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Department of English Language
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Dissertation:
ACADEMIC MASTER

Domain: Letters and Foreign Languages
Major: Translation and Translation Studies

Submitted by:

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Title

Children's Reception of Children's Literature
Case Study: Two Versions of *Alice in Wondersland*

Dissertation Submitted in Partial Fulfillment of the
Requirements for the Master Degree in Translation Studies
Defended publically on 15/06/2015

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Academic Year: 2014 – 2015

DEDECATION

Our special thanks and deepest appreciation must be given to our dear parents for their help and guidance. We are deeply grateful for their support, encouragement.

Our Acknowledgements would go to:

Our teachers to whom we are deeply thankful, especially our teacher's 2nd year master for their patient and assistance.

All students in English department and colleagues.

A special thank would go to our Families specially our brothers and sisters.

Acknowledgements

First and foremost, all praise is due to Allah, Lord of the worlds, who endowed us persistence and patience to finish this work. We are also grateful to our beloved parents who have cherished us throughout our lives, supported us and sacrificed a lot to put us on the right way.

We would like to thank our supervisor Mr. Ahmed Nourddine BELARBI who spent a large amount of time on this dissertation and guided us from the design of the research to the last point of each chapter, undoubtedly, the knowledge we obtained from his supervision will be the most valuable assets for our academic study

Also, we appreciate the efforts exerted by our honorable Dr Mohamed Seghir HALIMI, Mrs. Dalila MESSLOUB BOURAHLA and professor in the Department of Arabic Language at Kasdi Merbah University - Ouargla – Mr. Hamza GERIRRA. Their guidance was of great impact on our progress, without forgetting Ms. Rym LAZZAR for her assistance and support on the internship

Our deep thanks are also extensive to the examination committee members, for the invaluable comments to render this dissertation more informative.

Our thanks to our friends and colleagues for their help, guidance and support in achieving this research.

List of Abbreviations

ChL: Children's Literature.

SC: Source Culture.

SL: Source Language.

ST: Source Text

TC: Target Culture.

TL: Target Language.

TT: Target Text.

V.S: Verses

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General Introduction

Most people learn foreign language to communicate. Through this communication they send and receive messages and negotiate. Therefore, Translation is considered as an act of communication. To translate most effectively, the translator should take into account the role of the reader in the process of translation since reception theory focuses on the role of audience in the interpretation of the text instead of on the text itself. It is suggested that the audience play an active part in reading texts, that each person has the ability to render the same text differently. Thus, translation is regarded as a piece of social work which serves other, it means that the significance of translation can be realized when it is interpreted and accepted by others.

1. Statement of the Problem

Translation is regarded as a bridge of communication between individuals and nations that speak different tongues where it plays a great contribution in the human history and in the exchanges of view's point, cultures, knowledge and sciences from one language to another and from country to another. Reception theory and translation are interrelated in terms of the way peoples speak, write or translate. Many theorists have studied non- linguistic elements of language like ideology, bias, and distortion as the main factors that influence the process of translation.

2. Aims of Study

The main objectives of this dissertation are to show the relationship between the translator and the reader in order to underline the effect of reader's point of view on the translation process. Also, to present a comprehensive picture of the state of reception theory in the field of translation. Another intention is to contribute to the high castle of the scientific research and provide the students of translation with a means that may help when dealing with such difficult matters.

3. Research Questions

This study tries to answer the following questions:

1. How we can narrow the gap between the reader's point of view and translator product (outcome)?

2. To what extent the reader can affect the translator's point of view?
3. Which strategies of translation may have this negative impact on the reception of Alice's translation?
4. Does the documentary translation of *Alice*—or of any children's book result in failing in making the book relevant for the children?
5. Do the illustrations in the children's stories help to understand and imagine characters in the text or to contribute to the humorous impression of the ST?

4. Research Hypotheses

In the present research, we hypothesized that:

1. Reception theory if applied may help translators to better enhance the outcome.
2. Translation is influenced by the ideology of the target text.
3. The translator is biased.
4. It was hypothesized that it is mainly the equivalence-based, documentary translation of *Alice* that has deprived the book of its rightful, positive reception, whereas the functional, instrumental translation of *the second Alice* has secured a warm reception by Algerian child audience.
5. In order to explain why the documentary translation of *Alice*-or of any children's book, by extension-does not result in successful communication, it was hypothesized that a documentary, source text oriented translation fails to make the totally unfamiliar features of the book relevant for the target reader.
6. Finally, as illustrations complement Carroll's text in very important ways, it was hypothesized that the literal's simplified pictures, as opposed to the adapter's detailed and parodying ones, fail to provide Algerian child readers with the necessary help to understand and imagine certain characters in the text or to contribute to the humorous impression of the original text.

5. Structure of the Research

This study is divided into two parts, theoretical part and practical one. In the theoretical part, we have two chapters, the first one seems appropriate to discuss a general view about reception theory and its possible definitions, then we deal with the very theory in the Arab world, and mentioning some of the related terms to this approach. And it is focuses on translation, providing some definitions and strategies that the translator may use in his /her translation.

The second chapter is concerned with an overview about children's literature and its definitions, also its emergence in the Western and Arab World. Then, we deal with translating children's literature where the researchers try to explain it in different norms. While in the practical part, a case study made to extract and explore the way that the reader receive and get the meaning through reading the story of Alice in Wonderland and its translation.

In order to collect data and test the hypotheses, two main tools will be used. An interview will be given to the Middle Schools' 2nd and 3rd year pupils at Moulay Larbi in - Ouargla- and Ahmed Herouini in - Ghardaia- in order to know their abilities to express the meaning in different ways or they are simillar. Also, a questionnaire will be given to the Primary School chlidrens Mouloud Kassim Nait Belkacem in -Ouargla- in order to know their views and their understanding of the meaning , and how they convey and receive the message. After collecting data, the results will be analyzed quantitatively and qualitatively to show the importance of understanding and receiving the message.

Theoretical Part

Chapter One

Reception Theory and Translation

Introduction

The present chapter aims to supply literature review of reception theory and its origins. Then, we deal with the very theory in the Arab world, and mentioning some of the related terms to this approach. Also, we focus on translation, providing some definitions and strategies, and the relationship between translation and reception theory.

1. Definitions of reception theory

Robert C. Houlb characterizes reception theory as "a general shift in concern from the author and the work to the text and the reader".(1984,p.12)

Reception theory reflects paradigm shift in the history of literature, and it is considered "a reaction to social, intellectual, and literary developments in West Germany during the late 1960s".(ibid,p.13) According to Houlb, Reception Theory was revolutionary approach to contemporary literary criticism. He suggests that Reception theory is a creative process that occurs in the act of reading. He states," The literary work is neither completely text nor completely the subjectivity of the reader, but a combination or merger of the two".(ibid, p.84)

Reception theory is a version of reader response theory that emphasizes the reader's reception of literary text. It is generally called audience reception in the analysis of communications models. Retrieved 15/02/2015 from Reception _Theory & Oldid 627413593..20:11), (<http://en.wikipedia.org/w/index.php?title>).

2. The Origin of Reception Theory

2.1. Reception Theory in Western World

Long before functionalist translation theorists started arguing against the authority of the source text, reception theorists Jauss, Iser and their followers advocated a shift "from a substantiality to a pragmatic text theory and thus from a concern with the effects of authorial intended meanings to a concern with meaning as created by readers" (Thompson,1993, p.256). When reception aesthetics emerged in the early 1970, it was really seen as a paradigm shift in the study of literature,

because no one had developed a systematic theory of the role of the reader in the creation of literary meaning before (Fluck, 2002, p.253).

Reception theory is used to designate a direction in literary criticism developed by professors and students at the University of Constance in West Germany during the period of 1960s and 1970s. The School of Constance promoted turning to the reading process and reception of literary texts instead of to traditional methods that highlight the production of the texts.

This approach is related to reader-response criticism. Also it is known as ‘The Aesthetics of Reception’ (*Rezeptionsästhetik*) or audience reception theory. It was virtually unknown in the English-speaking world until around 1980 when it was made more readily available by a number of translations of the most influential works. That theory is developed by Hans Robert Jauss (1921) and Wolfgang Iser (1926) which are the most original theorists of the Constance School, in addition to several of Jauss’s students made an important contributions to this branch.(Roman Seldom, 1995, p.319).

Hamilton and Schneider (2002, p641) claim that reception theory has been unfortunate and that even its name has been a source of confusion. Iser made a distinction between a theory of aesthetic response or *Wirkungstheorie*, and a theory of reception, or *Rezeptionstheorie*. According to Iser, a theory of response has its roots in the text, while a theory of theory of reception “deals with existing readers, whose reactions testify to certain historically conditioned experiences of literature”(1981, p.10).

Iser supports the view of the reader as an active, responsible partner in the dialogic reading situation. In fact, Iser goes as far as to emphasize the importance of indeterminacy or felling gaps in a work of literature, which incite the readers’ contribution in the process of reading. He suggests that central to the reading of every literary work is the interaction between its structure and its recipient and this is why “ the study of a literary work should concern not only the actual text but also, and in equal measure, the actions involved in responding to that text”(1981, p.22).

Yauss proposed to describe response and the impact of a work within “the definable frame of reference of the readers expectations”, which develops in the

“best historical moment of its appearance from a previous understanding of the genre, from the form and themes of familiar works, and from the contrast between poetic and practical language”(quoted by Tabbert, 1980, p.36)

According to this theory, the literary works are dynamic and reflect the readers’ aesthetic styles and their historical, social and cultural contexts. The responses to a literary work are modified in the process of reading. Thus, the whole is reformulated anew. This means a rejection of an established norm of literature. Jauss’ approach to the norm acknowledges the dialogical and mutual relationship between the literary work, whether classic or new, and its audiences.

Reception Theory as a hermeneutical theory puts the public of readers in the center of the interactive relation between the literary text and its audience. Readers are responsible for determining the meaning of the text, its value and its acceptance or rejection. Therefore, the public gives the work of art its legitimacy. However, the public’s judgment of a literary text may change because of the historical and social changes in aesthetic value. (-Shajrawi, 2003, pp.2-3).

2.2. Reception Theory in the Arab World

2.2.1. The choice of the term

What attract the attention is the very term used as a title for this approach “ Reception Theory”. The word reception means in Arabic (الاستقبال) or (التلقي). this later is not well known for the specialist in criticism neither the East nor the West since the root of the Arabic World and its derivation recall both (التلقي والاستقبال).

2.2.2. Definition of Reception Theory

(التلقي) linguistically, we read in لسان العرب someone meets someone it means to say receives him. (Ben Mandore, 2005, p.685). (My translation). We say in Arabic (تلقى) (meet) it means to say (استقبل) (receive) and hence (التلقي) meeting is reception (استقبال) as reported by Al-Harawi. (Al-Harawi, 2004, p.276). (My translation). We say in English reception which means (تلقى) and receptive which do the act of reception and to receive that is the verb. (Al-Abalobaki, 1996, p.365). (My translation). The semantic differences between the two concepts of reception (التلقي

(والاستقبال) come out from the vary use of the word (تلقى) in the poetry and prose...etc. In the Holly Coran, we find that the root (تلقى) is used much more than the root (استقبل).E.g. Allah says " فتلقى آدم من ربه كلمات... " and hence 'Adam received words from this Lord'. The word (تلقى) here is both reaction of psychological and mental combination; it is a synonym of understanding and intelligence. However, in the modern reference the term reception (تلقى) and (استقبال) are one.(Dalila Marok, 2009-2010, p.10). (My translation).

3. Hermeneutics

Iser claims that Friedrich Daniel Ernst Schleiermacher advocated the importance of hermeneutics, which was defined as the theory of interpretation that study how the manner of understanding worked. (2000, p.41).

As said by Iser hermeneutics marks the stage at which interpretation refer to self-reflective, this outcomes in a continual self-observing of its processes and finally a thematizing of what goes for the period of the activity of interpretation itself.(ibid).

Don Ihde states that hermeneutics in its general meaning indicates interpretation, and rules present shape to an interpretation. (1986, p.32).

Paul de Man defines hermeneutics as "a method directed to the determination of sense; it claims an ambiguous function of understanding, regardless of how complex postponed or unclear it might be, and will have to increase questions on the extralinguistic fact significance of literary works.(1982, p.110)

Gadamer argues the following on the word hermeneutics:

All interpretation of past literature arises from a dialogue between past and present. Our attempts to understand a work will depend on the questions which our own cultural environment allows us to raise...Our present perspective always involves a relationship to the past, but at the same time the past can only be grasped through the limited perspective of the present... a hermeneutical notion of understanding does not separate knower and object in the familiar fashion of empirical science; rather it

views understanding as a fusion of past and present. (as cited in Selden, 1997, p.54).

In addition, Jauss suggests that literary hermeneutics plays an important role in the actual meaning of literary texts, which develops historically in the structure of a certain logic constructing and transforming the aesthetic norm. (1982, p.147). Thus, the notion of hermeneutics functions as a basic element in Reception Theory since the interpretations of the reader are a part of literary process.(ibid)

The difficulty in applying such a theory relates in finding an appropriate manner to evaluating the reception of a literary works in connection with the audience's in different times and places. According to Jauss, reception theory may be applied to any literary works in three aspects which are:

1. The relationship between a group of readers at a specific time and place and the text. Here we should go back to the three stages that is mentioned by Jauss when he spoke about hermeneutical manner. This orientation is helpful in the pedagogical field in the attempt to educate the student a literary text.
2. The relationship between the individual reviewer and critical writings in synchronic and diachronic time. Here we can confirm how different readers interpret the same literary text and aesthetic values in diverse times and places. That means the examination of the reception history of the text.
3. The relationship between the different types of the readers and literary works. (-Shajrawi, 2003, pp.7-8).

4. Translation and Reception Theory

Translation involves the original author, the translator and the readers of the target text. Whereas, the original author restricts the translator (both the reader of the source text and the author of the target text) not to deviate from the source text but to consider the acceptance and the need of the readers. He should allow the translator to betray if necessary in order to produce understandable translation because the translator and the reader have either direct or indirect influence on reception of the source text.

4.1. Reception of the Author

The reception of the original author is expressed by the relation between the style and the information given. In general, the original author will take into account the need and the interest of the readers in his writing. While the difference of reception psychology and decoding capacity between the readers of both source and target text is not large because of the variety of their interests and needs.

4.2. Reception of the Translator

In relation to reception theory, the translator should not take into consideration the faithful expressing the different information of the source text but he also should be aware about the reception ability of the readers in translation. The translator should comprise the creation activity of the original author and the reading process and he also should be aware about the original works and the readers. The translator's responsibility for reader's lies in both faithfully and correctly conveying the message of the source text plus considering the demand of the readers.

4.3. Reception of the Reader

As we mention previously the translator must take into account the reception of the readers. The reception of readers refers to the reception of the information in the source text where the significance of the original text is understood. It mostly contains reader psychology, reader structure and the characteristics of reader...etc. the translator must have something that is attractive and interest for the readers in order to get their attention and he must express the message of the source text in the way that the readers are ready to accept. (Liangqui Lv, 2013, pp.116-117).

5. Translation Strategies

The translator must aware about the selection and the use of translation strategies. He must take into consideration the reception of the readers and he should attempt to make his translation readability through choosing the appropriate strategy to convey the meaning of the message correctly.

Translation does not only involve giving the equivalent meaning in the Target Language, but it involves considering the linguistic and cultural values of both Target and Source Language. Some translators prefer changing the Source Language values and making them readable for the Target Language audience, in one hand.

On the other hand, they prefer keeping the values of the Source Language and exposing audience to them.

“Domesticating and foreignizing translation are two basic translation strategies which provide both linguistic and cultural guidance” (Yang, 2010, p.1). They are two terms created by Lawrence Venuti based on his study of Western translation history and theories. These strategies concern both the choice of text to translate and the translation method.

5.1. Foreignization in Translation

Schleimacher defined Foreignization as “the translator...moves the reader toward the writer” (as cited in Hatim, 2000, p.46). It entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language (Venuti, 1997, p.242). According to Venuti Foreignization, the strategy would recover the reputation of translators and highlight their importance. If Foreignization is applied to a translation, the Target Language reader will feel that the translator is ‘visible’ and they will tell ‘they are reading a translation’ (Munday, 2001, p.147).

5.2. Domestication in Translation

It is the type of translation which involves minimizing the source-text foreign elements to the target-language cultural values. (Munday, 2001, p.41). Nida sees domestication as the strategy that seeks to achieve complete naturalness of the expression by means of ‘dynamic equivalence’. Thus, “the message has to be tailored to the receptor’s linguistic needs and cultural expectations”. (Munday, 2001, p.42). Venuti regrets the phenomenon of domestication since it contains an ethno-centric reduction of the foreign text to [Anglo - American] target – language cultural values’. (1995, p.20). He notices that domestication is as dominating Anglo – American translation culture. (ibid, p.21).

6. Types of readers

Reception theory proposes the new role of the reader in the literary process and classifies the reader into “implied reader” and “actual reader” (Selden, 1997, p.56) .

6.1. Implied Reader

Houleb defines the implied reader as “both textual condition and a process of meaning production”. (Houleb, 1984, p.84). Iser states that “the term implied reader incorporates both the prestructuring of the potential meaning by the text, and the reader’s actualization of this potential through the reading process. It refers to the active nature of this process.” (1974, p.12). According to Selden, the implied reader is the reader whom the text creates for itself and amounts to a network of response – inviting structures, which predispose us to read in certain way. (1997, p.56).

6.2. Actual Reader

Selden describes the actual reader as the reader who receives certain mental images in the process of reading; however, the images will inevitably be coloured by the reader’s existing stock of experience. (ibid.).

7. Interaction between Reader and Text

Jauss introduces the concept of “horizon of expectation” in order to expose the way in which the text interacts with the reader’s interpretation and to realize the importance of understanding how the reader’s produced this interpretation. For Iser, a given text does not depend absolutely upon any particular reader for its meaning but “implies” an ideal reader. Literary meaning inheres in relationship between author and reader. Iser describes upon the speech – act theory of J. L. Austin in considering the author’s words as giving instructions to the reader, who performs to fill in the gaps and blanks inevitably encountered in any serious literary work. It is gaps, blanks, indeterminacies and the “in – between” rank of literary text. It is the dialectics between presences and absences that structure his/her text models, and it is “oscillation” that describes the text- reader correlation. (Yanling Shi, 2013, p.984).

8. The Relationship between Translation and Reception Theory

Reception theory not only develops the scope of literary studies, but also professes a deep influence on translation studies. It changes the traditional view of the absolute “text-centeredness” and emphasizes the active participation and creation of target language readers and translators whose positions and functions are significantly promoted in the process of reading and translating. The explanation we gain from reception theory is that in the process of translation, translators should respect not only the source language text and author, but also the target language reader. So, as to combine the horizon between the translator and the source language text, and between the target language reader and the target language text. Thus, the relationship between translation and reception theory is mutual. There is no author without reader and vice versa.

9. Procedures of Translation

Translation can be considered as a piece of social work; which serves others. It means that the value of translation can simply be understood and the effect embodied when it is transmitted and accepted by others. Due to its importance through history, translation has several definitions by many scholars since each scholar focuses on a specific aspect. For example, Catford defines translation as “the replacement of a textual material in one language (SL) by equivalent textual material in another language (TL)” (1965, P.20).

Also, Lataiwish and Aziz see that “translation is replacing a text in one language by another text in another language” (1999, p.11). Both definitions are based on text-translation. They notice that translation should entail two languages “the source language” (the original language) and “the target language” (the language in which the text is translated).

Furthermore, Munday (2001) defined translation as:

The process of translation between two different written language involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or the SL)

into a written text (the target text or TT) in a different verbal language(the target language or TL (p.5).

In another hand, it was said that translation is a mental activity in which a meaning of a given linguistic discourse is rendered from one language to another; it is the act of transferring the linguistic entities from one languages into their equivalents into another language, translation is an act of transferring through which the content of a text is transferred from the source language (SL) into the target language (TL), not take culture into consideration (Foster, 1958, p.1). these definitions show that the most important focus in the perform of translationis to convey the appropriate equivalent meaning of the source text which is written in a source language to the target text which is written in a target language.

In order to facilitate the process of translation and to avoid errors, and to solve translation difficulties, many theorists listed a sort of translation procedures that can help the translator in this field. The most traditional and known one is free verses literal.

9.1. Free Translation

Free Translation implies that the translator is given larger latitude of expression when translating from the original language to the target language. Free translation is to translate under no limitation, translate freely; it is also referred to as sense-for-sense translation. It does not take much attention to preserve the source text wording. Catford proposed that free translation should not be unbounded. (1965, p.25). According to Newmark, free translation reproduces the TL (target language) text without the style form or content of the original meaning. (1988, P.47).

9.1.1. Adaptation

Mona Baker claims that adaptation is a set of translation operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length.(2001, p.5).

9.1.1.1. Definitions

According to Mona Baker, adaptation can be defined and classified under specific themes; one of them is translation technique. As a technique, adaptation can be defined as a seventh procedure of translation asserted 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 target text thereby, necessitating some form of recreation.(quoted in Baker, 2001, p.6). Peter Newmark said that adaptation is the freest of translation; it is used mainly for plays (comedies) and poetry. Plots are usually preserved, the source language culture converted to the target language culture and the text rewritten. (1988, p.46).

9. 1.1.2. Types of Adaptation

9.1.1.2.1. Local Adaptation

Adopted to touch parts of text in isolation in order to find out the specific differences raised between source culture (SC) (source language) (SL) and target culture (TC) (target language) (TL). Nevertheless, the translator presents the coherence of the source text to have limited effect on the text as a whole, in this type of adaptation, the translator is supposed to distinguish between what is to be transformed and highlighted, and what is to be left unchanged (caused by problems arising from the original text itself and limited to certain parts of it). (As cited in Baker, 2001, p.7). Local, or ‘intrinsic’ adaptation is an essentially translation procedure which is guided by principles of effectiveness and efficiency and seeks to achieve a balance between what is to be transformed and highlighted and, what is to be left unchanged. (quoted in Baker, 2001, p.7).

9.1.1.2.2. Global Adaptation

It is determined by factors outside the original text and which involves a more wide-ranging revision. As a global procedure, adaptation may be applied to the text as a whole. The decision to carry out a global adaptation may be taken by the translator him/herself or may be imposed by external forces (for example: a publisher's, editorial policy). Either case, global adaptation constitutes a general strategy which aims to reconstruct the purpose of function or impact of the original

text. The intervention of the translator is systematic and he/she may sacrifice a formal elements and even semantic meaning in order to reproduce the function of the original. (ibid)

9.2. Literal Translation

Literal translation performs to preserve the source text by producing a close text in the target language. According to Newmark, literal translation is correct and must not be avoided, if it secures referential and pragmatic equivalence to the original.” (1988, p.68). In addition to him, literal translation is the first step in translation (ibid, p.76). Also Jean-Paul Vinay and Jean Darbelnet define literal translation by saying: “ Literal, or word for word, translation is the direct transfer of a SL text (source language text) into a grammatically and idiomatically suitable TL text (target language text) in which the translators task is limited to observing the adherence to the linguistic servitudes of the TL”. (1995, p.33).

The two oldest, Literal versus Free translations are maybe the most frequently encountered in traditional description of translation Both “concern the semantic, often syntactic closeness between the source text and target text. ..., literalists tend to make form inseparable from content, while artisans of free translation tend to believe the same message can be conveyed in what is perhaps a radically different form”. (Marilyn Gaddis, 1981, p.31). Even though, Ghazzala discussed the literal and free translation, he began by literal translation which is contained two types: Word-for-word translation aims at translating individual words only with taking no consideration to the grammatical or other linguistic differences. Thus, word-for-word translation involves extreme fidelity to the wording of the source text and forces the translator to put the accurate equivalent. On the other side, direct translation regards the grammatical and linguistic differences. (1995, p.5)

10. The Influence of Ideology on Translation

Many factors may affect translation, but there has been significant attention to its ideological aspects from the researcher’s point of view. Fawcett said that “throughout the centuries, individuals and institutions applied their particular beliefs to the production of certain effect in translation” (1998, p.107).

10.1. Definition of Ideology

The term ideology has been defined in different ways, it has related to personal and political beliefs, since it is defined in Cambridge Advanced Learner's Dictionary (2008) as "as set of beliefs or principles, one on which a political system, party or organization is based".

According to Calzada-Pérez, ideology is a set of ideas which organize our lives and help us understand the relation to our environment.(2003, p.5). Williams defines ideology as "a set of ideas which arise from a given set of material interests". (1976, p.156). Also, Hodege describes ideology as "systematic body of ideas organized from a particular point of view." (as cited in Mason, 2007, p.34).

In addition to, Dijk claims that ideology is a system of beliefs shared by members of a certain social group; this group splits the same attitudes or knowledge. These beliefs are called 'social representations'; he says that "ideologies are the organizing 'basic' beliefs of these social representation's". (2002, p.17).

Irvine redefines ideology as "the cultural system of ideas about social and linguistics relationship, together with their loading of moral and political interests". (1989, p.255). According to Eagleton, the word ideology is a text woven of a whole tissue of different conceptual strands". Thus, he lists the following definitions of ideology:

- A. The process of production of meanings, signs and values in social life.
- B. A body of ideas characteristic of a particular social group or class.
- C. Ideas which help to legitimate a dominant political power.
- D. False ideas which help to legitimate a dominant political power.

Abdallah refers to ideology as the propositions and assumptions that we have either consciously or unconsciously about ourselves, about others, and about the basic make-up of the word. (1994, P.3). Furthermore, Simpson defines as "assumptions, beliefs, value-systems which are shared collectively by social group". (1993, p.5).

Another definition is put further by Hatim and Mason who identify ideology as “a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution... etc, and which ultimately finds expression in language”.(1997, p.218).

The expression ideology has been linked recently with politics to enormous extent. Many people have attributed this word to the political perspectives and attitudes while at the same time others have contradict their own. This situation of separation has prompted scholars worldwide to think and to study this term. Therefore, ideology is opinion, assumption, attitude, and value that indicate the unequal position of individuals and groups in society. They could be unconsciously internalized through one’s social practices and historical experiences.

10.2. Ideology and Translation

Ideological impact on translation is a visible factor that is unavoidable but it is more close to the ideal world if we can reduce this effect. When the translators’ ideology influences the translation process powerfully, the full product may suffer because the main ideas of the original text may be manipulated and totally changed by this phenomenon; thus, it is better to demote it as much as possible.

Theoretical speaking, the role of the translator is to transfer the meaning of the source text faithfully and without expressing feelings or opinions and to be objective as possible as he/she can. According to Al-Muhannadi the process of translation is a way of decoding and recoding, or analyzing and restructuring, during which the translator tries to understand the author’s ideas before putting them into words.(2006, p.529).

Besides, Fowler asserts that “anything that is said or written about the world is articulated from a particular ideological position”.(1991, p.10). The concept of ideology in translation has all the time infuriated scholars in translation. Also, Venuti argues that the original is a form of self-expression appropriate to the other, a copy true to this personality or intention, an image provided with similarity whereas the translation can be no more than copy of a copy, derivative, simulacra, false, an image without resemblance.(1992, p.3). Therefore, the translator’s ideology may affect the practice of translation consciously or unconsciously; the translated text does not

reflect the author's personal ideology or his/her cultural ideology. (Al-Muhannadi, p.530).

Moreover, ideology and culture cannot be separated at all. Fawcett believes that when translators come across particular texts that may include themes which do not agree with culture of the target language readers, they try to let their ideologies influence in the text. So, as to make it appropriate for that culture. (1998, p.106).

Also, Baker discussed the political narratives in translation and declares that translators are put in conflict with the source texts, they come across. Thus, they apply particular strategies to distance themselves from the ideology existing in the source text. She keeps that "translators and interpreters face a basic ethical choice with every assignment: to reproduce existing ideologies as encoded in the narratives elaborated in the text or utterance or to dissociate themselves from those ideologies". (2006, p.105).

According to Baker, translators might use some approaches like selective appropriation, labeling, and repositioning of participants to strengthen or undermine particular aspects of the narratives they mediate, explicitly or implicitly".(ibid). Hence, the method of translation represents ideologically based on the relationship between translators and the texts they render.

Munday states that ideology is formed from the knowledge, beliefs and value systems of the translator. So, these elements form translators' ideology and must be embodied in the translation through the texts and Munday denotes that "ideology is expressed textually in translation" (2007, p.195).

Translation for the last decades has linked ideology to the ideas of manipulation and distortion or rewriting. For this purpose, when translator imposes into the text; he /she may twist the original message of the source text by means of ideological thoughts. The impact of translation distortions and manipulations has been widely investigated especially since the readers deal with target texts as if they were the original. In the explanation above, Munday says that "a target text will almost commonly be read as if it were originally written in the target language". (ibid, p.196).

Ideology in translation is not necessarily presented intentionally by the translators. Critical linguists agree that ideology is expressed through lexis and structures unconsciously since there are many aspects that affect the translator's choice of words and structures for instance language competency and knowledge of the subject he/she translates. Munday claims that "it is not possible to argue that the translator's choices are necessarily ideologically motivated since they may due to others, conscious or unconscious, decisions".(2007, p.144).

11. Translators Responsibility

Translators should be aware of the ethical issues that can come up so that they know how to avoid them as possible as he/she can. Researchers of this domain believe that the translators are independent individuals who are responsible for the result of their translational work outcomes. However, one of the most important responsibilities is conveying the message and the meaning of the text, or making sure that the text has been wrote properly. The translator must attempt to approximate the translation product to the original text in terms of message, meaning and communicative goals. He /She must take into account the effect of ideologies in his /her translation and to reduce them as possible as he/she can. In addition to, he /she must choose the suitable method to render the exact meaning of the original text.

Conclusion

Reception theory is one of the important literary theories; it is focusing on the interaction between the text and the reading process rather than focusing on the author. This approach is concerned with individual reader and his/her interpretive activities in explaining a text's significance and aesthetic value. The relationship between translation and reception theory is mutual no author without reader and no reader without author. Therefore, the translators must render texts according to their readers, but they must take into consideration the effect of ideology in the process of translation.

Chapter Two

Translating Children's Literature

Introduction

This chapter provides an overview of children's literature since it is considered as a part of literature in general. It begins with definitions of children's literature than its emergence in both the Western and Arab world, after that, we move to the translating for children literature. Then, we deal with the relationship between reception theory and children's literature.

1. Definition of Children's Literature

To begin with, it should be noted that there exists no single definition of children's literature because of the complex characteristics of the subject matter, many different definitions are possible. At the very beginning, children's literature is produced exclusively for children. It includes stories, books, magazines, and poems that are enjoyed by children. It looks simple but it is a complex domain.

Some scholars define children's literature according to different criteria which are:

Age range.

Dichotomy of good and bad.

Interests of the child. (cited in Barone, 2011, p 6)

Some researches on children's literature regard that children's literature has two meaning general and specific. The general meaning is the mental production written for children in different branches of knowledge as in school books while specific one is the eloquent speech with an aesthetic value which makes children themselves an artist, it contributes in enriching their thought. (Djaloli, 2003, p 8)

Oittinen claims that children's literature can be seen either as literature produced for children or as literature read by children while Kleinberg describes children's literature as literature produced specifically for children. (Oittinen, 2000, p61)

Therefore, children's literature can be considered as an issue of intentionality: if the original author has intended or directed her/his book to be read by children, it is a children book. If an adults finds something for her/him in a so-called children's

book, isn't it an adult book as well? Yet, many adult phenomenons have become a part of children's culture over time like Alice's Adventures in Wonderland. Thus, this is a question of different readers and different reading strategies. (ibid, p62)

Some publishers who make their researches in the field of children's literature tried to break down children's literature into sub-divisions for different ages. They divided children's literature into pre-readers, early readers, and young adults, and pre-teens, and books for teenagers. However, those criteria of divisions are complex and ambiguous as those criteria of defining children's literature as a whole. In addition to, it seems that books which are produced for younger children contain illustrations more than those of the old children.

Lennart defines children's literature from sociological and psychological angle; children's literature is anything the child reads or hears; anything from newspaper series, TV shows and radio presentations to what we call books. (quoted in Oittinen, p62)

From the argument above, children's literature may be understood as literature implied for children. And those definitions are based on scholars' views of childhood and adulthood. They are stated according to attitudes, appreciation and lack of appreciation, toward children and their literature and no definition is a final word.

Peter Hunt promotes the division of ChL into "dead" and "live" books. He claims that the definition of ChL as a books read by and being suitable for children, is not practical as this would include every text ever read by a child.(1991, p.61). However, generally it is only those books which are contemporary (live) which would be regarded as real children's book.

2. The Emergence of Children's Literature

2.1. In the Western World

The birth of children's literature goes back to 1400s in which it had its distinct entity, though precursors may be seen beginning in the early 8th of Aesop, published by William Caxton in 1484 primarily for children, remains a favorite to this day.

However, it is believed that Johann Amos Comenius' *Orbis Sensulium Pictus* (1658) is the earliest major children's book.

Attempts to create a separate genre of literature for children seem difficult and no agreement is reached whether a given work is better categorized as adult or children's literature. Many books that were originally intended for adults are now commonly thought as works for children, such as Mark Twain's "The Prince and The Pauper", or "Huckleberry Finn". The opposite has also been known to occur, where works of fiction originally written or marketed for children are given recognition as adult books. Moreover, many books are multiply marketed in adult, children's and young adult editions. In some cases, books intended for adults, such as Swift's *Gulliver's Travels* have been edited somewhat to make them more suitable for children.(cited in Duncan, 2009, p164)

2.2. In the Arab World

Children's literature is regarded as a new literary genre compared with literature in general. It did not appear until the Arabic literature has connected with the modern Western literature. The problem of tracing the history of children's literature is more complicated in the Arab World because the latter one passed through different phases and many researches argue that.

2.2.1. Translation's Phase

Some translators has transmitted some of European stories into Arabic, the first one was Rifa'ata Tahtawi then Mohamed Othman Djalal who started by translating children's international classics from Franch.(Djaloli,2003,P26)

2.2.2. Simulation and Quotation's Phase

The first attempt in this direction was the *Adab Alarab's* Ibrahim Al'arab following the process of La Fontaine, then Ahmed Chawki.(ibid)

2.2.3. Writing and Creating's Phase

A lot of writers did their efforts to create and produce stories for children with Arabic nature, the first attempt in the domain was by kamel Kilani in Egypt.(ibid)

3. Translating Children Literature

Most authors of ChL adopted pen names because they are believed that children literature is little appreciated and less demanding than literature for adults. And; hence less value and interest. So, translators and target readers of children's literature are in different groups at the most occasions, their own literary competences are quite different. For a long period, many translators have not paid more attention when translating for children which leads to many translated versions are not acceptable for children to read them. That is because theoretical studies on translation of children's literature are far from being systematic, and cannot provide effective guidance for translating process.

Martin lists a six translation norms (understanding, accuracy, target language quality, quotability, rhythm and illustration). According to her, literature is a work of art and therefore not everything can be accounted for by norms (2001, p.2). She asserts that "otherwise valid principles are occasionally overruled by what might be named a pursuit of the reader happiness-something that could itself be called a translation norm, since a translation overlooking it is often a failure".(ibid, p.3). This means that the translation depends on the translator ability to evaluate the target audience and take interests into account.

Chesterman states that a translator must have a theory or translate blindly.(1997, p.3). Oittinen points out that when, in the situation of translating for children, the translator asks the crucial question 'for whom', this will lead the translator to consider on problems like reading aloud, the verbal and the visual, child images and domestication or Foreignization, which are special concerns for translators of children books.(2003, p.1).

Translating for children might not be easier at all than translating for adults. Some scholars have even called children literature non-translatable as Maria because children semiotic experience does not allow them to interpret the signs of an alien semiosphere (1996, p.27). Also, Zena Sutherland said that what may be a mild hazard for an adult may be an obdurate barrier for children and that such barrier may be set up by an abundance of foreign names, titles, and terms of measurement,

complex syntax, or allusions to cultural heritage or common knowledge unfamiliar to members of the recipient culture. (1981, p24).

Puurtinen argues “that the 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 produce overtly difficult, uninteresting translations that may alienate children from reading. The barriers that emerge can, to great extent, be avoided in the process of introducing a work into the target culture, although this may sometimes result in producing a new text rather than translation.(1995, p.22). Therefore, the translator of children literature needs to know or guess the expectation and possible responses of potential readers in order to produce a meaningful text to target-culture receives.

According to Maria, the best translation of a children literature is not essentially the one that is most perfect, correct and closest to the original. It might even be claimed that to consider issues of reception and reader response are much more important in the case of children literature, since much more than in the case of adults literature, translations of children books require not simply the transmission of meaning but the ability to produce in the reader the same feelings, thoughts and associations experienced by readers of the source text.(1996, p.28).

4. Reception Theory and Children Literature

Reception theory establish the centric state of the reader which considers the reader’s interpretation and response play a great roles in the understanding of the literary work’s meaning. So, applying reception theory in translating children’s literature can instruct translators especially the adult one, when they are dynamically participating in understanding and producing more interest to children’s literary competence, horizon of expectations...etc. Fluck believes that “the original insights of reception aesthetics are still valid and continue to provide valuable suggestions for literary and cultural studies”. (2002, p.253).

Brain distinguishes between four types of children literature critics: the Educationalist, the Utilitarian, the Authoritarian and the Child Minder. (1980, p.62), the Child Minder who measures the quality of work by how far he /she believes children will enjoy it”. (ibid, p.64). He points out that “no man experience is

sufficiently universal and that different children and different groups of children can respond very differently to a work". (ibid, p.66). He adds that "even with children it is possible to discern many subtle gradation of response". (ibid), however, the following claim of his needs to be viewed with some concern:

The critic of children literature, as I see him, is a figure primarily concerned not with prophecies about the reception of a book by a child audience, but with the competence of the author, the illustrator, and even the publisher, who have produced the book. His first duty is toward the artifact in front of him and his work is a hard analysis of the skill with which it has been wrought. (ibid, p.67)

John Stephens another scholar who claims that "uncovering the actual impact of books on real readers is practically impossible." (1992, p.58). Maria regards reader-response and pedagogical values arbitrary norms which changes through history. She is critical of researchers who apply reader-response ideas to "construct an abstract, ideal picture of a child". (2003, p.6). Shavit said that society expectation that the children writer be respected by adults and children is contradictory by nature because the investigations of children and adults are not only different, but often also incompatible. (1986, p.37). On the contrary, Oittinen suggested that "many of our adult abilities turn out to be inabilities, and children inabilities make them better readers and listeners". (2000, p.58).

Tabbert asserted that perhaps it is not such a bad thing after all if we cannot find out what the impact of books is really like, since everyone responds individually.(1980, p.52). According to Nord a translation should make sense in the communicative situation and culture in which it is received. (2001, p.32). To sum up, literature and translation are regarded as dialogic communication, the critic of children literature in his /her "determined attempt to evaluate it in terms of its own construction".(Brain, 1980, p.71). The translators should remember to hold a dialogue with real readers of the text.

Conclusion

Children's literature is a controversial topic which has an effect in preparing generations. Therefore, a lot of studies evaluated and still marking its importance. It is noticed that the scholars' dispute that children's literature do exist as an independent genre and it can be discussed in the same way as adult literature. Thus, reception theory can be employed not only as an explanatory tool for translating children's literature, but also as a guiding principle for it. In other words, reception theory can not only give a very powerful interpretation for translating children's literature but also provide a theoretical basis for a logical evaluation of different translated versions of the same source text.

Practical Part

Chapter Three

Methods and Procedures

Introduction

This chapter deals with the method, which is the descriptive and analytical method, along with the procedures used in this study. It describes the sample, the research instruments, their validity and reliability, research design, data analysis and final result.

1. Population and Sample of the Study

The population of the study was twenty (20) children (students) in the two schools, namely; 2nd, 3rd year students Middle Schools Moulay Larbi - Ouargla- and Ahmed Herouini -Ghardaia- and Primary School Mouloud Kassem Nait Belkacem - Ouargla- in the academic year 2014-2015. The sample of participants, who were asked to answer the questionnaire and the interview, covered a different variables including gender, age, level of education.

2. Analysis and Comparison of Translations of Two *Alice's*

Lewis Carroll (1832–1898) is one of the most known writers in children literature and among the best-known authors all around the world. His Alice books have long been established as children's classics. Yet it has certainly not been the rather simple plot that has made "Alice" world famous, but Carroll's way of creating nonsense and humor and playing with words and images.

The books are full of puns, poem parodies, and witty remarks, but first and foremost, they are full of laughter. (p.125).Carroll wrote at least three different Alice versions: *Alice's Adventures under Ground* (1865, with his own illustrations), *Alice's Adventures in Wonderland* (1865, with John Tenniel's illustrations), and *The Nursery "Alice"* (1890, with Tenniel's adapted illustrations).

The first Alice," *Alice's Adventures under Ground*, was illustrated by Carroll and, in 1864, presented to Alice Liddell, a young friend of Carroll's. The second version, *Alice's Adventures in Wonderland*, first published in 1865 and illustrated by John Tenniel, is the best-known of the versions, the version we usually refer to when speaking of "Alice." The third, "baby" version, *The Nursery "Alice,"* was published

as late as 1890, few years before the author died. And of course, there is also another story of Alice, *Through the Looking-Glass*, which appeared in 1871.

Alice's Adventures in Wonderland has been interpreted from innumerable perspectives. As Gardner has pointed out, the Alice books “lend themselves readily to any type of symbolic interpretation—political, metaphysical, or Freudian.” (p.125) Yet most scholars seem to agree on one thing: the story is a parody that intentionally throws mud on all our “sacred cows” like school, religion, old age, babyhood, and family life.(p.126).

3. Resume of the Story

The beginning of the story Alice is sitting on a bank with her sister, who is reading a book with no pictures or conversations at all. Alice is getting very sleepy when, all of a sudden, she sees a White Rabbit with pink eyes running close by her. There is nothing so very remarkable in the Rabbit as such, but when Alice sees the Rabbit take a watch out of its waistcoat pocket, she gets really curious, starts to her feet, and runs across the field after the Rabbit. Then, Alice falls down the rabbit hole into a wonderland, where she meets all sorts of strange characters. And after all her adventures, she finally finds her way back to the real world again: to the bank, with her sister. (p.126).

Our aim of study this story is not to tackle some translation issues , but rather to point out some aspects of translation that may affect reception of the story by the readers , We will focus on the rendering of the tone, the vocabulary chosen in the Arabic version , the illustrations accompanying the books and finally, the poetic verses , since Alice carries several verses of the principal themes of the book and as contributes greatly to the humorous, parodic, and nonsensical tone of the text. We will compare all these aspects in the two Arabic versions of Alice, the adopted and the literal one.

4. The Poetic Atmosphere

The tone in Alice may be seen as playful, humorous and also parodic and it conveys a lot of linguistic play words that require much attention. English readers may easily meet with this tone in all the book, they identify characters through the

sayings and rhymes they read throughout the verses These things have something to do with some special narrative atmosphere, we can mention here: "mad as a March hare", "mad as a hatter ", "to grin like a Cheshire Cat ", "as dead as a Dodo has.", the nursery rhyme "The Queen of Hearts "provides the theme for a whole chapter. Carroll presents the characters in such a way as to mark out the peculiarities of language, its metaphors and sayings as well as the absurdity of rhymes.

The translator of the literal version kept faithful to the original and thus a lot of the beauties of verses are lost and Arab readers and Algerian in particular cannot get its parodic tone nor understand the playfulness in the March Hare or the Hatter; hence the characters seem to the child reader as strange , absurd , illogic and the atmosphere was rather serious than funny.

If we deal with another aspect that is vocabulary we find that it is colloquial rather than formal. However, in the two translations, we find that it is all formal something that is not preferred by children even though it may be in a simple Arabic. We take for example, The Following sentence: "/ ... / *never ounce considering how the world she was to get out again.*"(26) ALTHOUGH written in the middle of the 19th century, the book contains no old-fashioned words. Most of the dialogues are typical informal discourses.

In the Arabic version of the adopted one we may also read some tentative to render this tone as in 'zayta' 'زيطة' (p.22) 'cake' 'كيك' (p.26) 'awrak koutchina' 'اوراق كوتشينة' (p.28) 'tort' 'تورطة' (p.36). Although the Arabic translation Appeared only thirty years ago, Seems outdated vocabulary and Even more archaic than in the source text. Like in 'ka anna kalbaha yanfatiro' 'كان قلبها ينفطر' (p.34) Such words can, of course, enrich the vocabulary of the readers, which might have been one of the aims of the translator; they fail, however, to present the characters database conversation as familiar, everyday discourse, as emphasized by Martin (2001, p.9) though, readability and natural dialogue are of supreme importance in a book for children.

Such concepts as domestication and Foreignization have been in the center of translators' debate. One foreignizing appearance of the translation is the fact that translators have chosen to keep the English terms of measurement, Such As "إنش" for "inch" and "قدم" for "foot", explaining the measurements in footnotes. It makes it much harder to imagine, though, how tall or short Alice exactly is at the moment. The translator of the adopted version has not rendered the "inches" and "foot" and substituted them with such expression : طالت كثيرا و قصرت that are more target-reader oriented solution. Retaining the English terms of measurement: has a didactic probably reason-to make children familiar with the Arabic English measurement system-aim it lessens the Children's Ability to create the characters in their imagination, and hence decreasing the pleasure gained from reading.

منخفضة ص 14 ترجمة خاطئة... تتجول بين مساكب الأزهار (مساكب صعبة) كتب عليها
Do cats eat bats do bats eat cats p13 Oh my ears and whiskers p14 وجدت ستارة
تجرعني 'drink me' ليست الكلمة المناسبة!

There are other purposes besides the aspects of measurement terms that make it more target- friendly audience than the literal version. The word "toffee", for example, that has retained have been "توفي" by the literal, -a cake non-recognizable for Arab children. In general, the translation of proper names is a good indicator of a good foreignizing or domesticating translation. With no exceptions, the two translators have chosen the strategy to not reproduce the source language names ,without any exchange in the form. Too many difficulties names or words, however, considerably may increase the processing thus reduce the stress and relevance for the reader, which was proved by the empirical study?

Adaptation, or even replacing of names might be a solution, especially if, as pointed out by North (2003, p.187), "the characters are fictitious anyway [and] an adaptation allows for easier pronunciation and does not interfere with the identifying function." In the adopted version the impact is lesser. However, the proper nouns there are not paid much focus and in most cases ignored and omitted. As for illustrations, the study of picture books and pictures is a whole separate field within the research of children's literature.

First of all, It has to be acknowledged that illustrations are of great importance in any children's book. Generally children love illustrations; the original illustrations by John Tenniel played a very important role in making books Carroll`s so famous. Moreover, Carroll himself took great breads to harmonize the illustrations with his text. The poem, "Father William", for example, as pointed out by Martin (2001: 12) had no less than four Tenniel illustrations, covering many of the details poems.

The illustrations not only contributed to the understanding of the text, purpose reviews another layer added to it, Tenniel depicted Because several characters as topical political figures-let us not forget that he was, for a long time, an illustrator for the "Punch" magazine. Even though political satires age Quickly, highly Tenniel`s idiosyncratic illustrations-have-been appreciated and loved ever since. The fact that illustrators for different publications-have included such famous artists as Arthur Rackham, Salvador Dali and Tove Jansson also indicates the great importance attributed to the role of illustrations.

Arab translators have chosen to go their own way. Neither the literal nor the adopted translations contain the original illustrations. However, the illustrations in the adopted one look more vivid than the literal for it contains much more life because of the pictures within it. We can see also that the illustrations are not really adopted in the adopted version for Sally always seems this English girl blond with short clothes and blue eyes, the Arab child especially in particular regions will find it offence to read with his/her brothers / sisters at home.

Several children pointed out in the questionnaires that it was very hard to imagine what the Gryphon looked like. In the original, when first Gryphon is mentioned in the text, is a comment added in parenthesis-namely, " حيوان نصفه نسر و " نصفه أسد".Indeed, the Mock Turtle and shows the Gryphon, aim it remains very hard to actually understand what looks like the Gryphon.

The illustrator has the right, of course, to interpret the text in his or her own way, like any reader, and the characters to depict in the way she/he chooses, goal still be there should some kind of "dialogue" between the text and the illustrations. There are, of course, picture books in the illustrations are meant to contradict the text, purpose solution evidently that has no function in this book.

The illustrations are so much simplified and exclude so many large details that they fail to offer visual help for the Arabic child in creating the necessary context / cognitive environment. The font is small and the dense spacing makes it look more like an adult than a children's book. According to Thompson (1993, p.256). "[T] Here is ample evidence that matters of edition, size, price, distribution outlet, and so on can have a considerable impact on Who reads what, when, with what expectations, and to what practical purposes". Here, we come to the big deal in the book, the verses in *Alice*. The book contains, ten poems, all of them parodies of more or less rhymes and verses well known in Victorian England, except for the song at the White Rabbit's trial.

The Arab translator has chosen the conservative approach and has provided rather linguistic, "faithful" translation. Some of the translations are quite masterful reviews some of the poems and succeed even in being funny, the purpose gets totally parodical side lost. As stated by Carolina in her book "This cannot be considered a minor loss, though, as the poems carry some major themes of the book—making fun of the orderly and at the same time absurd adult world with its rules and regulations, of life and death, babyhood and old age, the meaning(lessens) of life."

Translating poetry is one of the most difficult tasks translators may face; assuming this job needs of course special care and deep attention at all the poetic features and their roles. When *Alice* was first translated into French, Carroll himself was even so radical as to suggest leaving out the poem parodies, as he considered them untranslatable. The book would lose a lot, though, if all the poems were left out the poem parodies, as he considered them untranslatable. (ibid).

The first poem in the source text, "How doth the little crocodile" is a parody of the didactic "Against Idleness and Mischief", which was the best-known poem (beginning with lines "How doth the little busy bee") by Isaac Watts, with which

Carroll's contemporaries were well familiar (Gardner 1985, p.38). The literal translation makes children understand the message but it totally failed to make them receive the pleasure of the literary flavor of the poetic verses.

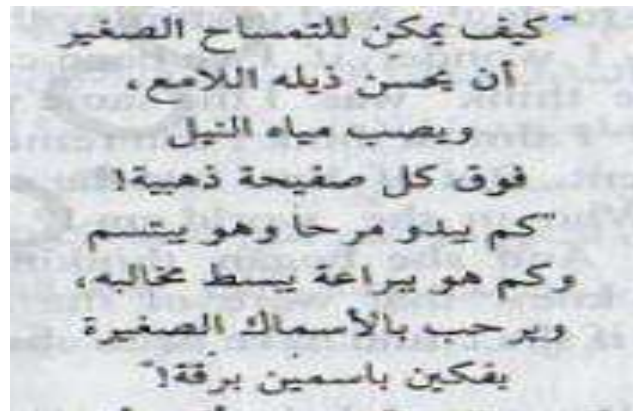


Figure1: Alice's poem when thinking turned to Mabel. P.30

The second one in the source Sally "Fury said to a mouse" could not also reflect the aesthetic side of the poem and made it seem as any other narrative text within the story.

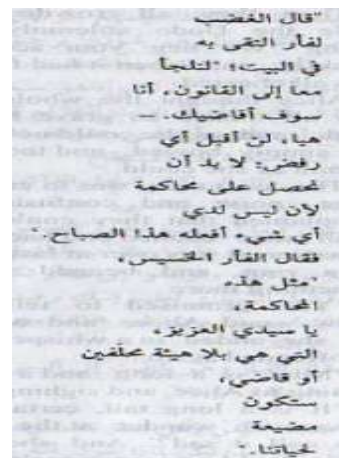


Figure2: Poem about story of the Mouse. P.52



Figure3: Alice's song the poem of "You are old, Father William". P.86

The third poem, "You are old, Father William" is a parody of Robert Southey's didactic poem and is considered a masterpiece of nonsense verse (Gardner, 1985, p. 69).

Translators play the role of mediators between the author of the text in the ST and the readers of the TT and hence play a very primordial role in bridging the gap between the two. The present study set as its aim to test empirically some Algerian children's responses to a world famous English children's classics, so as to find out, through a comparative and contrastive analysis, which aspects might have influenced their reception as Algerian audience and whether translation may have played a major role in molding the very reception.

5. Methods

A combination of qualitative and quantitative analysis was considered necessary for the purposes of the study. Therefore, two different sources were chosen for collecting data: interviews with children and questionnaires completed by children. It was hoped that the data gathered from these two different methods would be complementary, highlight issues related to reception, and help draw reliable conclusions.

6. Interviews with Children

Interviews with children were highly given much attention in the way they were carried out for we knew we were dealing with children who might be overcome by fear from such activities, something that may alter the results and hence affect the findings. We have cautiously chosen flexible easy questions that do not push them to one direction answer for they are mostly open-ended. We have collected and questions directly help us and guide into finding an exploratory to the very issue we are to analyze.

The questions were originally in Arabic and translated here for the sake of the study. These questions were the following:

- 1) What kind of books do you read?
- 2) What kind of books do you like? Why?
- 3) What kind of books don't you like? Why?
- 4) When and why did you read *Alice*? (We have provided all the questioned pupils with the stories a month before we proceed with the questioner).
- 5) Did you like it? Why (or why not)?
- 6) Was the book difficult to read or to understand? If yes, then why?
- 7) Did you read the poems in the book and did you like them? Why (not)?
- 8) What kind of impression did the book leave?
- 9) Did you like the illustrations? Why (not)?
- 10) Who was your favorite character in the book and why?

7. Sample

All in all, 40 children were involved in the empirical research. The interviewees were 20 volunteers between ages 7 and 14, who had read either *Alice the adapted or the free translated or both*. Out of twenty children, ten had read both *Alice's*. In the other hand; two had read only one *Alice*. The interviewees included pupils from various schools in Ouargla and Ghardaia, for example: Mouloud Kassem Nait Belkacem - Ouargla-, Moulay Larbi - Ouargla- and Ahmed Herouini- Ghardaia-.

Most interviews were carried out with each child individually; however, there were some children who were interviewed together with their friends.

The questionnaires were carried out with two classes of pupils (07/11 years old) and from 12 to 14 in other words two education levels were involved. Children in the primary school when asked about the literal translation Alice's proper nouns: Names are strange and complicated (15 out of twenty)!!! The book was not really interesting, it is very difficult and illogic, the book sometimes got boring because names are difficult and strange and carry no meaning at all.

Most of them said that they understood nothing at all. In the other hand and in the adopted versions, the translators avoided include strange names and tried to keep the atmosphere as natural as can be perceived by the Arab children. No child from the interviewed found the names strange. Some pupils ranging between 9 to 11 old year's said that they understand all the adopted version and read it many times and were really happy to grasp it always before they go to bed.

The questionnaires were carried out with two the two above mentioned groups. Group A included 20 pupils from primary school (13 girls and 7 boys), who had all read *the two Alice's (the literal and the adopted)* .Group B also included 20 pupils (19 girls and 01 boys), who had watched a film version of *Alice* a few days before the questionnaire and had just finished the book by the time of the questionnaire.

8. Procedure

The interviewees were asked to answer the questions without fear for they are merely questions and have nothing to do with exams. The questioners were asked to be as honest and as precise as possible in their answers. They were also reminded not to forget to justify their answers if that was required by the question.

9. Results and Discussion

9.1. Data Analysis

9.1.1. Data from the Interviews with Children

As all interviewees—20 out of 20—had read both *Alice* in its two versions, the Interviews provided a good chance to investigate and compare children's responses to the two books under discussion. The interviews totally confirmed the general

hypothesis that Algerian little children aged between 7 and 11 like *Alice the adopted but could not fully understand it*, however, teenagers like the literal one.

In describing the full literal translation of *Alice*, the children commented that the names were strange and difficult, that the book was not very interesting: Mabel مايبيل and Ada أدا one of the questioned children told us that this latter refers to his mother for in this region 'Ouargla' some may call their mothers using the word "Ada». Some proper nouns are numbers as in Two, Three, Four and Five. The book gets boring for the proper names do have no meaning at all. Other children said that they did not understand *Alice* is about what because of the many strange names in it.

Children who read the adaptation said that they fully understand the book and they enjoyed reading it again. When they are asked to compare the two, they said that the adapted *Alice* is more comprehensible and clearer for them than the literal one in other hand the instrumental translation did better than the documentary one. Many questions in the questionnaire are repetitive in order to increase the reliability of the results.

Generally speaking, children in primary school prefer the adapted *Alice* than the literal one. Pupils in fundamental school did prefer the literal for it is more exciting though they did not understand why there are sometimes English words in the Arabic corpus. They could not understand that the parody is kept through maintaining the same very English words since they might meaningless when translated and substituted with Arabic ones.

The White Rabbit was the favorite character for the primary school pupils while middle school did prefer the cat. This may affirm that the toys brought into life are much closer and more relevant to Algerian children than the strange characters in *Alice*; the rabbit and cat are their preferred because both the rabbit and the cat are familiar animals for pupils at primary and middle school.

9.1.2. Data from the Questionnaires

As several questions in the questionnaire were deliberately repetitive-to increase the reliability of the results-they will be discussed not one by one, but in “bundles”.

Let us first look at the results of the questionnaire about *Alice the literal one*, which was completed by 20 children.

The first three questions are, in the most part, of an informative nature and give the researcher some necessary background information about the respondent. However, answers to the questions also have further implications.

For the adapted one 18 out of 20 have read it more than once ; this implies that an interesting adaptation can incite children to also turn to the full version; most of the respondents at primary school (15 out of 20) have read *Alice* only once. The five others have not finished it them before. However, as some later answers revealed, the full version can be a disappointment.

The fact that only one boy within the group had read an adaptation after the full version, whereas 8 girls had read an adaptation once or twice after the full version. This shows that girls really do read more than boys. It is not only because *Alice* would be more of a “girl’s” book and that is why girls read it more; the interviews, also implied the same tendency—most boys do not like to read.

Questions number 4 and 5 deal with expectations. According to Jauss, literary works first evoke and then frustrate the reader’s expectations, thus gradually changing the reader’s frame of reference. In Jauss’s terminology, this “frustration” has a positive connotation and results in a positive outcome—some change in the status quo of the reader is achieved, which is the aim of any communicative situation.

The results of the questionnaire, interestingly, differ between the two groups. In Group A, the expectations were mostly negative (12 out of 20), whereas in Group B, 8 respondents had negative and 13 respondents’ positive expectations. The difference is likely to be due to the fact that many children, especially boys, watched the film before they read the book and the film created positive expectations and attitude. The impression compared to expectations. There is a significant difference between boys and girls—not a single boy in the two groups had a positive impression of the book, whereas 9 girls within two groups had a positive impression. It shows first, again, that boys do not like to read as much as girls, and second, that boys are much more radical in their answers.



Figure4: A picture from Alice in Wonderland submitted to primary school.

“Free translation”. P.44

Conclusion

According to what is mentioned before, this chapter was to validate our hypothesis. It contained the descriptive and analytical method. The practical part expressed the sample, the research instruments, their validity and reliability, research design, data analysis. After carrying the analysis and the produced outcomes from the two tests (interview and questionnaire), they show that children at Primary School prefer reading adapted stories that look like closer to their cultures, languages and their habits of reading but children at Middle Schools may prefer reading literal translation stories since they have more rescannable sense and can handle other different forms of thought.

General Conclusion

In our dissertation, we tackled the relationship connected in between the reader and the author by the translator under the influence of Reception Theory. To achieve what we have set in the very beginning we followed the following divisions of chapters examining all the steps leading to a better comprehension of the theory.

First chapter introduced an overview about Reception Theory and Translation. It aimed at supplying the relationship between the two. Then, we dealt with the very theory in the Arab and Western World, and mentioning some related terms about the impact of ideology on translation.

Then, second chapter provided a general idea about children's literature since it is regarded as a part of general literature. It started with definitions concerning the field and, its emergence in both Western and Arab World. After that, we moved to translating for children literature. In addition to that, we dealt with the relationship between reception theory and children's literature.

The data needed in our study have been collected from two translations of the story " Alice in Wonderland" in two versions free translation (adaptation) given to Primary School pupils and literal translation given to two Middle Schools pupils in both Ouargla and Ghardaia. The practical part provided the method of descriptive and analytical method, and the procedures used to follow. It described the sample, the research instrument, their validity and reliability, research design, data analysis and final results.

We concluded with the following:

- Children at primary school do prefer reading adapted stories that seem closer to their culture, language and their habits of reading.
- Children at primary school prefer reading with the help of illustrations in-text.
- Children at Middle school may prefer reading literal translation stories since they have more rescannable sense and can handle other different forms of thought.
- Children at middle school may frequent English, something that may help them in understanding the Alice's characters' strange behaviors.

- Documentary translation may help readers to get a better reception of the story especially that they got or did not get used to English a little bit.
- Instrumental translation is considered not reliable to the readers since it does not reflect all the settings devoted to the children.

All in all, this study does apply the scope only on the two versions of Alice's and calls for further researches in the same field so that we may provide the children readers with more translations that fit their small little world.

Recommendations

The researchers set out the following recommendations, which are hoped be successful for other researchers who are involved in studying the relationship between reception theory and translation and the ideological impact on rendering or translating Children's Literature items.

1. In translating children's Literature, translators should be aware of the competence of the receivers in order to avoid the misunderstanding of their translation.
2. Translators should be concerned with certain manipulative strategies in order to make translated stories in line with the ideology and culture of the readership.
3. Using appropriate strategies according to the audiences, the translators must know when to use and when to reserve the meaning through the cultures of the target readership.
4. Students should enrich their knowledge about the reception theory and the translating for children literature in order to investigate the meaning.
5. Institutions that are involved in translation training should focus on reception theory, ideology and translation during the courses in order to make the subject more explicit for the students of translation.
6. How we use reception theory as a bias for teaching translation student faithfully to render the meaning without violating the very aesthetic flavor of the readers want to taste.
7. The teachers of translation take in account the competence of the receptor to have a faithful translation.

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Appendixes

Appendix1 Original Copy

الاستبيان

عزيزي التلميذ:

هذا الاستبيان ما هو إلا أداة تساعدنا على جمع البيانات المتعلقة ببحثنا و نشكر موافقتك للإجابة على الأسئلة الموجودة أدناه وذلك بإعطاء أفكارك وآرائك الخاصة بكيفية تلقي واستنباط المعنى من قصة "أليس في بلاد العجائب". نهدف من خلال هذا الاستبيان إلى جمع بعض البيانات المتعلقة بكيفية تلقي واستقبال القصة من طرفك وأنه لا يكشف عن اسمك و لا يشكل علامة اختبار. فما يجب عليك إلا الإجابة على الأسئلة بشكل فردي و بأفكارك الخاصة من أجل الحصول على نتائج صحيحة وموثوقة ونحن نؤمن أن تكون إجاباتك صادقة وموضوعية، تعاونك معنا مفيد جدا ومهم للإجابة عن الإشكال المطروح في الموضوع.

شكرا لك مسبقا

- (1) ما هو نوع الكتب التي تقرأها (تقرئينها)؟
- (2) ما نوع الكتب التي تحبها (تحبينها)؟ و لماذا؟
- (3) ما هو نوع الكتب التي لا تحبها (تحبينها)؟ و لماذا؟
- (4) متى ولماذا قرأت (ت) قصة أليس؟
- (5) هل أحببت (ت) القصة؟ ولماذا؟
- (6) هل تلقيت (ت) صعوبة في قراءة أو فهم الكتاب؟ إذا كانت الإجابة بنعم، لماذا؟
- (7) هل قرأت (ت) القصائد الموجودة في الكتاب وهل أحببتها؟ لماذا لا؟
- (8) ما هو نوع الانطباع الذي تركه الكتاب فيك؟
- (9) هل أحببت (ت) الرسوم التوضيحية الموجودة في الكتاب؟ لماذا لا؟
- (10) ماهي الشخصية المفضلة لديك في الكتاب؟ ولماذا؟

Translated Copy

Questionnaire

Dear children,

This questionnaire is a tool which helps us to collect data related to our research Dissertation. We would be so thankful if you agree to answer these questions in order to give your thoughts and ideas about your response of the story. Thank you for practicing in answering this questionnaire. This questionnaire attempts to investigate and collect some data regarding students aware about how they receive and convey effectively the meaning from this story. The test will not be marked and it is unnamed. Please, you should answer the questions by your own ideas and individually in order to have reliable results. We do believe that you are honest and objective. Your cooperation is very important and helpful in the investigation of the question arises in the topic.

Thank you in advance.

- 1) What kind of books do you read?
- 2) What kind of books do you like? Why?
- 3) What kind of books don't you like? Why?
- 4) When and why did you read *Alice*? (We have provided all the questioned pupils with the stories a month before we proceed with the questioner)
- 5) Did you like it? Why (or why not)?
- 6) Was the book difficult to read or to understand? If yes, then why?
- 7) Did you read the poems in the book and did you like them? Why (not)?
- 8) What kind of impression did the book leave?
- 9) Did you like the illustrations? Why (not)?
- 10) Who was your favorite character in the book and why?

Appendix 2

Interview

Interview was open-ended and carried out in a free feeling. It contains several questions concerning the aims of the study that the interviewer had to ask them to the student's of primary school. However, interview enables us to get extended answers and to analyse data qualitatively. These questions were the following:

Tell me, then, first of all the books you like to read.

T: History does not like to read books. A kind of "Favorite".

Have you had any kind of book that you're reading? Do you remember any?

But how do you like the otherwise obligatory literature?

No, name any compulsory book that you liked?

But Did you read Alice before?

But tell me, first story of the Arabic language you have read?

Do you have books at home?

Did you like Alice?, How do you like it?

Did you see a cartoon or a film about Alice?

Have cartoon helped this book to better understand, or even to get?

Does it upset you when you read that, you could not see it all?

But what do you do if you do not understand? You are reading more?

Did you like the poems included?

But what character you like most?

How you liked the pictures?

E: if there is a book without pictures?

If you read it, then you understand, too, that it was the cards?

What was the impression of the book? It was funny, or sad, or strange, or scary, or...?

But if you want to re-read the book?

The first time you read it, you have not begun to be boring? There was such a fascinating book?

But why did I in the meantime become bored?

ملخص

ترتكز كل من نظرية التلقي و الترجمة على المستقبل(القارئ) كعنصر رئيسي في العملية الإبداعية، إذ لم يعد ينظر للنص بوصفه كيانا مستقلا عن قارئه الذي ينبغي أن يصاحب النص في كل مرحلة يمر بها.لذا أصبحت هذه النظرية نقطة عبور في المسيرة الأدبية. في حين أن ترجمة أدب الأطفال من أبرز الأعمال الأدبية المثيرة للجدل نظرا لأن هذا النوع يتطلب من المترجم أخذ الحيطة بالنسبة للفئة العمرية و المستوى المعرفي و الثقافي و الأيديولوجي لمستقبل العمل الأدبي المترجم و هي من أصعب المهمات التي تواجهه في انتقاء الألفاظ بدقة لجعلها سهلة الفهم للمتلقي. تحاول هذه الدراسة تحليل تأثير عملية التلقي في النص المترجم من زوايا العمل المترجم المختلفة لتسهيل الفهم و بناء المعلومة.

الكلمات المفتاحية: نظرية التلقي، الترجمة، القارئ، الأيديولوجية، الانحياز، أدب الأطفال

Abstract

Both, reception theory and translation based on the receiver (Reader) as an essential element in the creative process as it is no longer seen as a separate text for the reader, who should accompany the text in each stage experienced by the entity. Therefore, this theory has become a bridge in the literary process. While the translation of children's literature is the most important literary works of the controversial that type requires the translator take aware for the age group, level of knowledge, cultural and ideological of the receptor of the translated literary work. Translating children's literature is one of the most difficult tasks facing the translator in the selection of accurate words to make it easy to understand for the receptor.

Keywords: Reception Theory, Translation, Reader, Ideology, Bias, Children's Literature.

الملخص

يشير كل من الواقع المعاصر والمستقبل القريب سعي الإنسان الدائم لإيجاد لغة تفاهم مشتركة بين الشعوب والقبائل، بحيث يكون التمازج بينهم واضح ومفهوم، فالترجمة هي السبيل الوحيد والأوحد لذلك. من خلالها يمكن الوصول إلى لغة مشتركة بين الأفراد، إذ تقوم بالوساطة بين من يتكلمون بلغات مختلفة، وهي بمثابة بوابة عبور نحو معرفة مختلف ثقافات الشعوب و الأمم لأنها تعمل على تيسير التنمية البشرية والمعرفة العلمية ونقل التكنولوجيا للاستفادة من علوم الآخرين وتقنياتهم من أجل ترقية إدراك وتلقي الرسالة المنقولة من مختلف اللغات بطريقة آمنة وسليمة. وبالتالي تعد جسر تواصل بين الأفراد والأمم التي تتكلم بالسنة مختلفة.

ينقسم البحث إلى قسمين، قسم نظري وقسم تطبيقي. يحتوي القسم النظري على فصلين، يتناول الفصل الأول نظرية التلقي والترجمة بحيث يندرج ضمنه تعريف نظرية التلقي ونشأتها في العالمين الغربي و العربي، بالإضافة إلى تأثير هذه النظرية بفلسفة الهيرومونطيقا والفلسفة الظاهرانية، إلى جانب تعريف الترجمة وأنواعها وإستراتيجياتها وعلاقتها بنظرية التلقي، ومدى تأثيرها بالأيدولوجية. وخصص الفصل الثاني لترجمة أدب الأطفال ويحتوي هذا الأخير على التعريف وتطوره في كل من العالم الغربي والعربي، بالإضافة إلى علاقته بنظرية التلقي. أما الفصل الثالث فهو عبارة عن تجسيد للفصل النظري في ترجمتين مختلفتين لقصة أليس في بلاد العجائب، الأولى حرفية والثانية ترجمة بالتكليف، ومن أجل تفاصيل أدق نسلط الضوء على كل فصل وما يحتويه.

يتضمن الفصل الأول من البحث تعريف نظرية التلقي بحيث تساهم بشكل كبير في عملية الترجمة، فهي تعد واحدة من أهم المناهج النقدية الحديثة في دراسة الأدب و نقده. ورغم حداثة استطاعت أن تفرض مكانتها في وقت وجيز في تاريخ الفكر الأدبي. ولهذا احتلت مكانة متميزة بين المناهج النقدية. ظهرت نظرية التلقي أواسط الستينيات (1966) في ألمانيا ومن أبرز روادها هانس روبرت ياوس (Hans Robert Jauss) و ولفغانغ ايزر (Wolfgang Iser)، و قد جاءت لتؤسس بعدا جماليا للنص يتمثل في قراءة النص الأدبي من خلال إضافة عناصر جديدة (المتلقي) لمكونات العملية الإبداعية والكشف عن كيفية استقبال القارئ عند تفسير و تأويل النص. ولعل ما يلفت الانتباه هو المصطلح المستعمل كعنوان للنظرية " نظرية التلقي " Reception Theory" أي نظرية التلقي أو الاستقبال فالمصطلح غير مألوف لآذان الناقدین سواء عند الشرق أم الغرب لأن المادة اللغوية المتناولة بمشتقاتها في اللغة العربية و تصريفها في اللغة الانجليزية تستدعي معنى التلقي والاستقبال. ومن هنا نستخلص الفرق الدلالي بين التلقي والاستقبال، حيث جرى العرف بالنسبة للعرب استخدام "التلقي" في الكلام بأنواعه، على سبيل المثال اعتمد القرآن الكريم مادة "التلقي" في التعبير بدلا من مادة "الاستقبال" كقول الله تعالى: ﴿فَتَلَقَىٰ آدَمَ مِنْ رَبِّهِ كَلِمَاتٍ فَتَابَ عَلَيْهِ إِنَّهُ التَّوَابُ الرَّحِيمُ﴾ (سورة البقرة الآية رقم 37). تشير إحياءات النص القرآني في استعمال مادة التلقي إلى عملية التفاعل النفسي و الذهني و قد يأتي في معناه الفهم والفتنة، أما بالنسبة للمراجع الألمانية مفردة ومصطلح "التلقي" معا تعيد "الاستقبال".

ارتكزت مبادئ نظرية التلقي على القارئ لتوليه اهتماما خاصا في العملية الأدبية لكونه المعني المباشر بالخطاب الأدبي وكذا التفاعل مع النص و صياغة معانيه و دلالاته، وهي لم تنشأ بمعزل عن المناهج و الحقول المعرفية الأخرى التي سبقتها، و إنما استفادت منها بشكل

بالغ الأهمية مثل المدرسة الشكلانية الروسية و بنيوية براغ و غيرها بالإضافة لتأثرها بفلسفتين مهمتين خاصة في ألمانيا هما: فلسفة "الهرمينوطيقا" و الفلسفة "الظاهراتية"، تأثرت نظرية التلقي بفلسفة الهرمينوطيقا حيث يرتبط معناها بالتفسير و على وجه الخصوص تفسير النصوص المقدسة (كالإنجيل)، فالنصوص ليست مجرد تعابير لغوية و إنما هي أداة فعالة في عملية الترجمة. اعتبر ياكوبس ومؤيديه من رواد جمالية التلقي أن أهمية الذات أي المتلقي له دور في بناء المعنى استنادا لأراء الفيلسوف "هانس جورج غادامير" في مفهوم التأويل حيث يعتبر أن القارئ جزء مهم في عملية الفهم و التأويل. فقد تأسست هذه النظرية على معايير هي:

1. **القارئ:** المحور الأساسي الذي تدور حوله العملية الأدبية في تلقي النصوص و إنتاج

المعنى.(الترجمة عنوان والقارئ سلطان)

2. **بناء المعنى:** يساهم القارئ بشكل رئيسي في ملء الفجوات والفراغات لبناء النص.

3. **أفق التوقعات(الانتظار):** وفقا لدكتور عبد العزيز حمودة(1998، ص.323)، فإن

محور نظرية التلقي هو أفق التوقعات، قائلا: "إن محور نظرية التلقي الذي لا يختلف

عليه أي من أقطاب النظرية منذ ظهوره في الثلاثينات حتى الثمانينات هو أفق توقع

القارئ في تعامله مع النص...ماذا يتوقع القارئ أن يقرأ من النص؟ المقصود بذلك هو

تحديد ثقافة القارئ و تعليمه المستنبط من قراءته السابقة للأعمال الأدبية...". حسب

ياكوبس كل قارئ يتناول العمل الأدبي على حسب المنطلقات الخاصة به واستنادا لهذا

نستنتج أن ما يجعل القراءة فعلا متباينا و نشاطا فكريا لغويا متجددا هو تجدد القراء

على الدوام، فيتحدد أفق الانتظار حسبه عند كل قارئ بالعوامل التالية:

1. المعرفة المسبقة للقارئ بالعمل الأدبي.

2. التجربة التي اكتسبها من خلال قراءته لأجناس أدبية معينة.

3. الدراية التي تولدت لدى القارئ نتيجة الخبرة القرائية لديه.

4. استيعاب القارئ للفرق الحاصل بين اللغة الشعرية و اللغة العملية.

ومن خلال ما سبق يميز ياوس بين أصناف القراء أو المتلقين كالتالي:

✓ **القارئ العادي:** وهو القارئ الذي لا يبدي أية ردة فعل عند قراءة العمل

الأدبي.

✓ **القارئ الناقد:** وهو الذي لا يمر عليه شيء من كلمات أو مفردات أو

جمل، أو حتى فقرة في العمل الأدبي ولا ينقده سواء أ كان النقد بناء

أو العكس.

تأثرت نظرية التلقي أيضا بالفلسفة الظاهراتية لأنها ذات صلة وثيقة بنظرية جمالية

التلقي، فمن أهم أعلامها "هوسرل" و "انجاردن" حيث أن أهم المفاهيم التي جاءوا بها تحولت إلى

أسس مهمة لعدة نظريات و خاصة نظرية التلقي، ومن هنا يمكن استخلاص أن مفهوم

الظاهراتية كان من أهم الأفكار في فلسفة القرن العشرين نظرا لتبني هذه الفلسفة كردة فعل

لفلسفة ديكارت رائد الفلسفة العقلية. وبالتالي اتخذت فنومنولوجية "انجاردن" من المتلقي عنصرا

أساسيا و لابد منه في إدراك العمل الأدبي. فالقارئ يملأ الفراغات والفجوات الموجودة في النص

لإدراكه الموضوعي له. و قد ركز انجاردن على العلاقة القائمة بين النص و القارئ و أكد على

دور المتلقي في تحديد المعنى. وعليه تشترك نظرية التلقي و الترجمة في نقطة أساسية وهي

القارئ(المتلقي)من جهة، ومن جهة أخرى، ساهمت الترجمة إسهاما بالغ الأهمية في تاريخ

البشرية وفي تبادل الآراء والثقافات والمعارف والعلوم من لغة لأخرى ومن بلد لآخر، فهي نقل

المعنى من اللغة الأصل إلى اللغة الهدف أو المنقول إليها.و قد تعددت مفاهيمها من عالم

لآخر، ومن بين هذه المفاهيم: الترجمة عملية نقوم بها لإيجاد مكافئات بين نصين معبر عنهما بلغتين مختلفتين وثقافتين متباينتين، ثم قمنا بإبراز الإستراتيجيات المتبعة في هذه الدراسة لتسهيل كيفية تفسير القارئ للنص الأدبي المقدم إليه، وبعد ذلك تطرقنا إلى نوعين أساسيين من الترجمة هما الترجمة الحرفية والتي تعتمد على استبدال نص في اللغة المصدر بمكافئ له في اللغة الهدف، أما بالنسبة للنوع الثاني يطلق عليه الترجمة الحرة والتي تعبر عن الفهم الخاص والمختلف للنص وهي لا تهتم بألفاظه أو بالمعنى الذي يؤديه. أما الترجمة بالتكييف هي إجراء من إجراءات الترجمة الحرفية حيث تعد أقصى حدود الترجمة، يلجأ إليها المترجم في حال تعذر إيجاد المكافئ في اللغة المنقول إليها لأن هذا النوع من التكافؤ يتبع الخصائص الثقافية والأيدولوجية لها. ومن هنا تتضح العلاقة بين نظرية التلقي والترجمة علاقة متبادلة حيث ساهمت نظرية التلقي بشكل كبير في ميدان الترجمة الأدبية و بالتالي تهتم بالعلاقات الثقافية بين الأمم والشعوب. كما أدت إلى تعميق وتوسيع الأفق المعرفي للمترجم (القارئ) الذي أصبح يرمي إلى حب الاستطلاع من خلال قراءة نص قراءة ناجحة تؤدي إلى تفاعل قوي وجددي بين المترجم والنص، فالقارئ الذي جاءت به نظرية التلقي ضمن دراستها، هو قارئ ممتاز يجيد قراءة ما بين السطور. إن نظرية التلقي ماهي إلا تأكيد على مسؤولية القارئ أمام النص وخاصة المترجم بوصفه متلقياً فهي تبعده عن كل خيانة أو سوء فهم ولا تجعله أميناً للأصل فقط بل للنص الهدف أيضاً، وذلك بمراعاته لخصوصيات اللغة المنقول إليها.

أخيراً وليس آخراً، تتأثر الترجمة بالأيدولوجية بشكل كبير مما يؤدي إلى الإخلال بالمعنى الأصلي للنص فهي عبارة عن أفكار ومعتقدات سياسية ودينية وفكرية وثقافية في ذهن المترجم وبالتالي تؤدي دوراً بارزاً في الخيانة وعدم أمانة الترجمة، بحيث يكون المترجم منحازاً إلى جهة معينة أو معتقد معين في ترجمة النصوص وبهذا تفقد الترجمة مصداقيتها مما ينتج

عنه عدم الانسجام بين النص الأصلي والنص المنقول إليه، وتبقى الأيديولوجية مشوهة للترجمة لأنها تتغلب على الأمانة فيها.

تناولنا في الفصل الثاني من هذه الدراسة ترجمة أدب الأطفال و هو نوع من الفن الأدبي يشمل عدة أساليب كالنثر و الشعر والقصة والمسرحية موجهة للأطفال، وقد ظهر هذا الأدب منذ الأزل لكن فرض نفسه في الآونة الأخيرة في العالم العربي والغربي. و تجدر الإشارة إلى أنه لا يوجد تعريف واحد لهذا الصنف الأدبي مقارنة مع الأدب بشكل عام. إذ تعتبر ترجمته من أصعب مهمات المترجم وهذا راجع إلى عدم قدرته على اختيار الألفاظ والكلمات بدقة وتكييفها مع ميول الطفل المتلقي ونفسيته، لذا يجب على المترجم صياغة المعاني والألفاظ في جمل سهلة ومفهومة تخلو من التعقيد والغموض من أجل الاحتفاظ بالمعنى في قالب من التشويق والجمال في نفس الوقت، مع الأخذ بعين الاعتبار ثقافة المتلقي. تكمن العلاقة بين أدب الأطفال وجمالية التلقي في تضيق الفجوة بين المسافة الموجودة بين الترجمة والطفل المستقبل أو المتلقي لمختلف أنواع الأدب وذلك من خلال اعتماده على نفسه في القراءة أو من خلال وسيط آخر كالأب أو الأم...الخ.

يحتوي الفصل التطبيقي على دراسة ميدانية تركز على ترجمتين مختلفتين لقصة أليس في بلاد العجائب؛ ترجمة حرفية موجهة لأطفال الطور الابتدائي مدعمة بالصور وترجمة حرة (بالتكييف) موجهة لتلاميذ الطور المتوسط خالية من الصور، وسبب اختيارنا لهذا النوع من القصص راجع إلى كون قصة أليس إحدى كلاسيكيات أدب الأطفال المحبذة لديهم في الوقت الراهن. ومن خلال هذه الدراسة سلطنا الضوء على اختلاف الترجمتين الحرفية والحرّة(التكييف) وذلك بإعطاء استبيان لتلاميذ طور المتوسط في كل من غرداية وورقلة وإجراء مقابلة مع الطور الابتدائي في ورقلة من أجل تحقيق هدف كيفية تلقي القصة(النص الأدبي) من طرف

تلاميذ الطورين، أشارت النتائج إلى أن تلقي واستقبال نفس القصة يتغير من قارئ لآخر نتيجة اختلاف الاستجابة والإستعاب لكل منهم.

استخلصنا مما سبق أن، الترجمة هي أداة تواصل بين ثقافات الشعوب ولها دور فعال في نقل المعنى من اللغة المصدر إلى اللغة الهدف لتشارك مع نظرية التلقي في عنصر مهم ألا وهو القارئ أي المتلقي. إذن العلاقة بين الترجمة ونظرية التلقي علاقة مترابطة فلا مترجم بدون قارئ ولا قارئ بدون مترجم. وعليه، فترجمة أدب الأطفال من أصعب الترجمات الأدبية التي تترك المترجم وذلك راجع إلى عدم انتقاء الألفاظ والكلمات المناسبة وتكييفها مع ثقافة المتلقي ألا وهو الطفل، لذا يجب على المترجم اتخاذ القرارات السليمة حول كيفية ترجمت محتوى النص الأدبي بمراعاة ثقافة المستقبل. إلى جانب الأخذ بعين الاعتبار المستوى المعرفي والفئة العمرية للمتلقي.

جامعة قاصدي مرباح - ورقلة -

كلية الآداب واللغات

قسم اللغة الإنجليزية وآدابها



مذكرة:

ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية

اختصاص: الترجمة وعلم الترجمة

من إعداد:

كيسة قارة

زهية بن عامر

بغنوان:

تلقي الصغار لأدب الأطفال

دراسة مدونة لترجمتي: "أليس في بلاد العجائب"

مذكرة مقدمة لإستكمال متطلبات نيل شهادة الماستر في الترجمة

نوقشت علنيا أمام اللجنة يوم: 2015/06/15

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السنة الجامعية: 2014 – 2015