

تم إخراج وطبع بـ :

دار الخلدونية للطباعة والنشر والتوزيع

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البريد الإلكتروني: khaldou99_ed@yahoo.fr

2/ 4 – جائزة المجلس في وسائل الإعلام والاتصال والتواصل الاجتماعي باللغة العربية.

في حالة وجود جائزتين: استحقاقية – تشجيعية؛ يوزع المبلغ المالي في كل مجال من مجالات جائزة المجلس للغة العربية على النحو التالي:

– 70% لجائزة الاستحقاق؛

– 30% للجائزة التشجيعية.

وفي حالة حجب جائزة في مجال من المجالات، يمكن للجنة التحكيم أن تقترح جائزة تشجيعية، تقطعها من المجال المحجوب إلى مجال آخر، على ألا تتجاوز قيمتها 50% من مبلغ الجائزة الثانية.

– تنشر الأعمال الفائزة، ضمن منشورات المجلس باستثناء الجائزة التشجيعية التي تُحال على هيئتي تحرير

مجلتي: اللغة العربية، ومجلة معالم للترجمة؛ للتداول بشأن إمكانية نشرها في عدد من أعدادهما.

– تصبح الأعمال الفائزة بجائزة المجلس ملكاً للمجلس، إلا أنه يمكن لمؤلفها استعادة حقوقه بعد انقضاء

ثلاث (03) سنوات من نشر العمل.

3. طلب الترشح: يتكوّن طلب الترشح للجائزة من الوثائق الآتية:

– طلب خطي؛

– تصريح شريفي بعدم نشر هذا العمل، يحمل من موقع المجلس؛

– نسخة من وثيقة الهوية (بطاقة التعريف أو رخصة السياقة)؛

– السيرة العلمية للمشارك؛

– نسختين/02 من البحث المقدم لنيل الجائزة:

❖ النسخة الأولى / مسجلة على قرص؛

❖ والنسخة الثانية / توجه عن طريق البريد المسجل، ويكون تاريخ الختم البريدي شاهداً على ذلك.

4. للتذكير؛ إنّ باب الترشح مفتوح إلى غاية 31 مارس 2022.

للاستفسار: الاتصال بالروابط: الهاتف: 09 07 23 021 /

021 23 88 99.

البريد الإلكتروني: jaizamajeless2022@gmail.com

5 – يوجه ملف الترشح إلى العنوان الآتي:

السيد رئيس المجلس الأعلى للغة العربية

شارع فرانكلين روزفلت، الجزائر.

أوص.ب : 575 شارع ديدوش مراد الجزائر العاصمة

(جائزة المجلس للغة العربية 2022).

الجمهورية الجزائرية الديمقراطية الشعبية



رئاسة الجمهورية
المجلس الأعلى للغة العربية



إعلان عن جائزة المجلس للغة العربية 2022

يعلن المجلس الأعلى للغة العربية عن تنظيم (جائزة المجلس للغة العربية لسنة 2022) التي تهدف إلى تشجيع الباحثين من داخل الوطن، وتثمين منجزاتهم العلمية والمعرفية والإبداعية، ذات المردود النوعي الهادف إلى إثراء اللغة العربية، والإسهام في نشرها وترقيتها، سواء أكانت هذه الأعمال مؤلفة باللغة العربية، أم مترجمة إليها.

1. شروط الترشح للجائزة:

- أن يقدم العمل باللغة العربية؛
- أن يتوفر العمل على قواعد المنهجية العلمية؛
- أن يكون العمل موثقاً وأصيلاً، وفي مجال الترجمة ترفق نسخة للنص بلغته الأصلية؛
- أن يكون العمل المقدم لا يتجاوز خمسمائة (500) صفحة (مكتوبة بخط simplified arabic حجم 14)؛

- ألا يكون العمل قد نال به صاحبه جائزة أو شهادة علمية؛
- ألا يكون العمل قد نُشر، ويُصحب بتصريح شريفي، يحمل من موقع المجلس؛
- أن يندرج العمل في أحد المجالات المذكورة أدناه؛
- قرارات لجنة التحكيم غير قابلة للطعن؛
- لا ترد الأعمال إلى أصحابها؛ سواء فازت أم لم تفز؛
- لا يحقّ للحائز على جائزة المجلس للغة العربية، أن يتقدم بعمل آخر إلا بعد مرور دورتين من حصوله عليها.
- تعرض الأعمال المرشحة على لجنة تحكيم؛ مكونة من ذوي الاختصاص والذين لا يسمح لهم بالمشاركة في الجائزة.

2. مبلغ الجائزة: حدّد مبلغ الجائزة بـ 2.000.000 دج، يوزّع بمقدار 500.000 دج لكلّ مجال من المجالات

الأربعة التالية:

1/ 2 - جائزة المجلس في علوم اللسان.

2/ 2 - جائزة المجلس في برمجيات الدعم باللغة العربية.

3/ 2 - جائزة المجلس في الترجمة إلى العربية.

المقروئية في كتب الأطفال المترجمة: قصة الغرفول أنموذجا

READABILITY IN TRANSLATED CHILDREN'S BOOKS : AL-GHARFOOL AS A CASE STUDY

Sahar Mohammed Assadah*

Prof. Aldja Medjadji*

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ملخص: تساهم عملية قراءة قصص الأطفال المصورة في اكتساب الطفل الكفاءة اللغوية. غير أنه من الصعب قياس "مقروئية نص أدب الأطفال" في الأدب المترجم، لارتباط المقروئية بضرورة فهم المعنى الكامل للنص الأصل. يدرس هذا المقال أثر الترجمة على مقروئية نص الأطفال من خلال دراسة نقل بعض الظواهر اللغوية والبلاغية، كالتكرار، والقافية والإيقاع، والاختلافات الثقافية. ولتحقيق هذه الغاية، قمنا بدراسة قصة مقفلة بعنوان: *The Gruffalo* (1999) لجوليا أندرسون وترجمتها للعربية تحت اسم "الغرفول". يسعى المقال إلى تحليل ومقارنة الخيارات الترجمائية والاستراتيجيات المستخدمة في نقل وظائف التكرار والقافية والإيقاع، إضافة لدراسة حالات التكافؤ والتصرف فيما يتعلق بترجمة الظواهر الثقافية كالأسماء والأطعمة، ودورها في إنتاج نص متماسك ومفهوم يحمل ذات الخصائص الجمالية للنص الأصل. تهدف الدراسة إلى استكشاف الأساليب الترجمائية التي تتحقق بها مقروئية نص، وتصل إلى أن خيارات المترجم تلعب الدور الأساس في جودة الترجمة، وبالتالي حسن استقبال النص وسلاسته مقروئيته لدى المتلقي.

كلمات مفتاحية: ترجمة أدب الأطفال؛ القصص المقفلة؛ الغرفول؛ التكرار؛ القافية؛ التصرف.

* جامعة الجزائر 2، معهد الترجمة، الجزائر، البريد المهني: Sahar.MOHAMMEDYAHYAASSADAH@univ-

alger2.dz (المؤلف المرسل)

* جامعة الجزائر 2، معهد الترجمة، الجزائر، البريد الإلكتروني: medjadji.maru@gmail.com

Abstract: Readability is one of the most significant issues when translating for small children. Yet the concept of ‘readability of children text’ has been difficult to define when translating rhyming stories. This article studies the linguistic effect on readability through various means, such as repetition, rhyme and rhythm, and cultural differences. Based on examples taken from an English rhyming story “*The Gruffalo*” by Julia Donaldson, and its Arabic translation الغرغول, by Nadia Fauda and Andy Smart, the article aims at analyzing the word choice and strategies translators employ in translating repetition, including issues of equivalence and adaptation in the sense of translating proper names, food and meal times, and most importantly rhymes and rhythm, and their role in producing a highly coherent text. The main purpose of this study is to show how much translating rhyming books manipulates the process of readability, as well as the role of translators in defining the quality of any translated work.

Keywords: *Rhyming stories; children’s literature; readability; repetition; The Gruffalo; Arabic translation; adaptation.*

1. **INTRODUCTION:** Children’s literature has witnessed development in the field of picture book in recent decades. A child’s book is seen as an educational tool that enhances the intellectual and emotional development of the child, and exposes children to the world and other cultures. Picture books assist in challenging verbal disabilities and speech deficits along with improving children’s language skills of reading, writing and listening. These skills are essential in the communication and learning process. In the case of rhyming books, children’s nature towards rhyming words is very intimate because of rhythm and rhyme which are considered important features of the original text. According to Abu-Maal (1988: 92-100), Children are rhythmic by instinct; their first feeling experiences begin with their mother’s ‘songs’, and then turns to sounds that make a special rhythm. For this reason, Children become fascinated by the stories rhyme and rhythm even if they do not really understand the meaning.

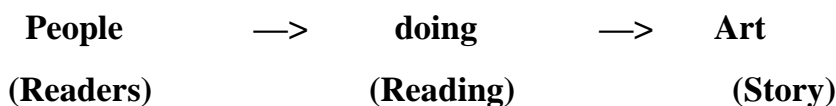
Translating rhyming stories is not an easy task. The process of choosing those rhyming ending words- if does not make sense, or be as entertaining as it should be- will neither gain the interest of children nor adult readers. And since the illustrated books are meant to be read aloud to children, rhyme and rhythm are two significant success key factors for any writer. Translators are aware of this reality; accordingly, they tend to search for the equivalent rhyming vocabularies, forgetting that conveying the right message is a priority. Therefore, the translated work can tell us whether the translator is good or weak in transforming poetic and cultural elements which play a major role in the readability of a text.

Measuring ‘readability’ is not an easy task. The problem lies in finding an accurate definition for ‘readability of a text’, since it deals with getting the complete idea of a text. in this article we try to study the linguistic preferences when translating children’s rhyming books and their hypothesized influence on the implied reader. For this purpose, a rhyming

story named, *the Gruffalo* (1999) written by the English author Julia Donaldson, and its Arabic translation الغرغول, have been chosen for the purpose of discovering the impact of repetition and rhyme on the readability process.

Study methodology: Our guiding method of analysis used is comparative analysis between the source text “*The Gruffalo*” in English, and its Arabic translation titled “الغرغول”. The examination process includes reading the original and the translated texts separately, analyzing word-choice in both books, comparing the vocabulary preferences in the source text with its translation by focusing on any apparent changes or manipulations of the text, and fetching the voice of the translator in order to understand the relationship between the translator’s creative choices and the quality of translation and how much translation for small children can affect the text readability. We undertook an analysis at two levels: the linguistic and the rhetorical level. The linguistic level included the titles, names of characters and/or some of their specific features, food, and the translation of cultural differences. On the rhetorical level, however, we mainly compared the repetition use, rhyme and rhythm.

Rhyming stories and issue of readability: Readers are of different types, some read seriously and some read lightly. Some look for truth and some others seek entertainment. Cedric Cullingford (1998: 28) believes there are types of readers who prefer fulfilling their expectations of a text he describes as: ‘perfect instruments of intellectual appreciation.’ Whose their common feature is their habit of reading sorts of texts that gather different levels of response. According to Cullingford, the essential formula is of readers interacting with a text. Each of these:



Many picture books require a special way of reading. Geoff Fox (593: 1998) states that picture books readability are different from poems which are essentially shorter and more complex. In rhyming stories, the reader needs to ‘move around within the text, checking picture against words, connecting patterns of one element of the book with patterns elsewhere; much as the reader of a poem discovers how images or rhymes, for example, work together throughout a poem. Reading is the most important issue when translating for small children and therefore, poses an urgent question: for whom do we translate? Oittinen, (32-34: 2000) believes that the concept “readability of the text” is even misleading, as it often refers to texts being easy or difficult, regardless of the individuality of the reader”. She suggests that if the purpose of translation process is to render all the messages in the original text, in this case the translator forgets the real purpose and function of the whole translation process. If we stress the importance of readability of the target text, we are giving priority to the child reader.

Readability has been a difficult concept to define. The idea of “readability” often involves the implicit idea of understanding the full meaning of the text. Some believe it as “a quality of a book,” others argue that readability relies on three basic elements: word choice, the emotional effect of the words and their familiarity. Nodelman (2008: 85) asserts that adults have their own assumptions toward what children would rather like to read. This might explain much about the implied readers of children’s literature. Many pedagogical studies of children's literature apply as one of the criteria for "readability" the ratio between narration and direct speech because the abundance of dialogue makes texts more reader-friendly.

Reading is a process that combines imagination, associating and criticism. The extent to which one prevails over the others depends on the reader. Cullingford (1998:29) argues that readers vary in their responses. Some depend on their self-consciousness of the act of reading and become very critical. However, we never know exactly what impact a particular story might make because the Responses are related to the reader’s experiences and people experiences are totally different from each other. In this sense it is difficult to measure readability. However, Oittinen (34: 2000) suggests ways that can help, such as understanding the level of a child’s response and their back ground experience ‘, which is one reason we tend to explain more for children than for grown-ups.’ In this “readability of a text” is determined not only by the “text” as such, but by the reader’s entire situation.

Rhyming stories and Picture books: Books are children best friends. They delight, educate, and inspire as well as create warm emotional bonds between small children and adults during reading process. Story books, for instance, can have a strong impact on the child's acquisition of language through learning new vocabulary and words. Story books - also known as picture books- are primarily very picture heavy and have a simple, linear story can be of any genre, including history, fantasy, nonfiction, and poetry. (Vandal, 2014: 42)

Authors of Children’s Literature usually add poetic forms or a combination of poetry and prose to create a story for small children. Therefore, rhymes and illustrations are common features in children story books. On the difference between rhyming stories and poems; a ‘poem’ captures a moment and a certain feeling, whereas a ‘story’ tells a story with a beginning, middle and an end. According to Oittinen, Ketola, A. & Garavini, M. (2018, I) a ‘picture book’ is based on verbal, visual, and aural elements, and in case we exclude any element, we rescue losing the general idea of a story.

Importance of rhyming stories: Rhyming stories are famous in their rhythmical nature that combines enjoyment with knowledge. Rhyming stories can be an important foundation that helps small children read, write, and enrich their own vocabulary. Reading rhyming stories aloud enables children build their imagination, improve memory, and even develop musical rhythm. A child’s book is seen as an educational tool, enhance the intellectual and emotional development of the child, and teach children about the world and the environment

they live in. Never the less, a story should include good worthy lessons and at the same time teach them language skills such as reading and writing. Oittinen, Ketola, A. & Garavini, M. (2018: 4) believes that away from the stories pedagogic importance, no one can exclude their entertaining nature and their ability to teach the child about other cultures, and about understanding the symbolic meanings of words and images.

The Gruffalo: The Gruffalo is a children's picture book written by Julia Donaldson, the winner of the Smarties Prize, and illustrated by Axel Scheffler. The story comes in rhyming couplets and has sold million copies around the world. It won several Children's Literature prizes and the story has been developed into plays and films. The Gruffalo was initially published in 1999 in the United Kingdom by Macmillan Children's Books, and has been translated in 50 languages, including Arabic. The Arabic version came to live in a deal between Bloomsbury USA Children Publishing and the Qatar Foundation in 2010 by the translators: Nadia Fouda and her husband Andy Smart. The translation is written in classical Arabic and is suitable for readers aged three to seven.

The hero of this famous story is a little mouse who was invited to have a meal with its predators (a fox, an owl, and a snake). The mouse claimed that he had an appointment with a terrifying creature named "Gruffalo". Once these animals heard of the creature specifications, they immediately ran away to their shelters. Although the mouse found itself facing real gruffalo, it decided to take advantage of the situation. Donaldson created a good rhyming story that is meant be read aloud. It is written in rhyming couplets, featuring repetitive verse with minor variance. The illustrations by Axel Scheffler are filled with bold color, detail and appealing characters.

Translation of rhyming books: Translation of children's books in general has been influenced by the weak status of children's literature among other literary genres. This has affected negatively on the productivity of translation in children's literature in compare to adult literature (Lathy, 2014: 1). The truth that names of Picture book translators are rarely printed on the back cover of the book, and if so, they are written in very small print, while the translators of adult literature are usually mentioned on the front page could be another reason for the translators reluctance from translating children texts. According to Chakir and Diouny, (2018: 122) translated picture books in the Arab world are unfortunately not gaining their assuming rights. Details related to translators, illustrators or even original writers and original titles are rarely mentioned. In some cases, the name of the translator is mentioned instead of the name of the original author. Some critics have put the blame on translators in the first place, since some translations lack creativity and sense of enchanting or excitement. Ghesquiere (2014: 27) accuses children books translators for using consumed stories which are produced in large quantities.

Challenges of translating rhymed stories

Translating picture books from one language to another provokes some challenges. Chakir and Diouny (2018:119-121) speak about three major challenges:

1) language barrier between Arabic and English. Many concepts do not exist in Arabic language: such as scooter and hockey.

2) Faithfulness issue. Translators need to make their choice from the beginning how to keep their translation faithful to original text while bringing that text closer to target culture by domesticating it.

3) Problem of publishing. Children's book in the Arab world are usually co-printed, therefore, translators usually feel restricted to the original book illustrations and thus has no choice but keeping words and pictures as same as possible. According to Oittinen, (69:2018) translators of picture books should be aware of the different potentials of expression, such as tone, intonation, tempo, and pauses, and contribute in every way possible to the aloud-reader's enjoyment of the story, which, in turn, contributes to the child reader's enjoyment of the story.

Children's literature translators face a wide range of challenges because it is governed by a lot of rules. Children's literature falls within the category of literature in general. Thus, children's and adults' books are bound by many similar "laws", such as readership and the public, and cooperation between readers and authors. For this reason, the child literature translator faces the same problems as the adult literature translator in general. Translation, expresses like any other problem-solving activity, is governed by several rules. These rules arise when one of the special ways of solving the problem (whether communication problems or language barriers) becomes standard because of its effectiveness. (Desmidt, 2014: 86).

It is not about Rhyme: Donaldson, who has long loved poetry since childhood, has been able to achieve part of her dream of becoming a poet and a pioneer in writing rhyming stories, which was not accidental, but a matter of passion and long deep reading habit. Writing this type of stories is not just about finding matching words with same rhyme pattern, rather than the genuity of the author in building the correct construction to make a story enjoyable. Translation also requires an interpreter who knows the value of this well. In an interview published by the Gurdian (Donaldson, 2004) entitled: "*Where the Gruffalo roams*", Donaldson confirmed that 'Writing a children's book is like writing a joke, you have to get the punchline. People don't realize how important plot is'.

Translation such type of stories may appear very easy to an ordinary reader, yet the difficulty emerges from the accurate choice of word and sounds that help in building strong relation to the plot and the intended message. Translators should put in their mind that the story is just as important as the rhyme, and therefore conveying the right meaning is at the

same importance. Before starting an actual translation, a translator should carefully study the rhythm of the original, reading it aloud to catch the rhythm, intonation, and tone of the story. Donaldson admitted that she was pretty much confused about the name of the main character, she said: 'I intended the book to be about a tiger, but I just couldn't get anything to rhyme with "tiger"... Then I began with "Grrrr", which I hoped would sound quite scary. Then all I needed was a word of three syllables, ending in "oh". Somehow, "gruffalo" came to mind.' (Donaldson, 2004)

Rhyme and rhythm : The special elements in children's rhyming stories are three (rhythm - rhyme - meaning). Rhyming books are written in rhyming couplets or sets of two lines where the last words of each line rhyme with each other. There are different types of rhyme, for instance, we have half rhyme, slant rhyme, near rhyme, assonance and consonance. The 'Gruffalo' is written in perfect rhyme where rhyming words have to match in both their vowel and consonant sounds and we can clearly see the use of metre. The English verse goes as:

A mouse took / a stroll through / the deep dark / wood.

A fox saw / the mouse, and / the mouse looked / good.

From this segment it is noticeable that, regarding the rhythm, in source text, words are short and syllables are repetitive. In the first two lines of the original, words are monosyllabic. All lines have ten words. Arabic word-for-word translation (without rhyme) would go like this:

فأرة أخذت جولة في غابة عميقة مظلمة

ثعلب رأى الضّارة والفأرة بدت جيدة

The translation after putting the rhymes goes like this:

تجولت فأرة في غابة كثيفة

رأها ثعلب فقال يا لها من فأرة ظريفة

We notice from the two translations that word- for word translation does not make sense and sounds weird when reading aloud. The translations carry almost the same stanza /couplets pattern of the original text but with a clear different in number of words used in each stanza. We can notice that the rhyming translated couplets have different number of words, and although each line ends with the same rhyming sound **taa Marbootah** “ة”, internal rhyming is lost in translation. It has been clear that the translators, Fauda and Smart, made their own decision to keep rhyme and rhythm even if they may sometimes sacrifice the exact meaning. In this sense they tend to use their own ideas by finding a rhyme that make sense in the context of the story. Yet, compared to the original, translation seems shorter and the back translation shows that they have left some details, such as the disappear of the fearful description “ **dark deep wood**”. It has been replaced by a softer phrase “ غابة كثيفة” which means “thick forest”.

Translators of rhyming stories know exactly what rhyme means to both, the author and the target readers. Therefore, they manage keeping the rhyme style throughout their translations. However, a semantic problem may occur when adapting certain strategies such as omission, or adding certain words, phrase or even whole sentences. This can be shown in the following example:

Original text	Translated text
<p><i>Good! Said the mouse, "Don't call me good"</i></p> <p><i>I'm the scariest creature in this deep dark wood</i></p> <p><i>Just walk behind me and soon you'll see</i></p> <p><i>Every one is a afraid of me.</i></p>	<p>ردت الفأرة الجريئة: ماذا؟</p> <p>لا تقل عنيّ لذيذة فأنا ملكة كل هذا</p> <p>فقط إمش ورائي وستري،</p> <p>كلهم يخافون مني أنا</p>

In the original lines, the mouse tries to persuade the Gruffalo that it is “the scariest creature in this deep dark wood”, while in the translation the mouse is describing itself as a “queen” and that is not mentioned in the original text and implies a different meaning. There is a huge difference between a scary creature and a queen, unless the translators hint to the evil queen visual image of Disney tales. Moreover, additional words were added in the translation as in the first line: "ردت الفأرة الجريئة: ماذا؟" which means: “*the old mouse replied: what?*” This line does not exist in the original text. The reader can understand that it has been replaced by another one to match the rhyming sound "أ-aa". Some changes may carry a negative connotation, but the reason for such changes is following the rhyme. The translator has less freedom in translation for the challenges mentioned earlier.

Repetition : Repetition is very common feature in children story books. It is usually used to highlight the main plot and reminds the child of the key mystery of the story. It is usually combined with other rhetorical devices such as Hyperbole or exaggeration. Nodelman, (2008: 233) states that the way repetition functions is determined by many factors:

- 1) The significant place repetition occupies in pedagogical practice.
- 2) The didacticism of children's literature accounts for much of its repetitiveness.
- 3) Child readers come to understand what they already know—including their sense of themselves— in terms of the repetitive patterns of the literature they read. However, repetition is also related to enjoyment because it has been used to provide children with pleasure as it does from the wish to teach them. Still the main function repetition does is to help the child witness the pleasure of repetitive rhythmic patterns in music and language. On the importance of repetition in children's literature, Nodelman (2008: 232) suggests a defining statement about children's literature in which he described as: ‘repetitive, in a range of ways.’ This means that picture books repeat the same story in two media, words and pictures.

The Gruffalo is a model of repetition. It's kind of visually unusual and very fun at the same time. This story is built on the repetition of events. Donaldson's creative approach to

writing children's literature is best visible in the alternation of repetitiveness and varieties. The imaginable creature in the Gruffalo is characterized as it has: "orange eyes", a "black tongue", "purple prickles", "knobbly knees", a "poisonous wart", "turned-out toes", "terrible tusks", "terrible claws", "terrible teeth and terrible jaws". Donaldson managed listing those features according to a certain order so that allows the appearance of the same description over and over again for the purpose of making suspense and curiosity. We can see the systematic regular use of repetition as in repeating the word "terrible" four times in a couplet to describe the Graffito's fearful appearance. Its tusks, claws, teeth and jaw were all "terrible". And this type of exaggeration is suitable to convince the child how scary is this creature is. Probably to avoid much repetition, the word terrible in the translation is substituted by its synonyms (مخيفة "مريية"، "مرعب"، "رهية") though repetition here is essential to maintain a cohesive text. The translation came as:

Original Text	Translation
<i>He has <u>terrible</u> tusks, and <u>terrible</u> claws, And <u>terrible</u> teeth in his <u>terrible</u> jaws</i>	إن أنيابه مخيفة، ومخالبه مريية وفكه مرعب ذو أسنان رهية

The translated lines show that the translators did not follow the strategy of repetition, and rather focused on relying on synonyms for the word terrible: using what is called 'semantic' repetition, where repeating the same – or almost the same – meaning may be attained through more than one way. Luckily, words such as: "مخيفة"، "مريية"، "مرعب"، "رهية", have almost the same ending rhyming letter "ة" **taa-Marbootah**, and the four words evoke almost the same terrifying feeling.

Repetition, from the one hand, is essential and plays a great role in children's literature. It is always made for a purpose in a story plot. According to Hawthorn (2000:301) repetition is: "a key means whereby the technical rate of redundancy is increased in a work". From the other hand, like rhyme, repetition helps in making a story accessible and enjoyable. It also attaches the child and the adult reader to the story. Children enjoy repetition and learn best with stories full of repetitive words and phrases. Repetition can be an effective tool for memorization. In her book introduction "Welcome to Kristy's Farm", Garson (2007: vi) believes that if new words are introduced to small children without sufficient repetition, it won't be easy for them to gain many new vocabulary. Arabic literature uses repetition quite often. However, in many cases repeating is not a virtue of eloquence, and thus using it without an aim at achieving a rhetorical purpose, such as confirmation, exaggeration or exclamation, would be unacceptable.

In another example, it is noticed that the translators rendered the repetition strategy in some vital places to maintain harmony, even though they did not actually followed the same lexical choice. In the story, each time the mouse meets a new animal (a fox, an owl, or a snake) it comes up with one conclusion. The Arabic translators, by using their adapted translation, and by omitting phrase such as: “silly old” decided to keep the same repetition pattern, using their creative touch to maintain keeping rhyme. The translation came as:

Original Text	Translation
<i>‘Silly old [Fox]! Doesn’t he know, There’s no such thing as a gruffalo?’</i>	"هذا (الثعلب)، أمعقول؟ صدق أن هناك غرغول؟"
<i>‘Silly old [owl]! Doesn’t he know, There’s no such thing as a gruffalo?’</i>	"هذه (البومة)، أمعقول؟ صدقت أن هناك غرغول؟"
<i>‘Silly old [snake]! Doesn’t he know, There’s no such thing as a gruffalo?’</i>	"هذا (الثعبان)، أمعقول؟ صدق أن هناك غرغول؟"

Repetition is widely seen in the story and it is used mainly to keep the text cohesive. However, repetition in English is also used as a persuasive strategy like the shocking scene of the unpredictable appearance of the imaginary creature in front of the mouse. In an intelligent way, Donaldson recall the fake description the mouse made as it screams out saying:

*‘But who is this creature with terrible claws
And terrible teeth in his terrible jaws?
He has knobbly knees, and turned-out toes,
And a poisonous wart at the end of his nose.
His eyes are orange, his tongue is black,
He has purple prickles all over his back.’*

The Arabic translation imitated the story author’s style when recalling the same lines. The translation came as:

من هذا المخلوق ذو المخالب المريبة،
والفك المرعب ذو الأسنان الرهيبة؟
له ركب معقودة، وأصابع معقوفة،
وطرف أنفه به زوائد ملفوفة
لسانه أسود وعينه برتقالية،
أما فوق ظهره فأشواك بنفسجية.

This is another case where the repetition of certain phrases is of same importance. Repeating certain words or phrases tell the reader that a small change in the incidents may results in a huge change in the story atmosphere. For example, the deep dark wood reflexes a feeling of unease; it is a place where small creatures such as mice are likely become a good meal for big wild animals. The ending lines evoke different feelings of peace and the wood looks no scarier. According to Nodelman (2008 :233) The happy endings of characteristic texts of children's literature almost inevitably suggest that, after a series of unexpected, unusual, and unsettling events, what has been achieved is the expectable, usual, safe daily round. By using adaptation, the translated line succeeded in keeping the rhyming soul of the original text by using poetic elements such as assonance in the similarities of the sound *س* in words as: *السّكون/ساد*, and in the sound "R" *ر* in words *الفأرة/تقرض/رقيقة*, yet failed in delivering the same effect the phrases repetition made in the original text. The translation goes as:

Original Text	Translation
<i>All was quiet in the deep dark wood. The mouse found a nut, and the nut was good.</i>	وهكذا... ساد السّكون الغابة الكثيفة والفأرة تقرض جوزة رقيقة

Faithfulness vs. Adaptation and cultural barrier: Translators should not neglect cultural barrier as O'Sullivan (2005:86) points out that culture-specific elements are likely changed in order to fit cultural elements in the target language. Andy Smart, (Smart, 2010) the translator of *الغرفول* has declared that the main challenge when translating for children is how to remain faithful to the language and spirit of the original text while creating a text that has its own life and should have its own merits regardless of the original text. Smart added that "Translating into Arabic for young children has an extra challenge because of the differences between written and spoken Arabic." Smart put the blame on the average number of young children who are not yet able to read confidently in Arabic, and therefore, have to make a real effort to appreciate the written form.

As far as adaptation is concerned in *the Gruffalo* translation, it can be found in many places. Throughout the story, we can notice a repetition in the word "good" which was most likely chosen to emphasize the meaning the "delicious" appearance of the mouse. The humor in this story lies behind the ironic fact that all enemies (in the story) wanted to eat poor mouse that looked good, yet no one had. Instead, the mouse deceived them all and is seen at the ending scene eating a nut peacefully. The first repetition of the word "good" in different lines is important to maintain an ironic and humorous thinking, instead of using the word delicious, the writer uses a softer expression that it hides more than reveals.

Repetition can be humorous and in that case the translator should find an equivalent and opt for the adaption rather than a close translation. The translators, however, have chosen the solution adaptation and by neglecting the lexical connotation of the word "good", they tended to make their own rhythmical word. The ending lines came as: "The mouse found a nut and the nut was good." Arabic translation came as: *والفأرة تقرض جوزة رقيقة*

Adaptation strategy is seen again in the way the translators neglect the use of same repetition method. For instance, the story ends in a peaceful tone, returning to the beginning and carrying the same phrase repetition with an intelligent transmission from the mouse as a target to a nut:

All was quiet in the deep dark wood.

The mouse found a nut, and the nut was good.

These lines tight well with the beginning ones:

A mouse took a stroll through the deep dark wood.

A fox saw the mouse, and the mouse looked good.

Translators feel confused when it comes to Children's story books; do they have to produce a literal, word for word rendering of the story, or just translate the message and spirit of the story. Ronald Jobe (1996: 513) argues that both strategies have consequences; from the one hand, being literal may result in the lack of readability. From the other hand, adaptation may easily be far removed from the author's original message. Translation is not merely a matter of shifting linguistic gears. It is also a shift from one culture to another, from one way of thought into another, from one way of life into another. What may be strange and exotic must be made to seem, if not familiar, at least rational and acceptable. (Fenton, 1977:639)

Deleting strategy was also used more than once in the translation. Phrases such as, Underground house, Treetop house, Logpile house have been introduced two times throughout the story. But it has been mentioned only one time in Arabic translation. In this case, the repetition is used for emphasis ; that it is not essential in establishing a semantic relationship, and that its function is not to expand, elaborate or add semantic meaning. Translators managed translating animal houses using a domesticating strategy.

In Arabic culture, we don't use the word house for animals. It is concerned only with humans. Instead, each animal has special kind of places to live in. the translation has come up with the closest equivalence in Arabic culture such as:

English term	Arabic equavilance
Underground house	وكيرة
Treetop house	شجيرة فوق
Logpile house	جحيرة

All words end with sound ة, taa-Marbootah, to maintain rhyme and rhythm. The repetition in this story makes it easy for little kids to catch on to the plot. While the words are frightening in places, at no point are the illustrations too scary; in fact, children giggle and enjoy the brave, little mouse standing up to his would-be assailants (a fox, a snake, an owl and a Gruffalo) who want nothing more than eating the mouse.

Adaptations become particularly bothersome when they are oversimplified for younger children (Jobe, 1996: 513). In the purest form, then, translating literature for children presents a complex challenge when translator tries to retain the original sense and meaning

of the story in another language. It is as Oittinen (2000:6) describes: “all translation involves adaptation, and the very act of translation always involves change and domestication. The change of language always brings the story closer to the target-language audience.” According to Oittinen, it is more important to be 'loyal' to the reader of the target text than 'faithful' to the source text. In this case, translators should find ways to make balance between being faithful and respect the original style and intension ideas, and at the same time choose suitable ways to render the message that carries a sense of beauty.

Translating food names: English and Arabic languages belong to different cultures. Both languages are rich in food terms that are part of each unique culture. As Baker (1992: 129) states that “translators must not underestimate the cumulative effect of thematic choices on the way we interpret text”. In these words Baker stresses on the problems a translator may encounters when translating from one language in terms of lack equivalence. This problem appears at all language levels starting from the word level up till the textual level.

Different translation solutions are made due to the differences in culture. Rendering food names was not that easy because of rhyming issue. The translators made their intention to use domestication strategy whenever necessary. Since ‘wordplay’ has been used with food names such as: “*roasted fox*”, “*owl ice cream*”, “*scrambled snake*”, and “*Gruffalo crumble*”, it was sometimes difficult to search for meaning in the source language, as it the case with translating, “*Gruffalo cramble*”. It is obvious that all these examples were used for of humorous purposes. The translators used the description : كباب الغرغول to add some Arabization to the text. In some other places, certain food has been omitted, as in the case of “*slice of bread*”. This phrase was simply omitted in translation and replaced by another "وأنا جوعان" which means : “and I am hungry” which does not exist in the original text. Even when the translators decided to keep the lexical meaning, as in the case of the word “nut”, “جوزة”; the translators added their own choices, changing the following adjective “good” into “رقيقة” which means “delicate”. There is also an adaptation on a semantic level. In the translated text, there is use of the verb “تقرض” which means eat in English. Whereas the source text uses the verb “found”. Mentioning of food in the story has come as follow:

“*Roasted fox*” has been translated literally as “تغلب مشوي”. The only change is the addition of the phrase “على النار” which means “on fire”. This addition is made for the purpose of keeping the same rhyme with previous sound “Ar” in “rocks”.

“*Owl ice-cream*” phrase was replaced also by another type of food “كعكة اليوم” which simply means cake. There is no similarity between ice-cream and a “cake”, the translator’s choice was based on finding a closest rhyming word.

“*Scrambled snake*” phrase which has an English cultural denotation for “scrambled eggs” has been also domesticated into another type of food “فطيرة” “pie”. A syntactic change

has been detected in the translation that comes as: "ثعبان في فطيرة", which means: "a snake in a pie". We also notice a change on the basis of syntax. The translators' choices were built on their urgent desire to fulfill rhyme and rhythm.

Translating English meals: Back to the translation, a regular reader might think that translators have made mistakes translating meal times into Arabic. For instance, the word lunch has been translated as فطور which literally means: breakfast in Arabic. (Except for spoken Arabic in North African regions where فطور implies lunch meal). However, we can find that the translators used a certain strategy in converting cultural elements. The original writer used the words: lunch, tea, and feast in an organized sequence. It is mentioned in the story that the mouse met first a fox, who invited her to have "lunch", then after a while the mouse met an owl who invited her to have tea, and after sometimes she met a snake who invited her to a feast. Literal translation would be possible since the translators had managed to put these words away from rhyming zone, rather they used domestication strategy. Each meal time in the source culture have been replaced by an equivalent in the target culture. The translations came like this:

Original text	translation	Meaning
lunch	الفطور fatoor	Breakfast
tea	الغذاء gha-daa	Lunch
feast	العشاء aa-sha	Dinner

Translation of proper names : Perhaps the most prominent example of proper names is the translation of the name of the story title, *The Gruffalo*. It is the name of the scary monster that has been invented by a mouse, and forms a core function in the story musicality. A proper name in fiction "gives a character personality and substance and gives the reader an idea of the character's role in the story." (Oittinen, Ketola, A. & Garavini, M., 2018:79) For this reason, the translation of names has been an important issue when translating children's literature. The Finnish translation scholar Ritva Leppihalme names different strategies for translating proper names. She believes names can be either substituted or deleted altogether, because changing names in any way can result in changing the story from modern into a classical one. Therefore, translators may add elements to names or make them shorter or closer to the target-language context (Leppihalme 1994, 71–77, 94–102).

Oittinen, Ketola, A. & Garavini, M. (2018 :81) explain the way *The Grugffalo* name has been internationally translated. Most translations adopted one of two strategies : borrowing or adaptation. Many translations preferred to keep the original proper noun, such as : *Gruffelo* in German, or *Grufalo* in Spanish. Others tend to create new names with saving the same melody specialty, such as: *Goorgomagaai* in Africans. Literal translation or even

adaptation of personal names give readers the possibility of identifying themselves with the characters. (Oittanan, 79:2018)

Arabic translation, for instance, used mixed strategy. Fawda and Smart have managed keeping the original spirit of the name but with adding some creativity. The use of the name **الغرفول** Al-Gurfool looks, from first sight, very similar to the original name. However, it is actually adapted from another imaginary creature in Arab folklore that is pronounced almost the same, called **الغول** Al-Gool. This may help the child reader as well as the adult reader to recall the Arab scary creature's imagination and make a close connection.

Donaldson mentions that she manged giving the creature other names such as: "snargle", 'stroog', 'tigloghant'. But then she thought Gruggalo would achieve rhyme and sounds more suitable since it ends in 'o'. The reason why Gruffalo became **الغرفول** could be attributed to the purpose of achieving rhyme with other lines as with words ending with the sound "ول" "ool (أقول، معقول) as it shown in the following lines:

Original text	translation
It's terribly kind of you, fox, but no I'm going to have lunch with a gruffalo	ما أكرمك يا ثعلب، ولكن ماذا أقول... عنديّ موعد فطور مع الغرفول
'A gruffalo? What's a gruffalo?' 'A gruffalo! Why, didn't you know?'	وماذا يكون هذا الغرفول؟ ألا تدري؟ أهذا معقول

It is cleared that the word **الغرفول** is only mentioned once in the translation, though it is mentioned three times in the original text. Phonetic rhyme in the repetition of letter "d" which gives a scary atmosphere in: "*deep dark wood*" is absent in the translation. The translators decided to find a rhyme that made sense in the context of the story.

Foreignizing and Domesticating children's books: There is a close relation between age and acceptability of foreingizing elements because age concepts differ from one culture to another. Therefore, what is suitable for a twelve year American child is not necessary suitable for an Arab child with the same age. In this sense Colin Mills (376:1998) believes that small children of small age category respond to language in terms of sound and that is clear in the interest of publishing rhymes, lore, tales and literature full with playful language.

Ideology governs the translator's choice of concrete strategies as well. Domestication and foreignization firstly discussed by Antoine Berman (1984), and Lawrence Venuti (1995), are two strategies in translation. Domestication is defined as reducing alienation in the foreign

text in favor of the readers of the target text, while foreignization means translating the source text while retaining some alienation in the target text. (Venuti, 1995:19-21). The translator may choose a strategy of foreignization that attempts to retain the cultural spirit of the source text by conveying its cultural aspects to incorporate it into the target text. During the process of translation, the source text passed through many strategies. Translators of children books feel it is their responsibility not to make the target reader feel alienated. Therefore, they seek to find the equivalent in the target culture. If the option of equivalence is not available, they tend to use their imagination.

Conclusion: Many researches approve that reading or listening to stories and rhymes help children gain language competence, and develop sense of readability. Rhyming stories, which are meant to be read aloud to children, are rich in rhyme and repetition. They are the two significant success key factors for any writer. Yet, translators are aware of this reality; accordingly, they tend to search for the equivalent rhyming vocabularies, and find it difficult to balance between form and context. Readability can provoke a serious challenge because of the differences between written and spoken Arabic. This could present a sociolinguistic problem as standard Arabic and vernacular varieties are very much different. Young children who are not yet able to read confidently in Arabic have to make a real effort to appreciate the written form. Young children who have not learn standard Arabic in early ages might find it difficult to understand the aesthetic aspect or the translator's effort in finding equivalent meanings. This problem of readability extends to include spoken language in different regions of Algeria or Morocco where children's mother tongue is mixed between Arabic and Amazigh. Therefore, translators should carefully study the original text features in order to find suitable strategies, such as Foreignization and Domestication. These types of strategies help in transforming poetic elements, aesthetics, images, as well as finding solutions to other cultural problems. Along with rhythm and rhyme, some of the other things that *The Gruffalo* makes a good book for reading aloud to young children is repetition. Having a good command on translating different linguistic aspects contributes to the readability of a text, and thus encourages children enjoy the reading process.

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