإبداعية، ويبني فيهم الإنسان. كما يعرف أدب الأطفال بأنه شكل من أشكال التعبير الأدبي، له قواعده ومناهجه، سواء منها ما يتصل بلغته وتوافقها مع قاموسه الطفل، ومع الحصيلة الأسلوبية للسن التي يؤلف لها، أم ما يتصل بمضمونه ومناسبته لكل مرحلة من مراحل الطفولة، أم يتصل بقضايا الذوق وطرائق التكنيك في صوغ القصة، أو في فن الحكاية للقصة المسموعة أو أي عمل يخص الاهتمام بمجال الطفل و محيطه.

## 1.2. تاريخ أدب الأطفال:

### 1.2.1. أدب الأطفال في العصور الوسطى

عندما اخترعت الطباعة كانت القصص الفلكلورية و الشفاهية أول ما طبع. فلقد أبتدا (أوليام كاكستون) أول مطبعة في إنجلترا عام 1476 والتي أعتبرت فيما بعد خطوة تاريخية هامة سارعت بشيوع كتب أدب الطفل. وفي هذا المجال يورد تاونسند أن (الكتب قبل إدخال الطباعة كانت بادرة و ثمينة كما أن كتابة الكتب بهدف تسلي الصغار كانت أمر مستحيل سواء أقتصاديا أو نفسيا , وهكذا فإن كتب الأطفال الأولي عندما كتبت كانت ترمي لأغراض تعليمية عظيمة . وغالبا ما كانت كتب في الأدب والسلوك. ومع أن (كاكستون) لم يكتب بنية أن تكون كتبه موجه للصغار , إلا أن ثلاثة منها لاقت القبول عند جمهور الأطفال فتبنوها , وأصبحت كتب للأطفال علي مر السنين . وهذه الكتب هي (الثعلب رينارد , خرافات أيوب , وموت آرثر) ثم ظهرت الكتب الورقية في القرن السادس عشر , والتي ساهمت في شيوع الكتب حتى في الوقت الذي بدأت فيه كتب الأطفال تأخذ مناحي جديدة وقد ظهرت حكايات بيرو , الأوزة الأم , والتي نشرت في عام (1698) فقد دمجت لهدايات لكتابة القصص التقليدية وبالتحديد لغرض تنولية الأطفال . أما قصص المغامرات مثل ( روبسون كروزو و رحلات جوليفر) فما هي إلا أمثلة على هذه القصص التي كانت بمثابة الهواء الطلق للأطفال بغض النظر عن حقيقة أنهم لم يكتبوا أصلا للأطفال.

وقد جاءت هذه القصص تعبر عن انماط جديدة للتفكير، وبرزت مع نمو الطبقة الوسطى في القرن الثامن عشر، مما كان له أثر كبير على صناعة النشر وظهور الناشرين الأجانب و بلشعوي الكتب.

اما ( جون نيوبيري) الذي كان معجبا بلوك فقد كان كاتبنا وناشرا لكتب الاطفال في انجلترا. وقد حققت كتب (نيوبيري) نجاحا هاما في تطور أدب الاطفال وجاء (جان جاك روسو) الذي كان معلما فرنسيا ليعبر عن آرائه في كتابه (أميل): فلقد أحس روسو بأهمية ان ينمو الطفل طبيعيا، وان يترك التعليم لمراحل أخرى متأخرة، وقد عبر (تاونسند) عن الفرق بين كل من فلسفة لوك وروسو بما يلي ( انتقي لوك وجهة نظر متحررة وعقلانية تجاه التعليم. وكما انعكست الاتجاهات والعقائد التطهيرية في كتب الاطفال، ومراعاة الواجب تجاه الله والوالدين، كما ازداد الاهتمام بالحياة العائلية والطفولة وتصاحب ذلك مع التركيز على عدم مساواة المرأة بالرجل، أي ان العهد الفيكتوري وكما يراه ميغس ( كان عهدا دينيا حيث شكل الدين جزء هام من الحياة العائلية). وتؤكد نوتون أن التغييرات اليت اثرت على أدب الاطفال الفيكتوري كانت عادية، فلقد بات مرحلة الطفولة تصبح مقبولة.

## 1.2.2. أدب الأطفال عربيا

لم يفرد الاب العربي القديم والوسيط للاطفال إنتاجيا أدبيا مخصصا لهم أو موجهها إليهم، لكنه جعل الاطفال موضوعا لبعض الادبية. ولعل ابرز الاشكال الادبية التي أتخذت الاطفال موضوعا لهذا كانت القصيدة الشعرية. وكان أهم غرض شعري في هذا الصدد هو رثاء الابناء، وخاصة الاطفال منهم، كما نجد غرضا آخر يرد في بعض الابيات الشعرية ينوه بإيثار الاطفال، ويصف محبتهم والشعور بالمسؤولية نحوهم.

أما في النثر فستجد أشكال من النصائح والوصايا التربوي المتعلقة بتعليم الاولاد وتهذيبهم، وخاصة الموجهة الى مؤدبي الاطفال ومربيهم. وهذا ينبهنا الى أن فحصا دقيقا لمصادر التراث العربي القديم، وصفوه المأثور الشعبي العربي قد يكشف عن وجود نصوص وافرة تصلح أن تكون مادة لأدب موجه للاطفال.

ففضلا عن وجود نصوص وافرة تصلح أن تكون كمادة لأدب موجه للاطفال في هذا الصدد مثل (كليلة ودمنة، والغواص والاسد) فان الكتب التي تتضمن قصص الاخبار والمغزي والاسفار، مثل كتاب (مختصر العجائب والغرائب المنسوب للمسعودي، تحفل بمادة ثرية



يمكن إعدادها لمطالعات الاطفال ،واستلامها في ارتاج جديد موجه للاطفال.

### 1.2.3. أدب الاطفال في العصور الحديثة :

يعتبرالعصر الحديث عصر أدب الاطفال بكافة وسائله المقروءة والمرئية والمسموعة فمنذ عصر النهضة حدث تحول في الادب المخصص للطفل ،وكان من بين تحولاته الجديدة الالتفات الى الاطفال والكتابة فيما يتصل بتنشئتهم وتنقيفهم . وقد ظهر هذا الالتفات في كتابات الرواد من أمثال ( رفاعة الطهطاوي وعلي مبارك).

وتوالى الكتابات منذ ذلك الحين ، وهي تعني بتخصيص جانب من نتائجها للاطفال واليافعين ولهذا لم يكن غريبا في هذا المناخ أن يفرد شاعر كبير مثل احمد شوقي بعدد من قصائده يوجهها للاطفال يراعي فيها مستواهم الادراكي وحصيلتهم اللغوية ونوعية التشويق الذي يلائم مرحلتهم العمرية. وفي العصر الحديث بدأ أدب الاطفال يتجه الى التراث؛ فنجد بعضا من نوادير جحا وشيئا من قصص السندباد، ثم انفتح على قصص المغامرات والألغاز التي فتن بها الاطفال كثيرا. وقد أثمرت هذه الجهود المتوالية في العناية بالأدب المكتوب للأطفال، الأمر الذي جعل الهيئات الرسمية والجمعيات الأهلية تنشط لرعاية الطفولة والعناية بتنشئة الأطفال. وقد تتابع اصدار مجلات ودوريات خاصة بالأطفال ، في معظم البلاد العربية . ومن أهمها حكايات حارثة ومجلات سمس وسمير وميكي وعلاء الدين وماجد وغيرها. (منتديات ستار تايمز)

### 1.3. خصائص أدب الأطفال:

- لأدب الأطفال خصائص تميزه عن غيره كما اشير إليها في مدونة تعلم و هي كالآتي:
1. التشويق: أن يكون كتاب الطفل جذابا شكلا ومضمونا، يشد إليه الطفل ويغريه بالإقبال عليه
  2. الشخصية: أن يساهم في بناء شخصية الطفل و إعداده.
  3. التدرج: لا بد أن يكون الكتاب مناسباً يتدرج بالمعلومات حسب الفئات العمرية.
  4. التبسيط: وهو فن تسهيل القراءة وتبسيط مهاراتها باعتبار أن القراءة هي {المعرفة المفهومة} والطفل يسعد بقراءة مايفهم، وينفر من النصوص الجامدة.
  5. التنويع:الطفل يكره الرتابة ويملُّ التكرار.
  6. التخطيط والترتيب: بوضع أهداف مرتبة نرمل إليها و نرسم سبلا للوصول إليها.
  7. التلوين: الطفل يُحب التلوين وله ذوق وولع بالصور ذات الألوان الزاهية.

#### 1.4. أهمية أدب الأطفال:

من المعروف أن الطفل يكون في هذه الدنيا كالورقة البيضاء ، فهو بحاجة إلى التوجيه والعناية والتعليم . ولا يمكن في هذا الإطار من العلم أن تقدم له الامعلومات والافكار والقيم بشكل مباشر ؛ ولكن يجب ربطها بموقف أو مواقف درامية معينة ليكون تأثيرها أكبر وذات رسوخ في نفسه وشخصيته المستقبلية. بناء على ذلك تبرز أهمية أدب الأطفال، حيث يعمل هذا الأدب بشتي اتجاهاته القصصية والشعرية والمسرحية على بناء الطفل و من المعروف علميا أن الصياغات القصصية والدرامية تعمل على بث الأفكار والمعلومات والقيم إلى ذهن الطفل وتبقيها بشكل يكون أبعد تأثيرا، وأكثر حضورا وحفظا. و عليه يجب شد انتباه الطفل على هذه المواقف والقيم وبناء شخصيته التي تحتاج للكثير من العناية. وليس سوى المواقف الأدبية التي تخاطب الطفل بلغته التي تكون أقدر على التوصل والبناء النفسي والمعرفي والوجداني لهذا الطفل أو ذاك.

#### 1.5. الترجمة و أدب الأطفال:

على المترجم لأدب الطفل أخذ الحيطة و الحذر في نقل توجهاته وال ملامح الثقافية الأجنبية لأن الترجمة تتأثر بالأيديولوجية بشكل كبير مما يؤدي إلى الإخلال بالمعنى الأصلي للنص فهي عبارة عن أفكار ومعتقدات سياسية ودينية وفكرية وثقافية في ذهن المترجم وبالتالي تؤدي دورا بارزا في الخيانة وعدم أمانة الترجمة، بحيث يكون المترجم منحازا إلى جهة معينة أو معتقد معين في ترجمة النصوص وبهذا تفقد الترجمة مصداقيتها مما ينتج عنه عدم الإنسجام بين النص الأصلي والنص المنقول إليه، وتبقى الأيديولوجية مشوهة للترجمة فتأثر بشكل مباشر على القارئ و قيمه. ونجد حذرا يسيطر على أدب الطفل المترجم في الولايات المتحدة الأمريكية في منتصف القرن الماضي نظرا لتوجهها لأن تكون بوتقة تمتزج فيها الثقافات المختلفة، لذلك عملت على صبغ أدب الطفل بسمة عالمية عن طريق تسطيح محتواه بحذف الإشارات العرقية والعرقية، وكذلك معالجة ما لا يتفق والعرف الأخلاقي باتباع أساليب متنوعة كالحذف، والإضافة، والتعديل، والتوضيح والتحسين. لكن هذا السعي وراء تحقيق أهداف تربوية أو اجتماعية أو سياسية أثر على محتوى الأدب المترجم وعلى قيمته إذ نتج عن أدلجة الأدب المترجم إغفال جانب الإمتاع في الأدب وحرمان الطفل من فرصة الاطلاع على الثقافات الأخرى، واكتساب قيمة تقبل الاختلاف واحترام الآخر. (د. صباح عبدالكريم عيسوي، صحيفة اليوم السعودية، 21 مارس 2015).

#### 1.6. الفروق والاختلافات بين أدب الصغار وأدب الكبار :

إن أدب الأطفال لا يختلف عن أدب الكبار في جوهره وأدواته ولكنه يختلف من حيث الموضوع

- الذي يتناوله ، والفكرة التي يعالجها، لأن الصغار يختلفون فيما يجتذب إحساسهم ويلائم مداركهم عن الكبار، بل إن مراحل الطفولة نفسها تختلف بعضها عن بعض فيما يقدم للطفل من ألوان الأدب.
- أدب الكبار تبده القرائح . وفي ظل مطالب الحياة ... تتم عملية الإبداع، دون شروط سابقة وتوجهات خاصة ، أما أدب الأطفال ، فإنه يصاغ في ظل شروط سابقة ، ينطوي على التوجيه، وبث التوجهات في المتلقين وهو يصور حياة لا تضبطها قواعد وتقاليد، بقدر ما يحيط بها من متع وآمال وطموحات وأحلام وردية، كما أن المبدع لا يعيش تجربة بشرية كاملة، وإنما يعيش موقفاً تربوياً، ويتسلح برؤية إنسانية أخلاقية ، وهذه الرؤية تحسن النظر لما حولها من أشياء.
  - تقوم عملية الإبداع للطفل على خصوصيات الأدب بعامة، وهذا الأدب يخاطب الجميع، حيث درجات التأثير قد تختلف بين الكبار والصغار، ومن هنا يتسم أدب الأطفال بخصوصيات تضبط المبدعين في هذا المجال، وتجعلهم في حالة وعي بالمرحلة التي يمر بها الأطفال، ومن هذه الخصوصيات نقف على أن أدب الأطفال نشأ أدباً خاصاً، له أسسه ومقوماته المتصلة بطبيعة مادته اللغوية، وتواكبه الأسلوبية، ومضامينه، وأشكاله الفنية، وأنواعه الأدبية، بعكس أدب الكبار الذي تبده قرائح، هي التي تمتلك عالمها اللغوي والفكري، وتجربتها الحياتية الخاصة .
  - يحتاج أدب الأطفال إلى مهارة عميقة في فهم نفسياتهم وأحوالهم، على عكس أدب الكبار الذي يعكس في غالبه أحوال كاتبه النفسية وأحواله المزاجية وخلافها وتمتد الفروق إلى الأسلوب ... فبينما نجد أن أدب الأطفال يحتاج إلى أسلوب سهل بسيط، ويتمتع بمزايا خاصة نجد أن أدب الكبار مصحوباً عند تناوله بكثير من التكلف ... ذلك أن أدب الأطفال يتجه إلى متلق ذي خصائص جسمي ونفسية وعقلية خاصة، وهي خصائص تختلف عن الخصائص التي يعرفها الكبار عن أنفسهم ، ومن ثم فإنه – على الرغم من تبسيطه – قد يكون أكثر تكلفاً من أدب الكبار لأن صفة البساطة قد تتحقق – فقط – إذا التقى الكاتب مباشرة مع طفولته الكامنة، وعقله الباطن واستطاع أن يحيا تلك الطفولة عن طريق إبداعه القصصي والشعري .
  - أدب الأطفال – في أكثر صوره – محاولة لتبسيط أدب الكبار.
  - أدب الصغار أدب خيالي، ينمو بداخله التوجهات الإيجابية، والأدب الذي يقدم للكبار يعبر عن ذاتنا تجاه الوجود والمصير.
  - أدب الكبار في معظمه أدب على الورق ، يقرأ كثيراً، ويستمتع قليلاً ، ويشاهد أحياناً ، أما أدب الأطفال، فهو مشاهدة بصرية (قراءة ، أو فرجة) ، وتتلقاه الأذان كثيراً، وهو في كل الأحوال مرتبط – من حيث علاقته – بمتلقيه . (د. نجلاء محمد علي أحمد، الإسكندرية 2012)

## 2.1. تعريف التكيف:

التكيف هي طريقة في نقل النص الأصلي إلى النص الهدف، و هو عكس الترجمة الحرفية و هذا الأخير يترجم المصطلحات و العبارات منفردة و مفصولة عن السياق كترجمة القاموس، و هو بذلك لا يراعي الاختلافات الثقافية و السياقية و كذلك طبيعة المتلقي، جنسه و عمره... الخ. على عكس التكيف فالمرجم حين تبعه لهذه الطريقة فهو يحل نص و ثقافة الأصل و يأخذ بعين الاعتبار الاختلاف الثقافي و التعبيري لكل اللغتين و كذلك المتلقي و عمره و خلفيته كي لا يحس القارئ بغرابة تعابير النص الهدف او تناقض افكار مع معتقداته و قيمه.

## 2.2. أنواع التكيف:

يصنف Klingberg بتقسيم التكيف الى خمسة أنواع و هي: التكيف حسب السياق الثقافي، التكيف اللغوي، التحديث، التنقية و الإختصار.

### 2.2.1. التكيف حسب السياق الثقافي:

في بعض الظروف التي يكون فيها المترجم مع مواجهة بعض الملامح الثقافية كالعادات و التقاليد التي توجد في ثقافة النص الأصلي لكنها لا تتوافق مع ثقافة النص الهدف، هنا يجوز للمترجم أن يكيف ذلك السياق حسب ماعتادته و مايناسب ثقافة الهدف. و تتحدر هذه الطريقة إلى تسعة حسب رأي

Klingberg:

- التوضيح الإضافي: حيث أن المترجم ينقل الملمح الثقافي بشيء من التوضيح في النص الهدف.
- إعادة الصياغة: إعادة التعبير عن النص الأصلي بصياغة مختلفة.
- الترجمة التوضيحية: التعبير عن الملمح الثقافي عن طريق كيفية استعماله او مهمته .
- التوضيح خارج النص: و ذلك بتقديم التوضيح خارج النص في الحاشية مثلا.
- استبدال التكافؤ في ثقافة اللغة الهدف: استبدال الملمح الثقافي في النص الأصلي بآخر في النص الهدف من نفس القيمة و المعنى المكافئ له.
- استبدال المكافئ الصعب في ثقافة اللغة الهدف: استبدال الملمح الثقافي الصعب أو الخير لائق بآخر يناسب ثقافة الهدف.
- التبسيط: استعمال المصطلحات و التعبيرات السطحية الأسهل و الأوضح في ترجمة النص الأصلي.

• **الحذف:** حذف عبارات، فقرات أو حتى فصول و عدم نقلها للنص الهدف.

2.2.2. **التكييف اللغوي:** استعمال عبارات سهلة الفهم و تجنب التعابير البلاغية قصد تسهيل الفهم على المتلقي.

2.2.3. **التحديث:** استبدال المصطلحات القديمة بأخرى تتماشى مع ما يطلق عليها في الوقت الحاضر.

2.2.4. **التنقية:** اصدار تعابير لفظية نظيفة من الكلام الرذئي بتلك التي تلائم قيم و مبادئ القارئ الهدف.

2.2.5. **الاختصار:** و يستعمل حين يترجم عمل من أدب الكبار إلى أدب الأطفال حيث تختصر التفاصيل.

## الفصل الثالث:

الفصل الثالث هو الفصل التطبيقي للبحث حيث تم استنباط أمثلة حول الصعوبات التي واجهها المترجم خلال مهمته في نقل *Little Women* من الثقافة الإنجليزية إلى الثقافة العربية، و تم تصنيف الصعوبات حسب النوع المتبع في تكييف النص الهدف حسب الأنواع المذكورة لـ Klingberg. و فيما يلي بعض الأمثلة على سبيل الذكر لا الحصر:

و بعد الدراسة التحليلية الوصفية تم التوصل إلى أن معظم الصعوبات التي تواجه المترجم في تكييف أدب الأطفال سببها:

أولاً، خصائص وطبيعة كل ثقافة بشكل فريد و هام في التعبير عن هذا العالم مما يقلل من جودة و دقة نقل الرسالة بأكملها من النص الأصلي الى النص الهدف.

ثانياً، تفاوت عمر و إدراك المتلقي يبرز المسؤولية الصعبة الملقاة على عاتق المترجم في اتخاذ الإجراء المناسب للترجمة.

ثالثاً، من الصعب توضيح بعض المعاني في النص الهدف إذا كانت اللغة الأصلية واللغة الهدف لا تنتمي لنفس العائلة اللغوية.

رابعاً، نقل نفس أسماء الشخصيات من النص الأصلي إلى النص الهدف يزيد من زاوية عدم تقبل الطفل للقصة في ذهنه.

وعليه، فإن ترجمة أدب الأطفال من أصعب الترجمات الأدبية التي تترك المترجم وذلك راجع إلى مسؤولية انتقاء الألفاظ والكلمات المناسبة وتكييفها مع ثقافة المتلقي وهو الطفل، لذا يجب على المترجم اتخاذ القرارات السليمة في كيفية ترجمة محتوى النص الأدبي بمراعاة ثقافة المستقبل. إلى جانب الأخذ بعين الاعتبار المستوى المعرفي و الثقافي والفئة العمرية للمتلقي.

