

Criticism on the Methods and Techniques Employed when Translating International Children's Literature in the Arab World

نقد الطّرق والأساليب المستخدمة عند ترجمة أدب الأطفال العالمي في العالم العربي

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Abstract:

Literature translated for children in the Arab world is governed by ideological and cultural concerns, which controvert the Arabic values and morals. To try to overcome some of the issues that arise while translating children's literature, this study examines some selected Brothers' Grimm fairy tales emphasising whether the translators' faithfulness to the source text affects the translation product, or not. In addition, it seeks to find whether translators take the target reader and culture into consideration while they attempt to render those fairy tales into Arabic, i.e., whether they use adaptation as a method of translation, or not. The results portray that those translators were faithful to the source text neglecting the age of the target reader; child and his culture. Thus, translating for children should be governed by some rules and principles, in order to avoid the threats caused by the international children's literature on the target culture.

Keywords: Children's Literature; Translation; Brothers' Grimm; Criticism

ملخص:

الأدب المترجم للأطفال في العالم العربي تحكمه اهتمامات أيديولوجية وثقافية تتعارض مع القيم والأخلاق العربية. لمحاولة التغلب على بعض المشكلات التي تظهر أثناء ترجمة أدب الأطفال، تتناول هذه الدراسة بعض حكايات الأخوان جريم الخيالية المختارة مع التركيز على ما إذا كان إخلاص المترجمين للنص المصدر يؤثر على منتج الترجمة أم لا. بالإضافة إلى ذلك، تسعى هذه الدراسة إلى معرفة ما إذا كان المترجمون يأخذون القارئ المستهدف والثقافة المستهدفة بعين الاعتبار أثناء محاولتهم تحويل تلك القصص الخيالية من اللغة الإنجليزية إلى اللغة العربية، أي ما إذا كانوا يستخدمون التكيف كوسيلة للترجمة أم لا. تظهر النتائج أن هؤلاء المترجمين كانوا مخلصين للنص المصدر متجاهلين الفئة العمرية للقارئ المستهدف؛ "الأطفال وثقافتهم". وبالتالي، يجب أن تخضع الترجمة للأطفال لبعض القواعد والمبادئ من أجل تجنب التهديدات التي تسببها ترجمة أدبيات الأطفال الدولية على الثقافة والعادات والتقاليد المستهدفة.

كلمات مفتاحية: أدب الأطفال، الترجمة، الإخوة جريم، النقد الأدبي.

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1. Introduction

Children's literature is a genre of literature whose main objective is destined to entertain children, educate and teach them about the world outside their immediate environment and about the fundamentals of life. In spite of that, children's literature is the most controversial and complex genre of writing; that is mainly because of its content, history, origins and the purposes behind it, in addition to its ambivalence. For that, researchers and scholars who dealt with children's literature as a genre cannot agree on a satisfactory definition that covers all its aspects. Translators of children's literature, on the other hand, find it very difficult to deal with such sensitive type of literature -children's literature- which is directed to this sensitive category, children; the reason behind that is the specificities and aspects of children's literature, which make the task of translating it challenging and hard. These aspects may be summarised in two main reasons among others; first, considering children's literature, and fairy tales in particular, as, not only stories for entertainment, but also as culture-specific knowledge. Second, fairy tales are associated with different themes among which is the dominance of powerful kings, innocent and weak princesses, wicked step-mothers, bad and evil friends. These mostly show no relation to the major themes presented to the Arab children which makes the task of translation very hard.

This study aims to overcome some of the issues that arise while translating children's literature. It tries to examine some selected Brothers' Grimm fairy tales emphasising on whether the translators' faithfulness to the source text affects the translation product or not. Moreover, it seeks to find whether translators take the target reader and culture into consideration while they attempt to render those fairy tales into Arabic, i.e., whether they use adaptation as a method of translation or not.

This study deals with the following questions:

- Should translators be faithful to the source text while translating children's literature, mainly fairy tales, or should they translate it using a method that suits the target language audience?
- What are the suitable methods that translators should use while translating children's literature?

To answer the previously stated questions, the following hypothesis is suggested:

Translators resort to some methods, such as adaptation, to overcome the issue of translating children's literature

2. Children's Literature

Hunt (1990, p.1) defines children's literature as, "a specific type of literature, which cannot be defined according to its textual features or author's intentions but in terms of the readers themselves since the limits and outlines of this genre of literature are not clear-cut and vivid". This implies that the nature of children's literature stems from what the readers can see when reading children's literature. In the same vein, Oittinen (2000, p. 61) defines children's literature as "literature produced and intended for

children or as literature read by children". On the other hand, Klingberg (1986) thinks of it as literature produced specifically for children excluding all other writings and pictures children may read and claims that a distinction should be made between literature written for children and that read by them; in other words, not all literature read by children should be considered to be part of children's literature since it tends to be strictly directed to its readers.

Some researchers see that children's literature is not exclusively made for a particular group of people; for instance, if a book is intended for children, it is a children's book, but if adults find something for them in a children's book, it is an adult book as well. Brothers Grimm fairy tales can be a good illustration of this point. The opposite also has been known to happen. Some books were intended for adults are now known to be children's books because of principles and educational lessons they include and which are very beneficial in teaching children the values of life. Shneider (2016, p.18) says, "Children's literature is an assortment of books (and not books) written for children (and adults), read by children (and adults), and written about children (but not necessarily)".

3. The Value of Children's Literature

It is worth drawing attention to some of the values and purposes behind children's literature. Not only is reading literature important in developing cognitive skills to be able to succeed in a school setting, but it is valuable for other reasons as well. There are many values in exposing children to literature; some of them are identified by Norton (2010) in her book "Through the Eyes of a Child". She considers children's literature important because it provides students with opportunities to respond to literature, it gives students appreciation about their own cultural heritage as well as those of others; it helps students develop emotional intelligence and creativity, it nurtures growth and development of their personalities and social skills, and transmits important literature and themes from one generation to the next.

In fact, the main value that lies behind literature is pure pleasure and enjoyment of a highly form of language; for this sake, literary works intended for children are designed in a way that offers a great deal of adventure and discovery for this particular range of readers. Moreover, through literature, children can know about their culture and the culture of other societies. Characters in children's books are of paramount importance in shaping and developing the personal behaviours and attitudes of children and teaching them how to handle problems they encounter in their real life through the experiences of characters they read about in books. A piece of literature, according to Kramsch (2010, p. 131), acts on children's emotions, interests, remains in their memories because "represents the particular voice of the writer among the many voices of his/her community and thus to appeal to the particular in the reader". Children's literature, as a matter of fact, get children to reach a considerable level of

maturity in a very early age and contribute to the development of the child's thinking and experience.

4. Emergence of Children's Literature throughout History

The origins of children's literature are difficult to define before printing and publishing existed; yet, it can be traced to oral stories and tales adults shared with children. According to Grenby (2014), the emergence of children's literature dates back to the fifteenth century after printing became widespread where a considerable quantity of literature mostly with moral and religious lessons was created and directed specifically to children.

In the beginning of the eighteenth century, as Russell (2012) states, children's books were very few and not designed specifically for them; however, children enjoyed reading distinct kinds of books that were available at that time, such as fables, fairy tales and lengthy chivalric romances, which were considered as adult books as well. The book that was believed to be one of the earliest children's books was "Nathaniel Crouch's Winter-Evenings Entertainment" (1687) which includes pleasant and entertaining riddles, pictures and many enjoyable stories and occurrences, but its title-page clearly shows that it is made to the fancies of old and young people. Before the middle of the eighteenth, most of books that targeted children were often instructional namely spelling books, school and conduct books that children found really enjoyable and interesting.

In the late nineteenth and early twentieth centuries, children's literature knew a fairly rapid expansion and a remarkable development since many books with entertaining stories, outstanding characters and attractive tone of writing were published and directed primarily to children, and it was for the first time that authors became famous for it (Russell, 2012).

5. Translating International Children's Literature in the Arab World

The activity of translation has been practised throughout history since the need to exchange cultures and break barriers was an essential demand for many centuries ago. Thus, in this rapidly changing world and in the light of the increasingly expanding knowledge, translation becomes an extremely important process in fulfilling the needs of the world to an international communication; as a result, the interest in the field of translation is growing over time, and issues concerning it are widely discussed and investigated. Translating children's literature is one of the vast areas scholars and linguists are interested in because translating this genre of texts serves to have many controversial points, and rendering it from one language into another seems to constitute a challenging task. According to Sekhri (2016, p. 145).

Areas of difficulty in (translation) rise from the differences between cultures. The denotative meaning of a word is the same all over the cultures of the different speech communities, but its connotative meaning is various and very different. For example,

the owl in the English culture is a symbol of wisdom and beauty. However, it reflects bad luck, and pessimism in Arabic culture.

In this field of translation, translators should be completely responsible giving special interest to both the source text message and also to the target text audience (children) and culture.

Though the tradition of story-telling has a long-standing history, writing for Arab children has only appeared in the late of the nineteenth century when Arabic literature has connected to the Western literature. However, the major themes found in the Arabic children's books are Islamic ones, such as the biography of the prophet Muhammed (peace be upon him) and his companions and the biographies of the other prophets. For that, as Mdallel (2003) argues, literature written or translated for children in the Arab world is governed by ideological and cultural concerns; and should contain moral lessons to teach and educate them; in this respect, international children's books transmitted into Arabic should be restricted to those which do not controvert the Arabic values and morals. In reality, translated works presented to children in the Arab world are steadily progressing, but many Arab scholars see that a considerable amount of these works constitute a negative influence on the Arab child. Indeed, almost all children's books translated into Arabic fall under the category of well-known international children's classics, fairy tales, adventure, and fables; however, the themes of such works, most of the time, show no relation to the major themes presented to the Arab children as if these themes are not made for them or translated for their sake. These themes can be enclosed in powerful kings, innocent and weak princesses, wicked step-mothers, bad and evil friends. Some of the very famous Western literature translated for children in the Arab world is the 'Brothers Grimm fairy tales', the 'Jungle Book', and 'Alice in Wonderland'.

In short, children's literature in the Arab world reflects the morals, ideological tendencies and values which are supposed to stick in the child's mind and behaviour at a very early age. This child's culture (Arab culture) differs from those in the other parts of the world. In other words, translating for Arab children should be governed by some rules and principles in order to avoid the threats caused by international children's literature on children's Arab culture, manners and customs.

6. Methods Used in Translating Children's Literature

In the translation process, many obstacles may be encountered. These latter make translators unable to succeed in the translation task; for that, many scholars, such as Molina and Albir (2002), classify different methods and distinct procedures, strategies and techniques (adaptation, linguistic amplification, compensation elision and borrowing), which translators may use to overcome the difficulties they come across while rendering the message from one language to another, each one discusses them from different perspective. In fact, these methods, procedures, techniques and strategies are interconnected, overlap and differ from one another; yet, they are

considered as the appropriate and the required solution for translation problems translators face especially in translating literary genres.

According to Krings (1886, p.18) a translation strategy is the “translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task”. Seguinot (1989) believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage. Some characteristics of translation strategies are strategies Molina & Albir (2002, p. 509) who define translation techniques as “procedures to analyse and classify how translation equivalence works.” They provided five basic characteristics:

- They affect the result of the translation.
- They are classified by comparison with the original.
- They affect micro-units of texts.
- They are by nature discursive and contextual.
- They are functional.

Newmark (1988, p. 81) differentiates translation method and procedure as follows “while translation methods relate to the whole texts, translation procedures are used for sentences and the smaller units of language”. Translation techniques on the other hand, are defined according to Molina and Albir (200, p. 509) as “procedures to analyse and classify how translation equivalent works”. Thus, translation methods according to Newmark (1988, pp. 45-47) are as follows: word for word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic and communicative translation.

7. The ‘Brothers Grimm Fairy Tales’

The ‘Brothers Grimm fairy tales’ originally known as ‘Kinder-und Hausmärchen’, which means “children and house hold tales” in English, is a very famous tale collection in the whole world. This fairy tale collection was first published in 1812. These Germanic fairy tales were gathered and written down by two German brothers Jacob (1785-1863) and Wilhelm (1786-1859) Grimm; the two brothers were very distinguished, German scholars, who were regarded as co-founders of the disciplines of philology, folklore studies and Germanic studies (Tatar, 2004).

The ‘Kinder und Hausmärchen’ includes a collection of Germanic folk tales which have been modified and edited by the Brothers Grimm to fit the norms and values of their society. Zipes (1999, p. 74) states that, “Wilhelm Grimm made great alterations to the tales with the intention of making them more proper and prudent for bourgeois audiences”; in other words, the Grimm have edited the folk tales to suit the patriarchal and Christian society they were living in. As a result, they have made crucial modifications, like omitting some unacceptable elements, such as the premarital sex and pregnancy; they embedded ideological messages, like gender roles and gender

stereotypes. Furthermore, the Grimm Brothers were at first writing for purely academic purposes and not for children.

In short, the Brothers Grimm were aiming at creating “an ideal type of literary fairy tales that was intended to be as close to the oral tradition as possible” (Tatar,2004, p. 40) and the methods used for collecting these tales differ from visiting peasants or elderly ladies to inviting gifted story tellers to their house.

8. Introduction to the Selected ‘Brothers Grimm Fairy Tales’

As the present data is restricted to Brothers Grimm fairy tales and as there are many English versions published in this respect, the chosen version is an old one entitled “Grimm’s complete fairy tales” which was published in the United States and digitised by the Internet Archive in 2009.

The Arabic translations of these fairy tales are two different versions, one is translated by Marwa Abd Elfatah Chehata, the book is entitled *ربانزل و قصص أخرى* published in 2012, and the other version is translated by Dr. Nabil Al haffar published in 2016, the title of this version is *حكايات الأخوين غريم*

The sample chosen to work on is ‘Cinderella’, and ‘Snow-white and the seven dwarfs’. The selection of these tales was not taken at random; however, they have been chosen as the central characters in these tales (protagonist or antagonist) are of the female character.

8.1 Data Collection and Analysis

Fairy Tale 01: ‘Cinderella’

-Translation 01

Table 01: Extracts from ‘Cinderella’ (Abd Elfatah Chehata, 2012)

The English version	The Arabic version
<p>Cinderella - "Dear child, be good and pious"</p> <p>- and they were beautiful and fair in appearance, but at heart were black and ugly. And then began very evil times for the poor step-daughter.</p> <p>- "Is the stupid creature to sit in the same room with us?"</p> <p>- She is nothing but a Kitchen-maid!"</p> <p>- There she was obliged to do heavy work from morning to night, get up early in the morning, draw water, make the fires, cook, and wash Besides that, the sisters did their utmost to torment her—mocking her.</p> <p>- "Comb our hair, brush our shoes, and make our buckles fast.</p>	<p style="text-align: right;">سندريلا - كوني فتاة مطيعة على الدوام</p> <p>- كانت الفتاتان جميلتين لكنهما شريرتان وأفسدتا على سندريلا المسكينة حياتها.</p> <p>- ماذا تفعل تلك الفتاة التي لا خير فيها في غرفة المعيشة؟ -وتعمل مع الخادمة في المطبخ</p> <p>-اضطرت سندريلا أن تؤدي مهامًا شاقة؛ فكانت تستيقظ مبكرًا قبل طلوع النهار لإحضار المياه، وإشعال المدفأة، وطهي الطعام، وغسل الملابس. مع ذلك، أنزلت الفتاتان بها العذاب بكافة الطرق، وسخرتا منها.</p> <p>- مشطي شعرنا، ونظفي أحذيتنا، واربطي أحزمتنا؛</p> <p style="text-align: right;">- ذهبت والحزن يملأ قلبها إلى شجرة البندق.</p>

<p>- Cinderella cried for disappointment</p> <p>- her mother handed her a knife, and said, "Cut the toe off, for when you are Queen you will never have to go on foot."</p> <p>- Then her mother handed her the knife, saying, "Cut a piece off your heel; when you are Queen you will never have to go on foot."</p> <p>- The step-mother and the two sisters were thunderstruck, and grew pale with anger;</p>	<p>- أعطتها أمها سكينًا، وقالت لها لا يهيم اقطعها. عندما تصبحين الملكة، لن تهتمي بإصبع القدم؛ فلن تضطري إلى السير على الأقدام.</p> <p>- لكن لم يدخل عقب قدمها الكبير في الحذاء، فأخذت أمها تضغط عليه حتى سال الدم منه،</p> <p>- لكن الأم وابنتها شعرن بالذعر وشحبت وجوههن من الغضب</p>
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-Translation 02

Table 02: Extracts from 'Cinderella' (El Haffar, 2016)

The English version	The Arabic version
<p>Cinderella</p> <p>- "Dear child, be good and pious"</p> <p>- and they were beautiful and fair in appearance, but at heart were black and ugly. And then began very evil times for the poor step-daughter.</p> <p>- "Is the stupid creature to sit in the same room with us?"</p> <p>- She is nothing but a Kitchen-maid!"</p> <p>- There she was obliged to do heavy work from morning to night, get up early in the morning, draw water, make the fires, cook, and wash Besides that, the sisters did their utmost to torment her—mocking her.</p> <p>- "Comb our hair, brush our shoes, and make our buckles fast.</p> <p>- Cinderella cried for disappointment.</p> <p>- Her mother handed her a knife, and said, "Cut the toe off, for when you are Queen you will never have to go on foot."</p> <p>- Then her mother handed her the knife, saying, "Cut a piece off your heel; when you are Queen you will never have to go on foot."</p>	<p>المشخرة (سندريلا)</p> <p>يا ابنتي الحبيبة ابقى تقية و طيبة.</p> <p>-كانت الفتاتان بيضاوين و جميلتي المظهر، أما قلباهما فكانا فظين أسودين.</p> <p>-هل ستجلس معنا هذه الحمقاء في الغرفة نفسها.</p> <p>-اخرجي من هنا يا خادمة المطبخ.</p> <p>-كان عليها أن تقوم بأشغال شاقة، فتنهض من الفجر لحمل الماء من البئر و إشعال النار في الموقد و المدافئ و تطبخ و تغسل و تنظف، إضافة إلى ذلك كله كانت الفتاتان تبتكران كل ما يسينا ليها و يؤلمها و تسخران منها.</p> <p>-سرحي لنا شعرنا نظفي لنا حذاءينا و شدي أربطتها.</p> <p>-لما بكت الفتاة.</p> <p>-فناولتها أمها سكينًا و قالت:"اقطعي الإبهام فعندما تصبحين ملكة لن تحتاجي للمشي على قدميك.</p> <p>-ناولتها أمها سكينًا و قالت:"اقطعي جزءا من كعبك فعندما تصبحين ملكة لن تحتاجي إلى المشي على قدميك."</p>

- The step-mother and the two sisters were thunderstruck, and grew pale with anger.	ارتعدت الزوجة و - ابنتاها و شحبت وجوههم حنقا.
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8.1.1 About the Tale of 'Cinderella'

This tale is one of the very famous and outstanding 'Grimm fairy tales.' The story is about a little girl called Cinderella whose mother gets sick and die. So, her father brings a new wife with her two daughters, the three mistreat Cinderella and make of her a kitchen- maid; they punish her and humiliate her all the time. The girl goes to her mother's grave everyday crying and praying to God that she will find happiness at the end. One day, the father asks his step-daughters what they wish for as gifts; they ask for beautiful dresses, pearls and jewels while Cinderella asks for a hazel twig, the father brings his step-daughters what they wished for and his own daughter the twig she wanted. She plants it over her mother's grave and waters it with her tears; it grows over years and a white bird rises up from the tree and realises all the wishes she utters until the day when the king decides to ordain a festival lasting for three days comes; in this day, the prince may choose a beautiful bride among the guests. Cinderella is not allowed to go to the feast; so, she asks for the help of the bird on the tree and goes to the feast thanks to the bird wearing a stunning dress of gold and silver and a pair of golden shoes; everybody likes her beauty especially the prince. During the last day of the festival and when she attempts to leave, she loses her shoe and the prince picks it up and looks for the one who owns it. He finds out at last that it belongs to Cinderella, and he marries her as she is the right bride he was looking for.

8.1.2 Portrayal of Cinderella

The tale portrays Cinderella as a goodhearted girl, who is mistreated and punished by her step-mother and two step-sisters all the time. She is a kitchen-maid who does heavy homework all the day from dawn to dusk and sleeps in the cinders at night; in addition, she wears dusty and dirty clothes, and she has no friends except animals. Moreover, whenever she is ordered, by her step-mother or sisters to do any kind of works, she does it obediently; so, she has no choice.

8.1.3 Analysis of the Translations

The two Arabic versions of this fairy tale 'Cinderella' mark the style of the translators and the methods followed by each one of them in translation. The first sticks to the English version relying on word-for-word translation without showing any signs of her interference; however, the second translator gives a considerable importance to the structure, style, and rules of the target language (Arabic); Even his translation was literal, to a great extent, it does not distort the meaning of the translated version considering his remarkable skillfulness in the Arabic language.

8.1.3.1 Analysis of Translation One

- Language and Style

The first Arabic version of 'Cinderella' shows that the translator focuses mainly on rendering ideas, words, and surface meaning without interfering to render the deep meaning. Moreover, her style was bad because of her unsuccessful choice of words. This can be illustrated in "be good and **pious**"; the word pious was translated as مطيعة; which does not reflect the intended meaning as the two words are totally different.

Although this translation is quite clear and simple regarding the audience, the translator failed to transmit some extracts and make a fair balance between Arabic and the English versions. For instance, "she is **nothing but a kitchen-maid**" was translated as "تعمل مع الخادمة في المطبخ". This example shows that the translator lacks skillfulness in both languages. Another example, where the translator failed to transmit the intended meaning is:

"**They were beautiful and fair in appearance, but at heart were black and ugly**"
"كانت الفاتتان جميلتين لكن شريرتان"

In this example, the translator used less expressive words compared to the source text to render the meaning and neglected the fact that in English the writer's intention was to compare the appearance and behaviours of the two girls using very strong vocabulary to point out how evil they are even if they were pretty. The translator seems to follow the same method of translation while rendering this fairy tale into Arabic, which is word-for-word translation giving no importance to the aesthetic features, style and rules of the Arabic language. This affects the form and content of the target language.

8.1.3.2 Analysis of Translation Two

In this translated version of 'Cinderella's fairy tale', the translator focused on both content and form. He succeeded to transmit the meaning into Arabic preserving the same content and using a very simple language that shows the magical touch and the special features and style of the target language. However, though the translator relied on literal translation, he seemed to be aware of the rules and the methods that should be considered while translating into Arabic; this appears clearly in the use of very expressive and strong vocabulary and metaphoric expressions such as: غطى الثلج قبر الأم. بوشاح أبيض.

In addition, the translator transmitted the title using the transliteration method when he rendered 'Cinderella' into المشحرة. Although the name "Cinderella" can be considered as a proper noun, the translator found it better to convert it literally by adapting it to the Arab culture since the character of Cinderella was not named at random, but because she used to sleep in the cinders.

In this respect, this translation can be more acceptable compared to the first one, as the translator managed to accomplish a good translation. The translator followed a literal translation keeping the same content, however; he respected the rules and style

of the target language. So, he succeeded to be faithful to the source text and to preserve the content and form.

Fairy Tale 02: 'Snow-White and the Seven Dwarfs'

-Translation 01

Table 03: Extracts from 'Snow-White and the Seven Dwarfs' (Abd Elfatah Chehata, 2012)

The English version	The Arabic version
<p>Snow-White and the Seven Dwarfs</p> <p>-The king took another wife, a beautiful woman, but proud and overbearing, and she could not bear to be surpassed in beauty by anyone.</p> <p>-This gave the Queen a great shock, and she became yellow and green with envy, and from that hour her heart turned against Snow-white and she hated her.</p> <p>-Take the child out into the woods, so that I may set eyes on her no more. You must put her to death, and bring me her heart for a token."</p> <p>-Then the dwarfs said, "If you will keep our house for us, and cook, and wash, and make the beds, and sew and knit, and keep everything tidy and clean, you may stay with us, and you shall lack nothing."</p> <p>-When she heard that she was so struck with surprise that all the blood left her heart.</p> <p>-When she heard the looking-glass speak thus she trembled and shook with anger.</p> <p>-Then her envious heart had peace, as much as an envious heart can have.</p> <p>"I would rather have you than anything in the world; come with me to my father's castle and you shall be my bride."</p> <p>-Then she railed and cursed, and was beside herself with disappointment and anger.</p>	<p>بياض الثلج والأقزام السبعة -تزوج الملك بامرأة أخرى صارت الملكة الجديدة، وكانت بارعة الجمال، لكنها لم تحتل فكرة أن يكون هناك من يفوقها جمالاً.</p> <p>-عندما سمعت الملكة هذا الكلام شحب وجهها من فرط الغضب والحق.</p> <p>-خذ بياض الثلج بعيداً في أعماق الغابة الواسعة، لا أريد أن أراها مجدداً.</p> <p>-فأشفقوا عليها، وأخبروها أنه بإمكانها أن تمكث معهم على أن ترتب المنزل وتطهو وتغسل وتغزل.</p> <p>-فار الدم في عروقها وشعرت بالنكايه والحق.</p> <p>-ذهبت الملكة إلى بلورتها السحرية، وانتفضت غيظاً عندما سمعت الإجابة نفسها كما في السابق .</p> <p>-هدأ بال الملكة أخيراً وغمرتها السعادة.</p> <p>- وقال : احبك كثيراً؛ تعالي معي إلى قصر أبي، وستكونين زوجتي.</p> <p>-استشاطت الملكة غضباً عندما سمعت هذا الكلام، لكن لفضولها وحقدها الكبيرين، لم تستطع منع نفسها من الذهاب لرؤية العروس.</p>

-Translation 02**Table 04: Extracts from ‘Snow-White and the Seven Dwarfs’ (El Haffar, 2016)**

The English version	The Arabic version
<p>Snow-White and the Seven Dwarfs</p> <p>-The king took another wife, a beautiful woman, but proud and overbearing, and she could not bear to be surpassed in beauty by anyone.</p> <p>-This gave the Queen a great shock, and she became yellow and green with envy, and from that hour her heart turned against Snow-white and she hated her.</p> <p>-"Take the child out into the woods, so that I may set eyes on her no more. You must put her to death, and bring me her heart for a token."</p> <p>-Then the dwarfs said, "If you will keep our house for us, and cook, and wash, and make the beds, and sew and knit, and keep everything tidy and clean, you may stay with us, and you shall lack nothing.</p> <p>-When she heard that she was so struck with surprise that all the blood left her heart.</p> <p>-When she heard the looking-glass speak thus she trembled and shook with anger.</p> <p>-Then her envious heart had peace, as much as an envious heart can have.</p> <p>"-I would rather have you than anything in the world; come with me to my father's castle and you shall be my bride."</p> <p>-Then she railed and cursed, and was beside herself with disappointment and anger.</p>	<p>بياض الثلج</p> <p>-كانت امرأة جميلة حقا لكنها مغرورة بجمالها و متعجرفة في سلوكها، ولا تحتمل أن يوجد من هي أجمل منها.</p> <p>-جزعت الملكة و اصفر لونها و اخضر من الحسد. و منذ تلك اللحظة انقلب سلوك الملكة اتجاه بياض الثلج فصارت عدائية و تنهرها كلما رأتها.</p> <p>-خذ الطفلة إلى الغابة. لا أريد أن أراها أمام عيني بعد الآن. اقتلها و اجلب لي كدليل كبتها و رنتيها.</p> <p>-اذا دبرت شؤون بيتنا من طبخ و غسيل و ترتيب أسرة و حافظت على نظافة كل شيء، يمكنك البقاء عندنا و لن ينقصك شيء.</p> <p>-عندما سمعت الملكة ذلك اندفع دمها كله نحو قلبها في حالة دعر شديد.</p> <p>- عندما سمعت الملكة كلام المرأة ارتجفت حنقا و غضبا.</p> <p>-فسكن قلبها الحسود، بمقدار ما يمكن لقلب حسود أن يسكن.</p> <p>-أنت أحب إلى قلبي من أي إنسان في الدنيا. تعالي معي إلى قصر والدي، لتصبحين زوجتي.</p> <p>-أطلقت الملكة الشريرة لعنة يائسة و انتابها هلع شديد.</p>

8.1.4 About the Tale of ‘Snow-white and the Seven Dwarfs’

The tale of ‘Snow-white and the Seven Dwarfs’ is about a beautiful princess called Snow-white living with her step-mother, a pretty but wicked queen, who fears that Snow-white’s beauty suppresses her own. So, she asks her magic mirror daily who is the prettiest in the land, and the mirror answers for several years that the queen is the fairest in the land. One day the mirror informs the queen that Snow-white is now the prettiest of all, which gives her step-mother a big shock. The queen hates Snow-white more than ever; so, she asks the huntsman to take her into the forest and kill her and

bring her heart back. The huntsman took pity on her and left her in the forest thinking that the wild animals will eat her. She runs in the forest until she finds herself in front of the dwarfs' house; she enters and sleeps in one of their beds. When they come, she tells them her story, and they accept to keep her in their little house, but she must clean, cook and do all the housekeeping. The queen discovers that Snow-white is still alive when she asks her mirror, who is the prettiest in the land. So, she tries to kill her many times till she manages to do so by giving her a poisoned apple. The dwarfs put her in a coffin inside the forest and when the prince comes, he takes her with him. In their way, she wakes up and recovered by spitting out the poisonous apple bite. They get married after that and live happily ever after.

8.1.4.1 Portrayal of Snow-white

The image, this tale portrays about the protagonist 'Snow-white', is that she is a beautiful, innocent, lonely and weak princess suffering from her step-mother's oppression. Then, when she goes to live in the dwarfs' house, she becomes a maid cooking and doing the housework for them. In addition, the tale shows the princess 'Snow-white' as a weak and powerless woman, who awaits a charming prince to rescue her at last.

8.1.4.2 Analysis of Translations

The translation of Marwa Chehata differs from the translation of El Haffar. The first has successfully translated the title, whereas the second mistranslated it. In addition, both translators have used a specific type of vocabulary; the first has used simple, direct words to be accessible for the target reader's age; however, the second translation emphasised on the literary style. As a result, regarding the style and sophisticated language, it can be notice that Dr.El Haffar shows more competence and control in the Arabic language than the translator Chehata. For that, both translators focus mainly on translating the fairy tales literally preserving and transmitting the content and form of the source text faithfully without taking into account the characteristics of the target reader, such as age and culture.

8.1.4.3 Analysis of Translation One

- Language and Style

The style of the first Arabic version of 'Snow-white and the seven dwarfs', by Marwa Chehata, shows weakness in controlling the Arabic language. For example, the translator fails to show the subject/verb agreement in the following: *وكانت بارعة الجمال، لكنها لم تحتل فكرة أن يكون هناك من يفوقها جمالاً*. In addition, it can be noticed that both English and Arabic are very expressive; for instance, in the English version, it is said, **When she heard that she was so struck with surprise that all the blood left her heart.** This phrase is translated into Arabic as:

- فار الدم في عروقها وشعرت بالنكايه والحقد.

Both the English and the Arabic versions in the previous example use figurative metaphoric language, which strengthen the meaning. At the level of word choice, the Arab translator has used simple words to fit the audience. Moreover, the title is successfully transmitted into *بياض الثلج والأقزام السبعة* since the emphasis is on both characters.

The content of this fairy tale is fully preserved, as it is in the English version; the translator's focus is on rendering the source text's message without paying attention to the target audience. The first version translated by Marwa Chehata is a literal translation of the source text. The translator left almost no trace of her interference in the translation product. So, she remains very faithful even if the meaning is sometimes lost.

In short, both female central characters in this fairy tale, whether good-natured as Snow-white or evil and bad like her step-mother, are badly represented. Although, Snow-white is good-hearted, others took advantage of her. The queen, on the other hand, although powerful, she used her power to ruin others' lives and plans.

8.1.4.4 Analysis of Translation Two

- Language and Style

The word choice of the second version of this fairy tale is translated by Dr.El Haffar. The translator has used vocabulary and expressions that belong to the literary field, like *متعجرفة*, *جزعت* etc. In this version, the translator preserved both meaning and style; he did not neglect the sophisticated language in translating this fairy tale, which shows his competence and control of the Arabic language. In spite of that, the translator's interference in the target text is clearly portrayed at the level of the style, sentence structures and manipulation of the original message, which makes the text seem to be originally written in Arabic and not translated from English. In the same vein, when translating the title '*بياض الثلج*', the translator has emphasised only on Snow-white since she is the main character of the tale, and neglected the seven dwarfs as part of the title, which can be considered as mistranslation.

In this version, the focus of the translator was on rendering the source text literally without manipulating its ideas or content. The translator remains faithful to the source text and invisible at the level of the message transmitted. His visibility is shown only at the level of style and competence in the Arabic language. Moreover, the translator prefers to leave the writer of the original version in peace, and it is up to the target reader to meet the culture of the source product, which could be misleading in the case of children.

9. Conclusion

Translators tend to face many obstacles while translating any piece of writing from one language into another, especially children's literature, which is directed to children; a sensitive category that needs everything to be simple, well explained and

well structured. Children's literature is a genre of literature that completely differs from other literary genres and needs to be given special attention. Many issues and difficulties arise while translating fairy tales as a sub-genre of children's literature due to the interrelated relationship between language and culture. This latter, culture, makes it almost impossible to transmit an idea from one language to another without considering its culture. Furthermore, the target audience (children) is a key element in the process of translating fairy tales. For that, translators should focus on some key elements that make the centre of the story, such as the hidden themes, i.e., the case of female gender stereotype in fairy tales that should be rendered in a suitable and accessible way to children. In addition, the target culture is of paramount importance in the success of the translation process.

10. References

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