UNIVERSITY OF KASDI MERBAH OUARGLA

FACULTY OF LETTERS AND FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH

Dissertation

Academic Master

Domain : Letters and foreign Languages

Field : English Language and Literature and Civilization

Specialty : Translation and Translation Studies

Prepared by: BEDDIAF Ratiba

Title

Adaptation in Translating Children's Literature

"The Rose Tree" **Short story as a case study**

Publically defended

On : 14/06/2014

Before the jury

Mrs. Samira Sayah Lembarek	President	UKM-Ouargla
Mr. Ahmed Noureddin Belarbi	Supervisor	UKM-Ouargla
Mrs. Leila Yahyiaoui	Examiner	UKM-Ouargla

Academic Year: 2013/2014

Dedication

I dedicate this work from my deep heart to my beloved mother and beloved father who have never forgotten me in their prayers and have filled me with love.

To my dear sisters and brothers

To all my uncles, aunts and cousins

To all my friends, mainly Kheir Eddine Ben Ammar and Naoufel Ahmouda.

To all who have even a small piece of love to me,

I dedicate this modest work.

Ratiba

Acknowledgements

My main dept of gratitude must go to my supervisor Mr. Belarbi Ahmed Noureddine, for his great assistance, meticulous comments and guidance.

To my first tutor in the primary school Mr. Mahyo Hoffa.

To professor Djalouli Laid who gave me the opportunity to profit from his books .

My great acknowledgements go to Mr. Ben Cheikh Youcef, who has never hesitated to lend me a hand.

Many thanks also to my dear teachers in English department from whom I benefited a lot mainly to Mrs. Masloube , Mrs Yahyiaoui , Mrs.Samira Sayah lembarek , Mrs Hani ,Dr. Goui , Mr bourahla , Dr. Bousbai ... etc

And last but not least, my special gratitude goes to my family for their support, encouragement and patience.

Introduction

Translating for whom keeps a debate between the scholars. However, translating for children is an ever question that looks for answers which we may never find.

Children do read , but they do not read what is behind lines ,this latter is the task of the translators who struggle to faithfully render both the message and what is behind the message in other forms in the target language norms and background.

Reforming the messages for children is possible through what we call "Adaptation" that is applied also through other different forms adopted by many translators and linguists in particular "Shavit"and "Klingberg" who provided us with some strategies that may help us as translators to better deal with such texts devoted to the child.

Statement of the problem

Children's literature has been a cup of tea of both writers and translators, however ;it has been a cup without sugar .Children can be taught a lot via this medium of literature which is an easy channel ,through which we teach them all the values of the adults ,all what should be done or what should not be .

Nevertheless, translating this channel may not always be an easy task,for it may be encountered with a lot of constraints that make the message understandable or at least not the same as conveyed by the original producer.

Needless to say that the major obstacle we need all to avoid when translating such texts is culture constraints,since we deal with two different entities .In this regard linguistic components are the loser player of the game that we may in one form or the other find its substitutor ,however,the cultural component is the referee that plays the crucial role in judging the end(goal) of the game.

Aims of the study

The main objectives of this dissertation are to shed light on the difficulties in adapting children literature when translating , in order to present a comprehensive picture of the field of children's literature .Another intention is to create interest in the subject and to draw attention to the problems of translation of children's literature.

Research questions

Main question

To what extent can adaptation be adopted as a reliable technique in translating children's literature?

Sub - questions

.1. What is the aim of the translator in using adaptation in translating for children?

.2. Did the translator use Shavit's and Klingberg adaptation strategies correctly?

.3. May adaptation when used render both aesthetic and semantic flavour into the target text?

Hypotheses

The cultural differences between the source reader and target reader impose in a great deal the use of adaptation in translating for children we hypothesise that:

.1. Using both Shavit and Klingberg strategies can help in adapting more natural literature devoted for children.

.2.Using adaptation in translating children's literature can help the little recipients(children) to better understand the target text.

The structure of the research

It seems appropriate to discuss in the first chapter a general view about children's literature , its possible definitions , attain its function or rather its importance in acquiring and understanding knowledge by the children , and indicate the characteristics of this genre ,and mention the language and history of children's literature.

Since this work is concerned with adaptation in translation and in translating children's literature, the researcher tries to explain the definition of adaptation according to different norms and touching the types of adaptation in translation .In addition, she indicates how Zohar Shavit sees adaptation in children's literature translation and how did Klingberg present adaptation through his point of view .

An attempt is made to extract and explore the main views of the two scholars in adapting children's literature ,illustrating some problems of translation in that field through analyzing the translation of the short story: *The Rose Tree* into Arabic, because this may help us to understand appropriately the vast and rich approaches that are shown in the domain.

Chapter one

Children's literature

Background and History

Chapter One ……… Children's Literature Background And History

Introduction

This chapter aims at discussing the issue of children's literature ,It provides an overview of children's literature, since it is considered as a genre and part of literature in general . It starts with definition of children's literature then ,its emergence in both the Western and the Arab world , its language and its characteristics . Finally, it deals with its importance and its function.

1.Definition

It is difficult to define children's literature because there is no single definition tackling all its aspects . At the very beginning, children's literature is written for children ,though it seems simple, it is a complex subject .

Scholars define children's literature according to different norms :

➢ Age range.
➢ Dichotomy of good and bad.
➢ Interests of the child.   (cited in Barone,2011,P.6)

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

Oittinen (2000,P.61) claims that children's literature can be seen either as literature produced for children or as literature read by children while , Klinberg describes children's literature as literature produced specifically for children .(Oittinen,2000,P.61).

Thus, children's literature can be considered an issue of intentionality: if the original author has intended or directed her/ his book to be read by children, it is a children's book. If an adult finds something for her/ himself in a so-called children's book, isn't it an adult book as well? Yet, many adult phenomena have become part of children's culture over time like Alice's Adventures in Wonderland. Therefore, this is a question of different readers and different reading strategies.(Oittinen,2000,P.62).

Some publishers who make their researches in the domain of children's literature attempted to break down children's literature into subdivisions appropriate for different ages.They have practiced their theories in the field of books, they divided children's literature into pre-readers, early readers, and young adults. This is roughly equivalent to the age groups (0-5), (5-7), (7-11) (sometimes broken down further into (7-9) and pre-teens, and books for teenagers. However, these norms of divisions are complex and ambiguous as those norms of defining children's literature as a whole. In addition ,it appears that books which are created for younger children tend to contain illustrations more than those of the old children.

Lennart defines children literature from a sociological and psychological angle; children literature is any thing the child reads or hears ; anything from news papers series TV shows and radio presentations to what we call books.(quoted inOittinen,2000,P.62)

He adds we could also include not just literature produced for children but also literature produced by children themselves(ibid) .and A. Wolf in one of his studies asks this question to show the role of the child in doing literature. "Why would a child want to write? What would persuade a small person to pickup a pencil and put it to paper?"(2008,P.201).

Ritta Oittinen says "seen from a very wide perspective , children's literature could be any thing that a child finds interesting"(2000,P.62) .Thus, those children's interests should be taken into account when selecting and/or writing their literature and all those who are responsible for children should bear in mind that children should read the books they like.

Hunt's comments on the point of the purpose of children's literature is of special interest: "All of this suggests a species of literature defined in terms of the reader rather than the author's intentions or the texts themselves."(Oittinen,2000,P.61). Children's literature tends to be more directed toward its readers.

Oittinen sees that the whole literary genres acquire different meanings and redefined again and again overtime.

Wall makes the following distinction, with which we sum up:

"If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre writing for children, even if the author, or publisher, hopes it will appeal to children."(quoted in Oittinen,2000,P.63)

From the discussion above, children's literature may be understood as literature meant for children. And these 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.

2.The emergence of children's literature in the Western world

The birth of children's literature goes back to 1400s and 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 seems difficult and no consensus is reached whether a given work is best categorized as adult or children's literature .Many books that were originally intended for adults are now commonly thought of as works for children, such as Mark Tawin's *ThePrince 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. Furthermore, 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 appropriate for children.(cited in Duncan,2009,P.164)

3.The emergence of children's literature in the Arab world

Children's literature is considered as a new literary genre compared with literature as a whole .It did not appear until the Arabic literature has connected with modern Western literature.

The problem of tracing the history of children's literature is even more complicated in the Arab world, and   many researchers argue that children's literature in the Arab world passed through different phases.

Translation's phase

 some translators has transmitted some of European stories into Arabic the first one was Rifa'ata Tahtawi then Mohemed Othman Djalal who started by translating children's international classics from French.(Djaloli,2003,P.26)

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).

Writing and Creating 's phase

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

4.Language of children's literature

Scholars report that each group age of children had a distinctive narrative style .The author focuses on the content and the form to approach school tasks according to the expectations that their culture had prepared them to have because every culture is heterogeneous. It is composed of a variety of subcultures and every situation elicits a variety of responses the good literature can draw conclusion about particular situation and this what makes the story varies from culture to culture.

In addition if we may take into consideration the ability of child to understand language structures. we have an example of pair of sentences where Jessie Reid asked a question to assess comprehension

A - The girl standing beside the lady had a blue dress.
B - The girl had a blue dress and she was standing beside the lady.

The question asked here was 'Who had a blue dress?' Whilst the majority of the

children answered correctly for sentence B, which is a compound sentence, when reading sentence A, 59 per cent of children made the mistake of thinking it was the lady who was wearing the blue dress. This is a complex sentence, with an embedded subordinate clause: in inexperienced eyes it could certainly be read as including the statement, 'the lady had a blue dress'. The real meaning can be construed only if the reader understands the sentence structure, where the main sentence has a second embedded within it.(quoted in Gamble and Yates,2002,P.73).

The writers of children's literature investigate how the linguists concern with child use of language and what the child knows about language at various stages of development and how he uses this knowledge as an abstract rule. Paula Manyuk(1969,P.5) points that the parameters important to the use of language can not be found in the physical events occurring in the environment since these parameters are abstract rules of syntactic phonological and semantic aspects of language.

5.Characteristics of children's literature

Broadly speaking, children's literature is part of literature as a whole. However, it does also have some elements that distinguish it from adult literature, despite the lack of consensus regarding what makes it different.

Children's literature is a literary production which suits children; this genre of literature has characteristics found by literary studies and psychological and educational researches.

First: proportionality

Mental proportionality

Meaning that this literature fits children according to their mental levels and their capacities to understand and taste, taking into account the age of the child for whom the author writes ,specially, since the children –audiences differ in their phase of physical growth and in other factors as environment and culture.(cited in Djaloli,2003,P.9).

Educational proportionality

Meaning that this genre of literature fits the educational and the moral concepts of the child that the author s seek to teach and to keep ;since there are some issues that must be avoided and protect children from their consequences such as the employment of sex, pictures of violence and crime in the story .This does not mean the absolute rejection of these topics but the intention was to take into account the permitted amount especially in the early stages of childhood.(cited in djaloli,2003,p.9).

2. Artistic Embodiment

This is a means of expression which does not only stand with word alone to excite the small recipient but it uses other tools to achieve this goal as the use of pictures and painting … and other means which clarify and precise the idea.

Illustrations are of major importance in children's literature, especially in books written for illiterate children. The illustrations in picture books may often be even more important than the words, and sometimes there are no words at all.

Also one can add to these the point that children's literature is characterised by the fact that it is adapted to its audience and its audience's needs (it should also be conceived of in such a way that it satisfies children's needs).

Egoff says that children's literature has two basic characteristics: it is written for children (that is people up to early teens) and it is intended to be read as literature and not only for information and guidance.(1986,P.1)

6.The importance and the function of children's literature

To concern with children's literature means concerning the whole literature and to take an interest of today's children means the attention of tomorrow's men. As culture begins with child , children's literature takes an advanced place in cultural fields. nevertheless, by translation today's adult literature may be tomorrow's children's literature

" Emotivity is considered a very important characteristic in a children's story. Some psycho-linguists have examined children's literature by its various functions. In their view it should be entertaining, didactic, informative, and therapeutic, and it should help the child grow and develop. A children's book should also strengthen the child's feelings of empathy and identification"(Oittenen,2000,P.65)
.

Children's literature can offer huge amount of scientific ,artistic, and educative information , all species of literature story , theater , poetry and journal …etc can contribute on carrying this knowledge to the child by using artistic means of embodiment as pictures , sounds , colors …seizing the opportunity of children's tendency to play. This doesn't mean that writing for children is just an educative activity , it is artistic primarily . The author doesn't write for children just to guide them and teach them the principle and sciences, these functions are shared with educational establishment but he/she writes for them to add an aesthetic sight.(Djaloli,2003

It activates their minds , hearts to life , promote their experiences and strengthen their feeling and develop their faculties and show them wonderful and beautiful worlds beyond their realm and their environment , strengthen their emotional life to solve their problems and create substantial affairs to non-satisfactory things. Child imagination is in need to be enriched and children's literature can serve this interest.

Also children's literature can serve other psychological interests:

A: safety and love: literature which treats love's issue can offer the child the internal rest.

B: self-existence: every child has an emotion to achieve something which have value in his thought and he will have particular concepts about his future and children's literature concerns with stories of adventures which influence the child. as Norton says "reading also contributes to children's personality development in the sense that they relate their experiences to the characters they read Understand their feelings and again insights into how As others have dealt with problems" (quoted in Hunt,1996,P.9)

Literature offers children an opportunity to identify with other people's, and thus better understand their own process of growing up, the themes of many children's books involve the development of self-understanding (ibid).

C: acquiring knowledge and understanding facts

The third value discussed by Norton is that children's literature plays a role in helping the understanding and valuing of cultural heritage and children acquire their knowledge of language as they read. They can learn new elements of vocabulary, usage and grammatical structures(cited in Hunt,1996,P.9).

Norton's opinion, is that children's literature should be designed in a way that it opens doors to discovery and adventure for children. It can do this by providing enjoyment, transmitting literary heritage, It should, moreover, transmit knowledge, nurture and expand the imagination, and stimulate development abilities.(ibid).

Conclusion

Children's literature is a controversial issue which has an influence in preparing generations thus a lot of studies marked and still marking its importance .It is noted that the scholars argue that children's literature do exist as an independent genre and it can be treated in the same way as adult literature.

Chapter two

Adaptation in translating children's literature

Chapter Two .... Adaptation in Translating Children's Literature

Introduction

This chapter discusses adaptation in translation in a whole and the adaptation in translating for children in the sense that translating for children involves either translating children's literature or translating any other type of literature and, therefore, making it their literature.

1. **Adaptation in translation**

Mona Baker (2001,P.5) 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. the term- adaptation- may embrace numerous vague notions such as imitation rewriting and soon .In this cource, Bassnett shows that there was an attempt to differentiate between *translations, versions, adaptations* and the establishment of a hierarchy of 'correctness' between these categories(2002,P.84).

Seen from a historical angle, adaptation differs from translation as a strict action and the concept of adaptation requires recognition of translation as non-adaption, as a somehow more constrained mode of transfer following Cicero and Horace (word for word).(cited inBaker,2001,P.5).

But during the seventeenth and eighteenth centuries adaptation saw its golden age by the appearance of the epoch of the belles infidel's which started in France and then spread over the world. It had very free translations which are adapted to the tastes and habits of the target culture, regardless to the damage done to the original although, the reaction against the infidelity adaptations remained predominant despite of the spread of translation and the adaptation as a phenomenon ,it is rare to find clean definitions of the terminology used in this concept.(cited inBaker,2001,P.5).

1.1.Definitions

According to Mona Baker, adaptation can be defined and classified under specific themes ,one of them is translation technique.

Chapter Two .... Adaptation in Translating Children's Literature

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 inBaker,2001,P.6).

According to Peter Newmark(1988 ,P.46), adaptation is the freest of translation, it is used mainly for plays (comedies)and poetry . Plots are usually preserved, the source language culture converted to the target language culture and the text rewritten.

1.2.Types of Adaptation

Local adaptation

Adopted to touch parts of text in isolation in order to find out the specific differences raised between source culture (source language) and target culture(target language) 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).(cited in Baker,2001,P.7)

Local, or 'intrinsic' adaptation is essentially a 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 inBaker,2001,P.7)

global adaptation, which is determined by factors outside the original text and which involves a more wide-rangig 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. function or impact of the original text. The intervention of the translator is systematic and he may sacrifice formal elements and even semantic meaning in order to reproduce the function of the original**.**(ibid)

2.Adaptation in translating children's literature

In the case of adaptation for children ,what is adapted will usually depend on certain

constraints, , namely ,the target audience ,its age, social class, and possible phisycal disability.(Benjamine,2010,P.4).

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

2.1 **Shavit's polysystem theory**

Zohar shavit points out the difference in norms for translating children's literature and translating adult literature books. She noticed that the uncanonised literature is more likely to be adapted or abridged to suit the target audience's needs or preferences while translator of the canonized literature is imposed with norms of authenticity and faithfulness. (1981,P.172).

She gives consideration to the cognitive and linguistic abilities of the recipient (child) and his interaction with text especially in the target system. She focuses in non linguistic factors which determine the methods of translating children's literature because the translator has to have an image of source text culture.

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

A . adjusting the text order to make it appropriate and useful to the child. In accordance with what society thinks is "good for the child".

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

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

"The translator of children's literature can permit himself great liberties regarding the text because of the peripheral position children's literature occupies in the polysystem. He is allowed to manipulate to the text in various ways."(Shavit,1981,P.171).

Shavit argues that the systemic affiliation is manifested by the complex of constraints

on the text in several aspects: affiliation to existing models, the integrality of the text, the degree of complexity and sophistication of the text, its adjustment to ideological and didactic purposes and the style of the text.

And As-safi(N.D,P.31) explains "target language is shaped by systemic constraints of a variety of types of language structure in addition to genre and literary taste."

2.1.1.Affiliation to existing models

In children's literature, the translator has changed the source text according to the models which exist in the target language to simplify it to the child reader because each literature has its models so the translation sees if the model of the original text exists in the target language, if not he deletes the elements which are not subject to the target system.(Shavit,1981,P.172).

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

Shavit also comments on the point of satirical model, as this kind of models doesn't exist in target literature because it is literature of children and children do not understand that content and meaning, also, it is not appropriate to teach children such element because in this age, they are supposed to learn principles and attitudes which are profitable in their future life . so the translator tries to adapt those texts by deleting their elements or replace theme it by others which exist in the target language or keep it with some changes and functionless.(1982,P.173).

2.1.4.Ideological evaluation

According to Shavit, translation is always a site for ideological encounters especially in translating for children because children's literary texts are culturally formative and of massive importance, educationally, intellectually and socially. The translator insists in introducing ideas ,values in an accepted manner ,he makes various adjustments in order to adhere to the notions of what is good and appropriate for children as well as what is considered the suitable level of difficulty in a given target culture.(1981,P.177)

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

Authors in children's literature tend to use didactic instrument. the translators are sometimes ready to adjust and completely change the source text in order to have the revised versions serve ideological purposes. when children's books are translated ,the children experience literature will be affected in a significant way and the language development and acceptance of ideas will be noticed.(ibid).

The adaptation in children's literature, particularly, in the ideology is necessary in translators points of view ,since the concept of child varies according to geographical move which implies a much greater cultural move as the experiences a child In Europe goes through are not similar to experiences lived through by an Arab child, and the adaption of the ideological concepts in children's literature makes an organization in children's lives and help them to understand their relation to their environment, since scholars see that the adjustment of text is an evaluation of beliefs.

2.1.2.Text's integrality

In this point the adaptation attaches the text in its integrality by deleting some elements or adding others from the whole text because of some considerations from point of view of the translator.S/he may find that such elements are not appropriate to child or they are not permitted or forbidden to children, also the translator has to transform the text into children' s system in accordance with the child' s level of comprehension. In other words, the translation of text in adult literature contains many deletions and do not preserve the fullness of the original text to relate it to the moral norms which are allowed in the children's system, it can be greatly changed because of what is called taboo as what is happening in much of adult literature in sexual topics where the translators are obliged to delete the scenes of love between two lovers or change them in order to make it appropriate to children. (1981,P.174)

In other cases, the translator delete such element which are incomprehensible to children ,as Shavit mentions that most translators deleted the opening dialogue between

Robinson and his father where the father presents the ethos of bourgeoisie against that of the lower and upper classes .she means that children can not understand long dialogue about classes in the society,(the old classification of the uppers and lowers) and they can not accommodate the model which the dialogue belongs to, also in *Alice in Wonderland* the translators deleted many parts from it in order to adapt it to the child's comprehension.

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

2.1.3.The level' s complexity of the text

As the simplicity is an obligatory norm in children's literature the translator seeks to adapt adult literature ,which is characterised by complexity in its models, to children in order to make it clear as rooted in the self image of children's literature and determine the text characterization and its main structures in either canonized and non canonized literature. complexity can attach the system of the original text in its textual elements by changing them in order to make the text acceptable ,in the translators opinion ,for children. this happens when dealing with the texts written first for children and transformed into adult literature and readapt them again for children by following the system' s constraints in those texts which accepted by adults as children's books while they are considered by translators as the unacceptables for children.(1981,P.175)

The discerning of the system's constraints is linked with the relationship between reality and imagination and the relation between time and space which can be very sophisticated in the original text in a clear manner such in Alice. according to Shavit ,Carrol clarifies that it is impossible to distinguish between the levels of reality and imagination because he made the quality and the diffusion of them appear clearly while children's literature sought to keep the distinction between reality and fantasy .(ibid).

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

Simplifying the text that contains ironical level requires the deletions of the ironical comments of the narrator and if it is necessary the translator deletes whole paragraphs that

emphasize on the ironical attitude as it is not suitable for children' s mental growth, especially, the elements which do not contribute directly to the plot in order to make the text a simple adventure story understood by children. The simplification of the model demands the change of the element' s function or reduce that function or exclude it.

2.1.5. The Stylistic Norms

After her translations into Hebrew, Shavit found that the stylistic norm is the norm of high literary style in either children's and adult literature and thus she generalised her finding in the other languages ,however ,she stated different reasons for the high style.
The reason for the high style in children's literature is connected with the didactic concept of literature and the attempt to enrich the child's vocabulary while in adult literature it is connected with the idea of "literariness", and these reasons can express the different concepts of the two literatures and their different self-images.(Shavit,1981,P.177)

2.2.Klingberg's types of adaptation

Klingberg, the Swedish pedagogue and specialist in children's literature, argues that adaptation can be used as a particular method of translating for children and it means in general 'the rendering of an expression in the source language by way of an expression in the target language which has a similar function in that language.' adapting for children consists in considering their supposed interests, needs, reactions, knowledge, reading ability and tailoring the literature intended to them accordingly' Klingberg discusses five kinds of adapting for children. These are cultural context adaptation, language adaptation, modernisation, purification and abridgment.

2.2.1Cultural context adaptation

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

Chapter Two .... Adaptation in Translating Children's Literature

Kingberg cites nine ways for cultural context adaptation:

1. Added explanation

2. Rewording

3. Explanatory translation

4. Explanation outside the text

5. Substitution of an equivalent in the culture of the target language

6. Substitution of a rough equivalent in the culture of the target language

7. Simplification

8. Deletion

9. Localization

<center>(quoted in Sas,2010,P.58)</center>

2.2.1.1Deletion and addition

Deletion and addition are adopted in translating children's literature or translating for children because translators fear that children might not properly understand what is said in the story , thus they either delete the passage or add explanation, it appears that authors and translators must give an appropriate assessment to the children , and they must bear in mind that children understand far more than adults generally believe also adults may feel that children are roughly in need of adults help to understand.

Lundin (2004,P.3)argues that the guiding of children's reading is of great importance because it is fundamental.

Often translators aims to size the opportunity to add explanation to the original text and use their intelligence to grant to text funny or useful   elements as they believe (G.T wohlgemuth,1998, P66).

Some scholars in the domain of children's literature state another reason for deletion assuming that publishers have order to keep their costs down. Responsible publishers will tend to discuss with the translator children's literature that publishers have already set a limit on the number of pages for every book and, if the translator has exceeded that number, they will cut

<center>19</center>

down the translation in what to cut and how to do it; however, there have been cases when translators have not been informed at ail and, later, they were surprised to see what had become of their work.(Baker,2001,P.7)

2.2.1.2Localisation

Localization means transferring the whole text to a country ,language or epoch which is more familiar to the target language reader. It is the most radical form of cultural context adaptation as the whole scene is moved .for instance when Foreign names titles , complex syntax, or allusions to cultural heritage or common knowledge are unfamiliar to members of recipient cultures. (cited in Oittinen,2000,P.89).

Localisation requires attention to the illogical elements according to readers view and making balance between illustrations and the translated text. Example, description of scenes with source language thought and the use target language names and food.

Klingberg disapprove lacalisation using the term anti-localisig claiming that the translator must give the child the opportunity to learn new things about new cultures . educating children about international themes by retaining all the information in the original . like names , years , places as it is thus the translator emphasizes the fact that the story is really situated in a foreign culture.(quoted in Oittinen,2000,P.90).

2.2.1.3.**Simplification**

According to klingberg, the translator simplifies the story's structure to enable the reader grasp the meaning of the story and make it comprehensible to the young readers especially if there is a long difference between the age of the source reader and target reader, and the translator can bridge that gap by omitting words , sentences and even whole passages with less ambiguity such in Nursery Alice created by Carroll, all the characters are simplified . Alice is a good little girl with no bad thoughts at all. She never loses her temper, never argues or gets angry (Oittinen,2000,P.86)

There is no ambiguity, and the distinction between reality and imagination is made
taking the example of "Nursery Alice", Carroll's story is based upon a dream. and it is clearly stated that Alice is asleep. In the original version, on the other hand, it is impossible to say

whether everything happens in a dream or in reality; Alice is said to be sleepy which leaves the door open to either interpretations.(ibid).

The translator tries to make full comprehension and avoid interpretations of the text and used explanation in the target text.

2.2.2.Purification

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

Purification is one of the central concept in klingberg writing , it is done to get the target text in correspondance with the values of the readers or rather with the values or the supposed values of adults (Oittinen,2000,P.90) Klingberg insists that purifications are not necessary when translating children's literture but also in parents ,teacher' s view to what is appropriate .(cited in Oittinen,2000,P.91).

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

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

by purification translators try to adjust or santise the adult's inappropriate creation, suppress all taboos like bad manners in children, adult faults, sex, violence, excretion, also, contentious issues like politics, religion. racial discrimination or frightening events and objects.

2.2.3.Modernization

"As modernization one could term attempts to make the target text of more immediate interest to the presumptive readers by moving the time nearer to the present time or by exchanging details in the setting for more recent ones" (Oittinen,2000,P.90)

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

Modernizations are not only done to make the language of a text more comprehensible, but also to make the text itself more understandable. If details of the scene are changed to more recent ones, the story appears more interesting for a younger generation who may have lost touch with the ideas and ideals of another time or culture.

A modernization of "Snow White" omits the evil stepmother totally and depicts Snow White as quite an ordinary little girl.(cited in Wohlgemuth,1998,P.63)

The translator aims to give the child a better understanding of other cultures and eras by using his own style adapted to the style of the writer , translator can preserve the source text's content if he want the child to learn the old fashion –life . Translators tend to shift given original date closer to the publishing date of the translated book appear newer.

2.2.4.Abridgement

The abridgement of books are made when adult's literature is adapted to children literature or when children literature is simplified and shortened, abridgements are regarded as a sign of a lack of appreciation of children and disrespect for rights of the author so that scholars see them as negative attitudes, the right of children – reader- to know which version they are reading in what way the book has been abridgement in the event the abridgement are necessary.

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

Translators must take into account which changes that will be made if they translate for children. In this course klingberg disapproves strongly of abridgement, he set out some recommendations of how best to avoid problems if abridgement is essential :

1. No abridgement ought to be allowed which damages content or form.

2. If there is some reason for a shortening, whole chapters or passages should be deleted.

3. If one wishes to delete within paragraphs whole sentences ought to be cut out.

4. Under no circumstances should the author's style be altered.5. Should one wish to shorten the average sentence length [...] sentences should be divided into two *or* more new ones This would be much better than a deletion of words and content within sentences.(quoted in Wohlgemoth,1998,P.64,65).

2.2.5.Language adaptation

As far as language adaptation is concerned, Klingberg puts forward the argument that the author of children's literature may limit the vocabulary, use short sentences , and avoid metaphors in order to adapt the capacities of the intended readers.

However, the translator may find this degree of adaptation not appropriate to his target readership. He may, then, find it necessary to readapt it. In other circumstances, the translator may be called upon to translate for children a text that, for some reason or another, has zero degree of language adaptation. This may be the case if the text was not, for instance, originally intended for children. In this case, he has then to adapt the language to the level of the child reader.

Conclusion

From the above points of the two scholars, it is contrary to common belief , translating for children might not be easier than translating for adults .in the case of children's literature ,it is particularly important to access the target audience and to take its interests and abilities into consideration.

Chapter Two .... Adaptation in Translating Children's Literature

According to Nikolaeva , the best translation of a children's book doesn't necessarily entail precise accuracy and closeness to the original . it is much more important to consider issue of reception and reader's response.(quoted in Komar,2008,P.221).

Chapter Three :

Analysis Of The Corpus

Chapter Three………………………….. Analysis Of The Corpus

Introduction

In this chapter , the translation of short story The Rose Tree from the collection of Fairy Tales by Josef Jacobs, one of the moderns that dates back to 1890,will be analysed .The translator is one of the first year students of translation and translation studies.

The researcher will attempt to extract the ideological points that have an influence on children and their literature in addition, she will go upon the aesthetics of the language with deletion and additions procedures to follow the target system.

1.1.The author

Jacobs was born in Australia. He was the sixth surviving son of John Jacobs, a publican who had emigrated from London c.1837.Jacobs was educated at Sydney Grammar School and at the University of Sydney, where he won a scholarship for classics, mathematics and chemistry. He did not complete his studies in Sydney, but left for England at the age of 18 and entered St John's College, Cambridge. He graduated with a B.A. in 1876, and in 1877, studied at the University of Berlin.

in 1890, he edited English Fairy Tales, the first of his series of books of fairy tales published during the next 10 years. From 1899-1900 he edited the journal Folklore, and from 1890 to 1916 he edited multiple collections of fairy tales - English Fairy Tales (1890), Celtic Fairy Tales (1892 anthology), More Celtic Fairy Tales (1894), More English Fairy Tales (1894), Indian Fairy Tales (1912), European Folk and Fairy Tales (also known as Europa's Fairy Tales). He was inspired in this by the Brothers Grimm and the romantic nationalism common in folklorists of his age; he wished English children to have access to English fairy tales

He then became registrar and professor of English at the Jewish Theological Seminary of America in New York.He died on 30 January 1916 (http://en.wikipedia.org/wiki/Fairy_tale: 27/05/2014.)

1.2Fairy tales

Fairy tale is a type of short story that typically features European folkloric fantasy characters, such as fairies, goblins, elves, trolls, dwarves, giants, witches, mermaids, or gnomes, and usually magic or enchantment. Although the fairy tale is a distinct genre within the larger category to attempt to preserve not only the plot and characters of the tale, but also the style in

which they were told. The first collectors were the Brothers Grimm, collecting German fairy tales; ironically, this meant although their first edition (1812 , 1815),they rewrote the tales in later editions to make them more acceptable.

Fairy tales with very similar plots, characters, and motifs are found spread across many different cultures. Many researchers hold this to be caused by the spread of such tales, as people repeat tales they have heard in foreign lands, although the oral nature makes it impossible to trace the route except by inference.

Joseph Jacobs is the Folklorist who has attempted to determine the origin by internal evidence, which can not always be clear and he edited the first collection of English Fairy Tales. In the modern era, fairy tales were altered so that they could be read for children. (http://en.wikipedia.org/wiki/Joseph_Jacobs : 27/05/2014)

2.Methodology

In translation of children's literature, there is a strong spread of short stories that attract children over the word. Translating them into another language with another culture can make them different. Those stories can be written and read for pleasure and enjoyment or they can hold certain morals to be taught.

The system constraints of each language are taken into the target. This can lead to the idea of taking translation as a tool to precise and determine norms of writing for children through the discussion of translated texts crossing the original ones.

Usually, the translators make various adjustments in order to choose what is good and appropriate for children also they try to consider the suitable level of simplicity in target culture moreover ,they must follow the conditions of changings proposed by scholars in the domain of folktale Fairy tales are found in oral and in literary form.

This selected short story is written for children and it has didactic goal with an enjoyable way, it is a story to imagine the widest realm ,to experience the life ,to learn from the others and protect the principles .

The analysis of this short story requires the disconnection of sentences elements and studying the main constituents to understand the content of the source text and that of the target. The text constituents:.

1-. The title

2-. The story

3.The translated story analysis

The translated text has the same beginning ,the same end and the same characters as the source text has ,it treats the same problems with different ideological instruments and different aesthetic styles.

We try here to just analyse the constituents that we see important in showing Shavit and Klingberg strategies of adaptation and hence only some expressions will be dealt with since what we are interested in is not the analysis in itself but the way we adopt to analyse these expressions as translated relying upon the previous scholars Shavit and Klingberg.

3.1.The Title

The translator didn't satisfy to render the same title as الشجرة الوردة it seems that the literal translation of the title does not carry strong interest for the Arab children to read. Thus she went for adjust the title into شجرة الرمان this title is adopted by the translator to show the importance of pomegranate in Islamic religion as mentioned in the Quran.

3.2.The Story

Additions which are often used by translator of the Rose Tree signify her intention to make simplification of the original text .

In adapting children's literature ,as Shavit shows ,the translator faces problems in translating religious elements. Thus, he often adds some expressions to reinforce the equivalenceof such elements eg: had replaced by حباه الله. translator also in every time uses addition to keep the constrains of the source text,(a girl by a first wife) replaced by فتاة من الزوجة الأولى المتوفية she shows that the Arab reader will have an other interpretation if she just say فتاة من because in the Arab culture there is polygamy or تعدد الزوجات in some cases, she adds some words to give the opportunity to the child to learn new words and to taste the aesthetics in language . in addition,she represents local cultural heritage. (دان دان .... للصالحين) to clarify the original poem in target culture. It carries also a phonological function. restricted to the   inter-level   of   context   but   not   entailing   at   the   grammatical   or   lexical

27

levels.(Catford,1965,P.22)

The translator of *the Rose Tree* deals with the integrality of text when she shifts the element in some paragraphs to be suitable for the target system. as shown in the table.

The translator changed the text to use it as an ideological instrument from her ideological point of view in order to adapt it to target didactic system which serves the interest of the target reader as a Muslim, because the author in the original text presented the violence in the whole short poem while, the translator arrived at the good end which the Muslim child hope to reach ,the value that contradicts that of the original beliefs, the original sing is just narration of events with beautiful rhyme while in the target one contains symbols of eastern culture (الصالحين ، الجنة)to make the child learns to live with his Islamic nature. in other words, the text was adapted to fit certain ideology as per in Zohar Shavit.

She tends to get familiar rhymes which are related and connected to Arab heritage ,it is didactic against the harm and the target reader is expected to recognise.

The translator preserves the original author's intention of presenting an interesting attitude of good behavior against bad one ,by choosing well – known poem, this strategy of substitution enables translator to manipulate the text to be as meaningful to target reader as it was to the source reader.

The adaptation employed by her makes it possible to read the Rose Tree without feeling that the image of the story is taken from an English model , even the characters were mentioned without names but with function. This can help the translator to translate the text simply because proper names play an important role within a story and their domestication often minimizes the function they were created for.

The smallest cultural details have been changed to become native such as cherries and التوت , the degree of this transformation's comprehensibility appears to be acceptable because those components is well – known to children. some expressions of the source text transformed to sound native. For instance , the once upon a time can be replaced by : ذات مرةor في يوم من الأيام but the translator tends to use كان يا مكان في قديم الزمان و سالف العصر و الأوان and she uses some stylistic choices such as the aesthetics in the two sentences: يحبها حبا جما ، تبغضها بغضا شديدا what is called:المقابلة.

Generally , she transfers the same style-level and the fidelity to the style of the story is remarkable . there are no examples of unacceptable manners in the Rose Tree translation

She may omit or add a word or phrase whenever she finds such omission or addititon justified by her own vision of the original text for example, she added دون خوف أو تردد to as shown in the original text , instead of(she said to) , she used: قالت المرأة السيئة .or she makes addition to follow the systematic constrains of the target language, as the Arabic language focuses on using full expressions to fulfill the attractive sentiment.

The following examines the source text *The Rose Tree* and its translation شجرة الرمان

Source text	Adaptation	Target text
Once upon a time	Style Aesthetic norm	كان يا مكان في قديم الزمان
To cross		كان عليها أن تعبره
Three bunch	Deletion	الشموع كلها
Said the stepmother one day go to the grocer's shop and buy me a pound of candles she gave her the money	Touches text integrality	ذات يوم نادت زوجة الاب الفتاة و أعطتها نقودا و قالت لها إذهبي إلى الدكان و إشتري بعضا من الشموع
So the little one laid her head in the woman's lap	Text integrality delition	لبت الفتاة نداء أمها
	Text integrality addition	إذهبي
Fetch a billet of wood, fetch me an axe	Text integrality shift	أحضري الفأس أجلبي القطعة الحديدية
The rose tree flowered it was spring and there among the flowers was a white bird like an angle out of heaven	Text's integrality Shift Ideology	و عند قدوم فصل الربيع أزهرت شجرة الرمان و بين الأزهار كان هناك عصفور أبيض اللون .... كأنه ملك في الجنة
	Localisation Ideology	دان دان يادان أمي قتلتني و با كلا لحمي و خويا جمع عظامي و دفنهم تحت الشجرة ، الشجرة جابت رمانة الجنة و الجنة للصالحين
	New vocabulary	و بدأ يُشدو
Stock(كرمة) Stone(حجر) Dead(موت)	Ideology	رمانة جنة الصالحين
Source text	Adaptation	Target text

	Addition	سألتها زوجة ابيها عن السبب بعد مدة
She said to her	Addition	قالت المرأة السيئة
	Addition	أو تردد
	Addition	دون رحمة
On the box	Addition	ذلك الصندوق المدفون
Repeated the sang	Addition	غنى أغنيته المشهورة
	Addition	المتواجدة هناك
my ….stick	Addition	دان دان ..
		للصالحين
	Addition	صاح
Had	Religious goal	حباه الله

Translator's decision is made to strengthen the dominant ideology of Islamic moral value.

A girl by a first wife and a boy by the second	**Addition : cultural issue**	**فتاة من الزوجة الأولى المتوفية و ابن من الثانية**

It is semantic addition , because the concept of second wife is obvious to most readers of the English language so that the word died is not included but should be included in the target language because of the probability that the target reader can not grasp that implicit information.

Like golden silk	**Language system and simplicity**	**ناعم الملمس ذهبي اللون**

The translator here did adopt Simplicity technique that tends to explain the very original word into its simplest components in the target text using not the same words but rather the meaning of the words used in the original .This is not of course because the expression might be difficult, but for another purpose which is simplifying what may seem goes with the integrality of the whole text. She added words to follow collocations of Arabic.

Yellow silken hear	**Addition**	**شعر الفتاة الحريري الذهبي البراق**

It may appear that the addition of البراق to the structure is just a filler as it adds nothing to the content of the story is thus redundant but the system of Arabic language has forced the translator to add this word.

Rolled down	Addition	يداعب الأرض من شدة طوله

This addition was made because when going from English to Arabic ,the redundant nature of many phrases obliged the translator to consider the situation by adding elements

Then the stepmother hated her more for the beauty of her hair		فأشتعلت نار الغرة في قلب زوجة الأب و بذلك إزدادت حقدا و كرها للفتاة الصغيرة

Arabic language has pairs of words which are essencially synonyms and are sometimes used to gather to form what are so called doublets.

	Addition	ثانية

The word   ثانية   was added to make coherence between sentences so that they will be easy to understaand and to teach the child how to create whole connected writing.

Good man	An addition to clarify what is meant by good exactly	رجل طيب القلب

Here the translator did adopt more formal Arabic expression that all Arab reader is familiar with according to the genius of the Arabic language that tends to be redundant and wordy. Arabic language prefers to attribute an adjective to each noun and does not accumulate adjectives as English does. The translator here adds the word القلبto the adjective طيبto say that goodness lies in the heart. This kind of adaptation is called «rewording" and it is one of the cultural context adaptations that translators do adopt to preserve the integrality of the text they are reproducing.

Cherries	Equivalence	التوت

The translator did substitute the word "cherries" with the Arabic one "التوت" as a fruit that a little child is more familiar with. I have asked the translator why did she use "التوت" instead of "الكرز" she told me that "cherries" are a type of fruit that children in our region in Ouargla do not know and do not eat and when we make a metaphor or simile using the very word, children may easily understand rather than using "الكرز" because in this case we find ourselves obliged to explain to them and tell them its size and color a thing that is ready in the word. توت.

And it hangs to the ground	Rewording	لا يقل طوله عن طول الفتاة

The literal translation of the above sentence is "يتدلى إلى الأرض" However, the translator did not keep the same image her and she did not make it hangs for may be some culture-bound conditions. The translator wanted to localize the scene as a girl who does not hang her hair because of the traditions that prevent such things to preserve bashfulness. This adaptation is very important because the child in this age tends to criticize any thing that he/she sees contradicting the general course to what he/she thinks is right according to the parent's view. The translator used an expression that says the same idea and in the same time does respect the child's point of view about what is permissible or not in the little society he/she lives in.

Her brother loved her dearly	Addition	يحبها حبا جما
hated her		

The rewording is used here of course to save what Shavit has called "integrality». If we see the sentence that came before it we would find that the translator used alliteration يحبه حبا جما as talking about the girl's brother. In Arabic alliteration and paronomasia .So, in order to keep the same musical flow, the translator preferred to repeat the word تبغض using the المفعول المطلق that denotes affirmation and persistence.

The source text used a lesser word which is "hate" .However, the translator did substitute it with a more intense word «بغض" for the sake of integrality as the idea of the step mother in our society as a wicked one who hates her husband's children.

Crying	New word	تجهش بالبكاء

The translator here tried to preserve the stylistic norms . The reason for the high style in children's literature is connected with the didactic concept of literature and the attempt to enrich the child's vocabulary. Klingberg argues that adaptation can be used as a particular method of translating for children and it means in general 'the rendering of an expression in the source language by way of an expression in the target language which has a similar function in that language.'

The husband tasted and shook his head, he said they tasted very strangely	Addition :ideology	الأب المسكين انفطر قلبه و أهتز بدنه وقال بأن الذوق لاذع و غريب جدا

The same that has been above mentioned may be applied on the following expression :
The husband tasted and shook his head, He said they tasted very strangely

الأب المسكين انفطر قلبه و أهتز بدنه وقال بأن الذوق لاذع و غريب جدا

The translator did not render the neuter word "the husband"she replaced it by father with more effective word " الزوج المسكين . She added the expression « انفطر قلبه و أهتز بدنه » to add to the target text more affection and love to the father's image who loves his daughter a lot.

Moreover, the translator made other changes such as the following :
Exchanging sound for utterance Ex: Oh! ⟶ يا!
 Exchanging of action for state Ex: laughed ⟶ انفجرت ضاحكة
Exchanging action for object Ex: they tasted ⟶ إن الذوق لاذع
Adding stative verb Ex: أصبح

Conclusion

To conclude , we may notice the fact that there is no such things as a perfect translation , as Umberto said in the introduction to Experiences in Translation "Every sensible and rigorous theory of language shows that a perfect translation is an impossible dream".(quoted in Komar, 2008,P.226).

The translator tried to represent the original work in a different language -Arabic- as precisely as possible to achieve visibility of translation.

The Rose Tree is one of the short stories that are translated for children , in which the translator makes choice of adaptation as main strategy in this case .allowing herself to localise some aspects of Josef 's the Rose Tree. She offered her readers complete structural translation and some transliterations of the original in order to avoid any misunderstanding and misinterpretations.

Undoubtedly that the translator used language facilities to reinterpret the original text in order to make it comprehensible for the target audience but without any attempt to preserve the original text (new structure of the poem, changing the order of the sentences)

In translating Josef's short story , the translator considers the reader's abilities and interests, creating a translation that would be as appropriate as possible to the mind of the child because the Arab children are able to recognize the interplay between fiction and reality .she tried to enjoy them with the attractive world and provide a familiar atmosphere for them.

Conclusion

This dissertation shows the fact that children have limited experience and limited view about the world which must be taken into account when writing and translating for them, although ,the adults can impose their influence of modifying texts according to their views of children's knowledge since ,children may love what adults disapprove.

Generally, children's books follow the culture in which they are written ,translating those books into an other language requires adapting them to new environment of those affiliating cultures but the degree of modification varies according to the translators view ,the own personal image of childhood ,as some of them tend to include more explanation than others.

However, some adaptations are considered unnecessary or rather negative in the case of children's ignorance of what has been done.

An other issue in translating for children is the reason of adapting their literature .translators use such strategy to manipulate and consider the constraints of the society to preserve ethical and moral values .to focus on the translator's intervention ,we can notice that they have the power to reproduce the text and decide what should be adapted to the target culture and what should be unchanged preserving the constraints of the target text.

Bibliography

Books

- As- Asfi , A .(N.D)*. Translation Theories, Strategies And Basic Theoritical Issues*. Petra university

- Baker,M.(2001).*Routledge Encyclopidia Of Translation Studies.*USA:Routledge London And New York.

- Barone, D. (2011). *Exploring children's Literature* .USA:The Guilford Press New York London.

- Bassnett , S. (2002). *Translation Studies*. USA: Routledge Taylor & francis Group.

- Benjamine , J.(2010) .*Hand Book Of Translation Studies* .USA: publishing company.

- Catford ,J.(2001).*An Essay in Aplied Lingguistics* .UK : Oxford University press.

-Duncan,D.(2009).*Teaching Children's Literature.Making Stories.Work In Classroom*.USA: Routledge Taylor & francis Group.

- Eggof , (1986).*Only Commect.Reading On Children's Literature*.UK : Oxford University press.

- Gamble , N and Yates, S .(2002). *Teaching The Language And Reading Of Fiction* . Uk: Corsuch, scarisbrisk publishers.

- Komar, S and Muzetic, U. (1986). *As you write it: Issues In Literture,Language,And Translation Context Of Europe In The 21th Century.* Slovevenia: ELOPE.

- Lundin, A .(2004) . *Contstructing The Canon Of Children's Literature*. USA: Taylor & francis group.
- Menyuk, P.(1969).*Sentences Children Use*.UK: the MIT Press
- Newmark, P . (1988). *A Text Book Of Translation .UK: Prentice Hall,International*.
- Oittinen, R.(2000).*Translating For Children*.USA: Taylor & Rfancis Group N Y And London.

- Shavit , Z . (1981). *Translation Of Children's Literature As A Function Of Its Position In The Literary Polysystem.* DUKE University Press.

- Wolf , S. (2008). *Interpreting Literature With children .USA: Taylor & Francis* N Y and London .

ـ جلولي العيد ،مشاكل أدب الاطفال في الجزائر ،دار هومة للنشر و التوزيع ، الجزائر،2003.

Web Sites :

- http://en.wikipedia.org/wiki/Fairy_tale: 27/05/2014.

- http://en.wikipedia.org/wiki/Joseph_Jacobs : 27/05/2014

Dissertations

Sas ,I.(2010).The Treacle Triplets: A Functional Approach To The Translation Of Children's Literature. Petra University.

- Wohlgemuth, G. (1996). *Children's Literature And Its Translation.*   : University of Surrey

Abstract

The subject of this dissertation is adaptation in translating children's literature. various aspects of both directions are discussed to better cover this field ,a review of children's literature is given .the strong existence of polysystem is highlighted and it is found to be central issue in translating for children ,the influence of cultural differences in children's literature is shown, the emphasis in the strategy of adapting morals is explored, the dominance of different types of adaption is described. And finally, a case study is included to complete the picture and to provide illustrations to what has been discussed in the tow previous chapters.

Key words: *Children's Literature, Adaptation, System Constraints, Cultural Adaptation, Adjustment, Source Reader ,Target Reader.*

الملخص:

تحمل هذه المذكرة عنوان التكييف في ترجمة أدب الأطفال ، يعالج فيها الباحث مختلف الأوجه المتعلقة بكلا المفهومين لانتقاء رؤية شاملة لهذا المجال، إذ يسلط الضوء على نظرية تعدد الأنظمة في اللغة كمسألة رئيسية في مثل هذا النوع من الترجمة، كما يعرض تأثير الاختلاف الثقافي على أدب الطفل و يتطرق إلى الإستراتجيات المعتمدة لتكييف الذهنيات واصفا مختلف أنواعه، و في الأخير يدرج دراسة حالة ليعطي تفسيرا لما ورد في الفصلين السابقين تتمة للموضوع.