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***Some Problems of Translating Children's
Fiction from English into Arabic:
A Critical Perspective***

Lect. May M. Abdul-Aziz* Asst. Lect. Safaa A. Hussein**

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Preliminaries:

Children's fiction is an attractive genre in literature which has drawn writers' attention worldwide since the middle of the 18th century in the way of books for children, especially for didactic works of one sort and another like textbooks, books of etiquette and works of moral edification. For entertainment and diversion, they had Aesop's fables, romances, travel books, chapbooks, broadside ballads (qq.v.) and any 'adult' reading they could lay their hands on. Notable examples of this are Bunyan's *Pilgrim's Progress* (1678), Defoe's *Robinson Crusoe* (1719).

By the late eighteenth century, children's fiction had grown into a fair-size industry, with much emphasis on the inculcation of moral values to offset the supposed bad influences of the ROMANCE and the FAIRY TALES, also widely available (Frye et al., 1985: 100).

Early in the 19th century, Charles and Mary Lamb wrote their famous *Tales from Shakespeare*. From this point, one can notice an ever-increasing number of publications for children in Europe, England and America (Cuddon, 1998: 114). In the twentieth century, writing for children had attracted scores of talented authors,

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as books for younger children had proven especially distinguished including Kenneth Grahame's *Wind in the Willows* (1998); the adult *Genres*, especially in *Popular Literature*, had all been duplicated for children (Frye et al., 1985: 101).

In the Arab world, the beginning of children's fiction was in Egypt by Kamil Keylani; the first pioneer of Arab children's fiction who wrote *Al-Sendebad Al-Bahari* (1927), side by side with Mohammed Al-Erian and Mohammed Al-Abrashi. In Iraq, the beginning of children's fiction was in publishing the *Iraqi pupil* magazine (1992), and many other magazines that followed it, namely *Majalaty* and *Al-Mezmar* with the first publication nearly in 1970 (Ali, 2002: 6-10).

Purpose of Children's Fiction:

Children's fiction has certain aims as important as adult fiction. The most important issues of writing this genre is to satisfy child's needs since developing society depends on understanding and developing child's abilities.

Ward and Waller (1966: 367) state that the writers of children's fiction stress two basic sides in writing besides entertainment, namely the moral and educational sides. Also, many authors focus on children's fiction attempt to create a proper balance between instruction and entertainment; thus making it more useful to the children (Wilson, 1981: 4836).

Types of Children's Fiction:

Some ancient forms of fiction include fable, parable and tale. Also popular forms of fiction include: fairy tales, science fiction, folktale, myth, school stories, animal stories, adventure stories, detective stories, and didactic.

1. Fable:

It is a short allegorical story in verse or prose, frequently of animals, told to illustrate a moral (Frye et al., 1985: 187). The most famous fables are those of Aesope (c. 620-560 B.C.), whose name has become synonymous with the form, and Jean Dela Fontain (1621-1695), The latter is excellently translated in our time by Marianne Moore. More recent examples include Rudyard Kipling's Just So Stories (1902) and More Fables for Our Time (1956) (ibid).

2. Parables:

It is a brief story that teaches a lesson often of a religious or spiritual nature, "The Prodigal Son" is an example of this kind. It is a christian parable spoken by Jeusus roughly two thousand years ago (Diyanni, 2000, 24). Like fable, the relative of the parable, the moral of the latter is implied, whereas the moral of the fable is stated explicitly. The two forms also differ in subject and tone. Parables are stories about common life through which a religious or spiritual point is made. Their purpose is instructive and their tone is serious. Fables highlight features of human nature and character, especially human feelings. They frequently include animals as characters and their tone is satirical (ibid: 38).

3. Tale:

It is a story that narrates strange or fabulous happening in a direct manner, without detailed description of character and without the strong instructive intent of fable and parable (Diyanni, 2000: 39). A tale does not necessarily point to a moral, but it is almost generalized in its depiction of character and setting. The interest lies in its action and outcome not in its moral. The satyricon of Petronius's The Widow of Ephesus (A.D. 66), written in the first century is an example of this form. (ibid).

4. Folk Tale:

It is a story forming part of the folklore of a community, generally less serious than myths (Frye et al., 1985: 198). In preliterate societies, virtually all narratives were either myths or folk tales; oral histories of real wars, kings, heroes, great families, and the like accumulating large amount of legendary material. Early recorded literature was therefore largely folkloristic: a national Epic like the *Iliad*, the *Odyssey*, or *Beowulf* was compounded to a great extent of folk tales, and much latter collections like Boccaccio's *Decameron* and Chancer's *Canterbury Tales* still relied heavily on the genre. The most famous collection of non-western folk tales is the *Thousand and One Nights*, or *Arabian Nights*, first translated into European languages in the Eighteenth century and was enormously influential thereafter (ibid).

5. Fairy Tales:

It is a story of dire trails and rescue by witches, ogres, fairies, and other magical beings (Frye et al., 1985: 187). It is a widespread form of children's fiction. There are a number of classic works, like the *Arabian Nights*, Charles Perrault's collection for his son, *Contes de ma Mere I'oye* (1697 – perhaps written down by his son from nurses' tales and edited by the father), was the basic collection, soon translated into English as *Mother Goose's Tales*. The philologists Jacob and Wilhem Grimm published their famous German fairy tales from 1812 to 1815, translated into English in 1823 – Lewis Carroll's Alice's *Alice's Adventure in Wonderland* (1865), Hans Christian Andersen's Danish fairy tales appeared in 1835, translated into English 1846. In the 20th C., there were a number of works which have become classics. Obvious examples are J. M. Barrie's *Petter Pan* (1904); Kipling's *Just So Stories* (1902), Puck of Pook's Hill (1906) and *Rewards and Fairies* (1910) (ibid; Cuddon, 1977: 115).

6. Science Fiction:

Traces of scientific speculation that would inspire science fiction began with the scientific awakening of the RENAISSANCES (Frye et al., 1985: 418). Roger Bacon (c. 1214 – 1294) believed that human beings might achieve flight. Leonardo da Vinci (1452–1519) drew an airplane. Mary Shelley's *Frankenstein*, or the Modern Prometheus (1818) was the first fiction projected wholly on scientific speculation. But Jules Verne was the true originator of modern science fiction *Le Tour du Monde en quatre vingt jours* (Around the World in Eighty Days, 1873). The science-fiction *Dystopia* of Aldous Huxley and *Brave New World* (1932) are classics. Isaac Asimov, Ray Brandbury, and Arthur C. Clarke have strengthened not only the technical plausibility of science fiction but its moral import (ibid).

7. Myth:

This is derived from the Greek mythos, “plot” or “narrative”. The verbal culture of most if not all human societies; began with stories and certain stories have achieved a distinctive importance for their relation with what society needs to know. Stories show the society's religion, history, class structure, or the origin of peculiar features of the natural environment (Frye et al., 1985: 300). A distinction arises between “serious” stories and stories for amusement, and this distinction develops into the literary distinction between myth and folk tale, which is one of social function rather than structure. The specific social function of myth gives it two characteristics. First, it defines a cultural area and gives it a shared legacy of Allusion, as the Homeric epics did for Greek culture. Second, they link with one another to form a mythology; an interconnected body of stories that verbalizes a society's major concerns in religion and history particularly. Folk tales, by contrast,

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lead a nomadic life, passing from one culture to another through all barriers of language (ibid).

For many reasons the great bulk of myths are stories about gods or other beings beyond the orbit of ordinary experience (Dragons, human heroes of supernatural powers, etc.). As literature develops, there comes a greater demand for stories that conform to plausibility or likelihood; but these often use the same themes as myth, adapted to a greater demand for "realism". Thus, the theme of the mysterious birth of a divine infant, like Zeus or Dionysus in Greek mythology or Jesus in the Gospels, is carried on in Romance, and eventually into the fiction of the novelists (Frye et al., 1985: 300).

8. School Stories:

They have also proved as a very popular form of fiction among children and adolescents. A few of the more or less classic works are : Sarah Fielding's *Governess* (1749); Harriet Martineau's *Crofton Boys* (1844); Thomas Hughes's *Tom Brown's Schooldays* (1857); Richmal Crompton's *Just William* (1922), which who followed up with thirty or more 'William' books; and the famous Billy Bunter stories by Frank Richards which first appeared in *the Gems* and *the Magnet* and were then gathered into volume form as *Billy Bunter of Greyfriars' School* (1947), (Cuddon, 1977: 115).

9. Animal Stories:

It is a very common type of stories which attracts many writers. Notable instances are Anna Sewell's *Black Beauty* (1877), Kipling's *Jungle Books* (1894-95), J.W. Fortescue's *Story of a Red Deer* (1897), various stories by Carey Owl and Frances Pitt. In this field, Henry Williamson wrote two classic works in the shape of

Tarka the Otter (1927), which was not, infact, intended as a children's story, and *Salar the Salman* (1935). (Cuddon, 1977: 115)

10. Adventure Stories:

This form is a popular literature that emphasizes spectacular action and physical danger, frequently at the expense of characterization or meaning (Frye et al., 1985: 5). Most of this type has been intended for boys. First became popular in the 19th c. An early example is marryat's *Matorman Ready* (1814-42). R. M. Ballantyne's *The Cord Island* (1858) is a classic of the genre. So are stenvenson's *Treasure Island* (1881-82) and Rider Haggard's *King Salomon's Mines* (1885). Early SF (q.v.) written by Jules Verne and H. G. Wells was immensely popular and of a high order. W. E. John's Biggles stories had a great vogue from the 1920s onwards (ibid; Cuddon, 1977: 116).

11. Didactic:

Greek in origin and stands for "teaching"; instructive, or having the qualities of a teacher (Frye et al., 1985: 144). Since ancient times, literature has been assumed to have two functions, instruction and entertainment, with sometimes one and sometimes the other dominant in a particular work. Literature intended primarily for instructuion or containging an important moralistic element is didactic, but the range in emphasis and quality is cride, from Michael Wigglesworth's *Day of Doom* to Milton's *Paradise Lost*. One kind of didactic literature upholds the widely accepted moral or religious standards of a community, inculcating in its members proper behavior and belief. A second kind of didactic literature opposes widespread belief or practice, soberly exposing injustices, as in Harriet Beecher Stowe's *Uncle Tom's Cabin*, Dickens's *Hard Times*, Upton Sinclair's *The Jungle*, or Steinbeck's

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the Grapes of Wrath, or ripping it with Satire, as in Swift's
Gulliver's Travels, Aldous Huxley's *Braue New World*, or George
Orwell's 1984 (ibid).

12. Detective Stories:

Most crime and detective story (q.v.) novels have been written for adults, but have proved very popular among children; especially Conan Doyle's Sherlock Holmes stories and G. K. Chesterton's Father Brown stories. A classic in crime fiction aimed primarily at children is Erich Kastner's *Emil and the Detectives*, and many works by Enid Blyton (Cuddon, 1977: 116).

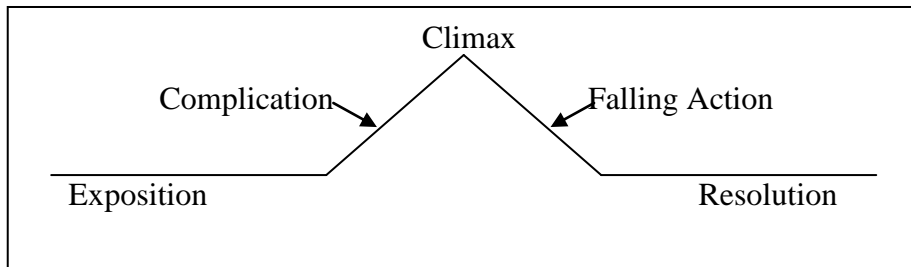
Elements of Fiction:

Whenever one reads a made – up story, one is reading a work of fiction. *Fiction* is writing that comes from an author's imagination. Although the author makes the story up, he or she might base it on real events (Applebee et al., 1990: 13). Fiction writers write short stories and novels. A *short story* usually revolves around a single idea or event and is short enough to be read at one setting. A *novel* is much longer and more complex. Both novels and short stories contain basic elements: character, plot and structure, setting and theme. All elements of a story work together to convey feeling and embody meaning (ibid).

Plot:

Plot is the sequence of elements in a story. It is the writer's blueprint for what happens, when it happens, and to whom it happens. One event causes another which causes another, and so until the end (Applebee et al., 1990:13).

Although the development at each plot is different, traditional works generally follow a pattern that includes the following stages shown in the following diagram:



- Exposition:

It sets the stage for the story. Characters are introduced, the setting is described, and the conflict begins to unfold (Applebee et al., 1990: 13).

- Complication:

It begins as the story continues and the plot gets more complex. While the characters struggle to find solutions to the conflict, suspense and a feeling of excitement and energy build (Applebee et al., 1990:13).

- Climax:

It is the point of greatest interest or suspense in the story. It is the turning point, when the action reaches a peak and the outcome of the conflict is decided. The climax usually results in a change in the character or a solution to the problems (Applebee et al., 1990:13).

- Resolution:

Resolution is the event which occurs at the conclusion of the story. Loose ends are tied up, and the story ends (Applebee et al., 1990:14).

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A story's structure can be examined in relation to its plot. If plot is the sequence of unfolding action, structure is the design or form of completed action. In examining plot, causality is concerned, how one action leads into another. In examining structure, patterns are looked for the shape of content that the story as a whole possesses. Plot direct is to the story in motion, structure direct is to the story at rest. Plot and structure together reveal aspects of the story's artistic design (Diyanni, 2000: 46).

Setting:

It is the physical and social context in which the action of a story occurs. Its major elements are the time, place, and the social environment. The time may be in the past, the present, or the future; in daytime or at night; in any season. The place may be real or imaginary. A story may be set on a farm, in a city, on a bus, or on a fictitious planet (Applebee et al., 1990: 13).

Character:

Characters are represented by the people, animals, or imaginary creatures that take part in the action of a story. Characters are of the types: main and minor, static and dynamic. Usually, a short story centers on events in the life of one person or animal, which is called the *main* character. *Minor* characters sometimes provide part of the background for the story, and their words and actions help to move the plot along. A hero or heroine, often called the *protagonist*, is the central character who engages the reader's interest and empathy. The *Antagonist* is the character, force, or collection of forces that stands directly opposed to the protagonist. A *static character* does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a *dynamic character* undergoes some kind of change because of the action in the plot (Meyer, 1999).

Theme:

It is the main message of the literary work which the writer shares with the reader. This message may be stated directly or indirectly (Cuddon, 1977: 913). These are like hidden messages that the reader must decode. Different themes can be discovered in the same story by different readers; each from his own point of view (Applebee et al., 1990: 14).

Devices of Children's Fiction:

There are certain devices employed in children's fiction to add interest and usefulness to the fiction, namely personification, onomatopoeia and repetition.

1. Personification:

Personification is a form of metaphor in which human traits are attributed to nonhuman things. Personification is a means of writing that gives the world life and motion by assigning familiar human behaviors and emotions to animals, inanimate objects and abstract ideas (Meyer, 1999: 2138).

This device is of a special appeal to children for an anthropomorphic view of inanimate nature. It is ingrained in the primitive levels of consciousness. Some psychologists have objections to this practice if it is overdone, since it results in a feeling of unreality (Luken, 1999: 139). In personifying animals for example, their real qualities should be given (Radwan and Najeeb, 1982: 77).

2. Onomatopoeia:

It is the formation of words to imitate natural sounds, e.g. miaow, moo. Only a very limited number of words in a language are based on this type of imitation, while the conventional nature of

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words as arbitrary symbols is a much more important feature of human language (Hartmann and Stork, 1972: 158).

Onomatopoeic words sometimes support the meaning as in flip, crash, splash, etc. So, children normally respond to these words and invent their own. Some scholars claim that understanding onomatopoeic forms precedes the comprehension of other words (Winsor, 1975: 36).

3. Repetition:

This rhetorical device is generally used in literature for aesthetic, semantic and emphasis functions. It may consist of sounds, special syllables and words, phrases, ideas, and allusions (Cuddon, 1977: 742).

Parallelism is a common type of repetition, used to concentrate the overtone of the words (Nims, 1974: 294). This type stands for the repetition of the same grammatical forms which are arranged to create abalone (ibid).

Forms of repetition are often combining elements of contrast and comparison or different kinds of semantic relations such as meaning equivalence or synonymy, etc. (Verschuere, 2003: 105).

Translation of Children's Fiction:

The child image is a central factor in translating children's fiction (Meek, 1990: 169). To translate children's fiction is not an easy task. The translator is required to possess a background knowledge in this respect. Child concepts are hard to define and it is hardly possible to designate the upper age limit of childhood (Hunt, 1994: 57).

As Oittinen (2000: 13-14) states, it is important to bear in mind that children have lived for a shorter time than adults and do not share the same "world view". This is one reason why grown-ups

tend to explain more for children than for older readers. Translators depend on the children images they have and on what they know about the children of their time to know children's experiences and abilities. Many critics define children's fiction in terms of the readers than the author's intentions or the texts themselves (Hunt, 1994: 1). So, one can conclude that children's fiction tends to be adapted to a particular image of childhood. This is important in translating for children. Translators need to pay more attention to what the readers actually do with the books (Oittinen, 2000: 13). Shavit (1986: 112-113) gives the translator of children's fiction the permission to manipulate the text in various ways by changing, deleting or adding. Yet, these translational procedures are permitted only if conditioned by two principles: an adjustment of the text to make it appropriate and useful to the child in accordance with what society regards as educationally "good for the child"; and an adjustment of plot, characterization and language to prevailing society's perceptions of the child's ability to read and comprehend (ibid). As Oittinen points out, translation is "the mirror which not only reflects but generates light" (Oittinen: 2000: 80).

Translation and Equivalence:

According to Nida and Taber (1974: 12), translation reproduces in the receptor a language that is the closest natural equivalent of the SL message, first in terms of meaning and second in terms of style. Catford agrees with Nida on defining the translation by depending on an equivalence and disagrees on the definition by satisfying that the translation is a transference of meaning from SL into TL since he believes that meaning is the property of a language, i.e. an SL text has an SL meaning, and a TL text has a TL meaning (1965: cited in Ilyas, 1989: 27).

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In translation, two orientations have been suggested by theorists: SL-oriented and TL-oriented. The SL-oriented proponents are those who focus on translation as a transference of meaning from SL into the TL, while the TL-oriented proponents are those theorists who emphasize that translation is based on equivalence not transference (Ilyas, 1989: 27).

Methods of translation have varied in the attempt to cover all types of texts. Aziz and Lataiwish (2000: 5) remark that “nearly all kinds of translation are based on the equivalence between ST and TT”.

Equivalence is an empirical phenomenon which can be discovered by comparing the SLT with the TLT (Catford: 1965 cited in Ilyas, 1989: 57).

Nida (1964: 159) suggests two types of equivalences:

1. **Formal equivalence** in which the translator focuses on the message itself in both form and content.
2. **Dynamic equivalence** in which the focus is on the principle of equivalence effect, i.e. reproducing an effect on the TL reader similar to that experienced by the SL receiver.

Baker (1992: 11-259) makes an elaborated attempt made to discuss translation depending on equivalence which take place at a number of different levels and as follows:

1. **Equivalence at word level**, where the translator selects a direct equivalent term for a word which is the smallest unit in the text in the TL.
2. **Equivalence above word level**, when words are associated with others to form the structure of language. At this level, the translator deals with some lexical patterns such as collocation and idioms and fixed expressions.

3. **Grammatical equivalence**, where the translator should pay attention to the different grammatical categories across language such as number, tense and aspects, voice, person and gender.
4. **Textual equivalence**, where the equivalence between SL and TL text deals with thematic and information structures, as well as cohesive devices such as those of reference, substitution, ellipsis, conjunction and lexical cohesion.
5. **Pragmatic equivalence**, this is the most complex area since the translator tries to find out the implied meaning of the author's intention by referring to implicatures and strategies of avoidance in away that assists the reader of the TL to conceive it clearly.

Data Analysis Procedure:

Seven examples have been chosen randomly according to different types of fiction, and translated by five subjects, namely fourth year students at the Department of Translation, College of Arts, University of Mosul. The analysis of the data was carried out by utilizing a table which includes translational analysis in terms of Equivalence. Moreover, Baker's approach (1992) which comprises: grammatical, textual and pragmatic equivalence has been adopted in this paper.

SL Text:

1. *"Well, snake, I don't want yo' generations all stomped out and I don't want you killin' every thing else dat moves. Here take dis bell and tie it to yo' tail. When you hear feats com in' you ring yo' bell and if it's yo' friend, he'll be keerfull. If its yo' enemy, its you and him."*

(Hurstons "How the Snake Got Poison"
in Choices in Literature, 1997: 322)

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Interpretation:

A simple fiction reveals deliberately the way the evil nature of the snake from the early days; when it uses its tail for harm instead of self-protection. The writer uses repetition (I don't want) to emphasize his comment. He also tries to descend to children's level by using child language especially those under 7 age.

Subject's Renderings:

١. "حسناً، أيتها الأفعى لا أريد أن يمشي أبنائك معاً ولا أريد أن تقتلي كل شيء يتحرك خذي هذا الجرس وقيديه حول ذلك. وعندما تسمعين أصوات أقدام قادمة رتي الجرس، فإذا كان صديقك فسيكون حذراً، وإذا كان عدوك، فالأمر بينك وبينه."
٢. "أيتها الأفعى، لا أريد أن تطأ جميع ذريتك الأقدام سويةً بخطى ثقيلة ولا أريدك أن تقتلي كل شيء يتحرك، خذي هذا الجرس واربطيه بذيلك وعند سماعك وقع أقدام أحدهم قادم فهزي الجرس فإذا كان من أصدقائك فإنه سيكون حذراً، وإذا من أعدائك فعليك به."
٣. "حسناً، أفعى أنا لا أريد أن ينقرض جيلكم ولا أريدكم أن تقتلوا كل شيء يتحرك! هاك خذي هذا الجرس واربطيه على ذلك. وعندما تسمعين خطوات قادمة نحوك أقرعي جرسك وإذا كان صديقاً لك سيأخذ حذره، وإذا كان عدواً لك فهذا شأنك وشأنه."
٤. "حسناً، أيتها الأفعى، إنني لا أريد أن يداس على كل أبناء جنسك وبالطبع لا أريدك أن تقومي بقتل كل مخلوق آخر. خذي هذا الجرس واربطيه بذيلك وعندما تسمعين وقع أقدام باتجاهك قومي برن الجرس فإذا كان صديقك فسيكون حذراً، أما إذا كان عدوك فعليك به."
٥. "حسناً أيتها الأفعى، لا أريد لذريتك كلها أن تسحق، ولا أريد أن تقتلي أيما شيء يتحرك وخذي هذا الجرس واربطيه بذيلك وإذا سمعت أقداماً قادمة فدقي الجرس، فإذا كان صديقاً لك سيأخذ حذره، وإذا كان عدواً لك فالأمر إليك وله."

Discussion:

Structural aspects of the text under analysis have been presented correctly by most subjects.

Textual equivalence has been given by all subjects, through suitable Arabic reference to the English sentences: (Here take dis

bill and tie, it to yo' tail), (if its yo' friend, hell be keerfull) and (if its' yo' enemy, its you and him). All of the renditions have effective Arabic sound and used conjunctive as (و) in (، وعند سماعك ،) (و عندما تسمعين فهذا شأنك وشأنه ،) in (ف) (فعلبك به ، فالأمر بينك وبينه، فالأمر إليك وإليه) for the ST (when you hear) and (ف) in (ف) (فعلبك به ، فالأمر بينك وبينه، فالأمر إليك وإليه) for the ST (its you and him) which seems suitable.

Most subjects presented formal equivalence for the above text; yet, the most appropriate and accurate renderings are No. 5 and No. 3 since the subjects convey the contextual meaning as well as the force of the message of the text under analysis. We can conclude that grammatical and textual equivalences are highly achieved in the renderings. All that have been stated can be illustrated in the following table:

Tile	No. of SL Text	Fiction type	No. of TL Texts	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	1	Folktale	1	✓	✓	×
			2	✓	✓	×
			3	✓	✓	✓
			4	✓	✓	×
			5	✓	✓	✓

Table (1): Translational Analysis in Terms of Equivalence

Proposed Translation:

”حسناً أيتها الأفعى، لا أريد لجيالك كله أن يسحق، ولا أريد أن تقتلي أي شيء يتحرك. خذي هذا الجرس واربطيه بذيلك وعند سماعك بوقع أقدام دقي الجرس، فإذا كان صديقاً لك سيأخذ حذره، وإذا كان عدواً لك فالأمر بينك وبينه“.

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SL Text:

2. *Hercules set out for the temple of Zeus. Once there, he asked his questions, and the huge statue came alive! "Hercules, if you can prove yourself a true hero on Earth, your godhood will be restored."* Zeus gave Hercules his old pal Pegasus.

(Devito, 1997: 5)

Interpretation:

By employing personification to make the statue come alive, move and talk as human to represent its idea to Hercules, the writer tries intentionally to refer to the legend atmosphere of this fiction.

Subject's Renderings:

١. إنطلق هرقل إلى معبد زيوس. وفي إحدى المرات هناك، فسأل أسئلته، فعاد التمثال إلى الحياة قائلاً: "هرقل: إن استطعت أن تثبت بأنك بطل الأرض، فسوف ترمم الهتك." أعطى زيوس لهرقل خيله القديم بيكاسوس.
٢. إنطلق هرقل متوجهاً إلى معبد زيوس وحالماً وصل هنالك، أدلى بتساؤلاته فاحتى التمثال الضخم قائلاً: يا هرقل، إن كنت تستطيع أن تثبت أنك بطل حقيقي على الأرض فسأعيد لك ألوهيتك. وأعطى الإله زيوس لهرقل حصانه المجنح بيكاسوس.
٣. قصد هرقل معبد زيوس. وذات مرة هناك سأل أسئلته فأصبح التمثال الكبير جداً مفعماً بالحياة "يا هرقل إذا استطعت أن تثبت نفسك بطلاً في الأرض فستستعيد ألوهيتك! أعطى زيوس لهرقل صديقه العزيز بيكاسوس.
٤. تحضر هرقل لرحلته للبحث عن معبد الآلهة زيوس، وعندما وصل إلى هناك شرع بطرح أسئلته، فإذا بالتمثال الكبير ينبعث حياً، قائلاً له: يا هرقل، إذا أثبتت نفسك كبطلاً حقيقياً على وجه الأرض فإن ألوهيتك ستعاد عليك". منح زيوس هرقل صديقه القديم بيكاسوس.
٥. أبدى هرقل ولاءه لمعبد زيوس. وذات مرة طرق أسئلته، في الوقت الذي بدا نصب ضخم حياً "يا هرقل، إن كنت تستطيع أن تثبت لنفسك أنك البطل الحقيقي على وجه البسيطة، فسوف يتم استعادة ألوهيتك." أعطى زيوس هرقل بيكاسوس بال القديم.

Discussion:

In accordance with English word order, most subjects tried to give the text fixed order and preserve its structural aspects. They have presented suitable grammatical equivalence. (Once there) was rendered as (ذات مرة ، ذات مرة ، أحد المرات) by subjects (1, 3, 5). Such renderings are correct but inappropriate in this text as the renderings of subjects (2, 4) into (عندما وصل إلى هناك ، حالما وصل هنالك) which stand for its meaning to the context.

(your goodhood will be restored) is translated inappropriately by subject (1), while the rest have offered literal renderings which seem faithful to ST; yet they need to put a footnote to clarify the meaning of this word, since most Arab children are Muslims and such a word confuses their belief in monotheism.

Subjects can not disregard the maxim of relevance in a way that makes their renderings literal once and could not shoot the exact effect and lose the pragmatic equivalence.

It seems that grammatical equivalence is achieved in all the renderings, and in the same way more than textual and pragmatic equivalence. The following table sums up what has been stated:

Tile	No. of SL Text	Fiction type	No. of TL Text	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	2	Myth	1	✓	×	×
			2	✓	✓	×
			3	✓	✓	×
			4	✓	✓	×
			5	✓	✓	×

Table (2): Translational Analysis in Terms of Equivalence

Proposed Translation:

إنطلق هرقل إلى معبد زيوس، وعندما وصل هنالك طرح أسئلته فإذا بالحياة تبعث بالتمثال الضخم! "يا هرقل إن كنت تستطيع أن تثبت أنك بطل حقيقي على الأرض فسوف تستعيد ألوهيتك". أعطى زيوس هرقل صديقه القديم بيكاسوس.

SL Text:

3. An Ass once found a lion's skin which the hunters had left out in the sun to dry. He put on and went towards his native village. All fled at his approach, both men and animals, and he was a proud Ass that day. In his delight, he lifted up his voice and prayed, but then every one knew him, and his owner came up and gave him a sound cudgeling for fright he had caused.

(Aesop "The Ass in the Lion's Skin" in "Aesop Fables" in Georg, S. (ed.) 2003: 50)

Interpretation:

Through the irony of situation by putting lion's skin on the Ass body but still everyone knew him as Ass, the writer conveys a moral lesson that anyone should not be cheated by fine clothes, since silly words reveal the truth.

Subject's Renderings:

١. في أحد الأحيان، وجد الحمار جلد النمر الذي قد تركه الصيادون خارجا ليحف تحت الشمس، فارتداه وتوجه نحو قريته. وهرب الجميع عند اقترابه من الناس والحيوانات وقد كان حمارا فخورا بنفسه بذلك اليوم. ولشدة بهجته، رفع صوته وصلى. ولكن حينها عرفه الجميع فأتى صاحبه وضربه بالنبوت للهلح الذي سببه.

٢. ذات مرة، وجد حمار جلد أسد كان قد تركه الصياد ليحف تحت حرارة أشعة الشمس، فأخذه الحمار وارتداه وذهب متجها إلى قريته فما أن رأوه هرب الجميع من رجال وحيوانات حال اقترابه، وكان الحمار فخورا بنفسه في ذلك اليوم. ورفع الحمار صوته

بابتهاج ونادى وحينها عرفه الجميع وجاء مالكة وضربه بالعصا ضربا مبرحا لإخافته الناس.

٣. ذات مرة وجد حمارا جلد أسد والذي تركه الصيادون ليحفظ تحت أشعة الشمس. لبس الحمار جلد الأسد واتجه نحو قرينته (موطنه). لاذ الجميع بالفرار عند تقدمه كل من البشر والحيوانات وقد كان حمار فخورا ذلك اليوم وليهجته رفع صوته وصلى، ولكن عندها عرفه الجميع وأتى مالكة وأعطاه صوت ضربة سوط وذلك نتيجة الخوف الذي سببه.

٤. في يوم من الأيام، وجد حمار جلد أسد قد قام صياد بتركه تحت أشعة الشمس ليحفظ. قام الحمار بارتدائه واتجه نحو قرينته التي يقطن فيها هرب الجميع من الإنس والحيوانات ذعرا من مظهره. وقد كان الحمار فخورا بنفسه في ذلك اليوم. وفي وسط فرحته الغامرة رفع الحمار صوته وعندئذ تعرف عليه الجميع وقدم مالكة وقام بضربه ضربا مبرحا ؟؟؟ كعقاب له على الخوف الذي سببه للجميع.

٥. حينما عثر الحمار على جلد أسد كان قد تركه الصيادون في الشمس ليحفظ، لبسه وتوجه نحو قرينته. فر كل من كان في طريقه، سواء أكان إنسانا أم حيوانا، فكان الحمار فخورا ذلك اليوم، ومن فرط سعادته رفع صوته ودعا، فعرفه الجميع حينئذ، وجاء صاحبه وقام بضربه بسبب الخوف الذي سببه.

Discussion:

Some subjects could not adhere to the same structure aspects of the ST under discussion. Subjects (2, 4) presented a grammatical mistake in number when they rendered (hunter) as (الصياد ، صياد). Subject (5) translated (men and animals) in singular form as (إنسان) (وحيوان).

As for textual equivalence, the lexical item (lion's skin) was rendered faulty by subject (1) as (جلد النمر). Inaccurate rendering was presented by subject (3) for (sound cudgeling) as (وصوته ضربة سوط).

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As for reference (He put on) which refers to (An Ass), subjects (2, 3, 4) did not offer the same except subject (1, 5) who used the same reference (لبسه ، فارتداه).

Some of subjects could not recognize the ironical meaning of (prayed), yet, the most suitable rendering is No.2 as (نادى). In general, the subjects reach the intentional equivalent meaning as well as the force of text under analysis. The pragmatic equivalence is achieved in the renderings. The following table illustrates what have so far been stated:

Tile	No. of SL Text	Fiction type	No. of TL Text	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	3	Fable	1	✓	×	✓
			2	×	×	✓
			3	✓	×	✓
			4	×	×	✓
			5	×	×	✓

Table (3): Translational Analysis in Terms of Equivalence

Proposed Translation:

ذات مرة عثر حمار على جلد أسد كان قد تركه الصيادون خارجاً ليجمد تحت أشعة الشمس، فارتداه وتوجه نحو قريته. هرب كل من كان في طريقه من البشر والحيوانات وكان حماراً فخوراً بنفسه ذلك اليوم ولفرط سعادته رفع صوته مخاطباً من حوله، عندئذٍ تعرف الجميع عليه فأتى صاحبه وأوسع ضرباً لما سببه من هلع للناس.

SL Text:

4. *The pussy cats heard this,
And they began to hiss,
And stretch their claws,
And raise their paws,
"Me-ow", they said, "me-ow, me-ow.
You'll burn to death, if you do so."*

(Hoffmann "The Dreadful Story about Harriet
and the Mathches" in Carroll, L. 1943: 147)

Interpretation:

By repeating three couplets of the phonological item onomatopoeia me-ow, me-ow, me-ow, the writer tries to attach the idea of warning a girl from using a match.

Subject's Renderings:

١. القطة سمعت هذا، وبدأوا يتهايمسون، وبرزوا مخالبهم، ورفعوا كفوفهم وقالوا ميو ميو
إن فعلت ذلك فستحترق حتى الموت.
٢. سمع الهرة هذا،
وبدأوا بالصراخ،
واظهار مخالبهم،
ورفعوا باطن أقدامهم،
وبدؤوا بالمواء قائلين:
"ستحترق حتى الموت إن فعلت ذلك".
٣. سمعت القطط هذا
وبدأ بالصفير
ومدوا مخالبهم
ورفعوا مخالبهم
مي أو قالوا مي أو مي أو

ستحرق حتى الموت إن قمت ذلك.

٤. سمعت القطط ذلك.. وبدؤوا بالهمس وقاموا بمد مخالبهم ورفع أيديهم قائلين: "ميو -

ميو إذا فعلت ذلك ستحترق حتى الموت.

٥. استمع القطط لهذا،

فشرعت بالمواء،

ويد برائتها،

ورفعت أكفها،

قالت: "ميو ، ميو ، ميو"

"سوف تموت حرقاً، إن فعلت هذا".

Discussion:

As for the structural aspects of the text under analysis, it is obvious that most subjects did not pay attention to the grammar of the ST. Consequently, they came up with incorrect renditions. As for the tense, subjects (1, 2, 3, 4) employed the past tense in translating lines (3, 4) instead of the present tense as it exists in the original text. Subject (1) started the first sentence (the pussy cats heard ...) with the subject (القططة سمعت); but this is not allowed in Arabic structure. Most subjects except subject (5) translated the singular form for (cats) as (قطّة). All subjects managed to preserve the textual equivalence through an appropriate conjunctive in the Tts. Different unsuitable renderings of (hiss) were presented by subjects as (بالمواء، بالهمس، بالصفير، بالصراخ، يتهامسون) and it was better to be translated as (تهسّس). Subjects (1, 3, 4, 5) presented phonological translation for the onomatopoeia expression (me-ow, me-ow) which seems as more suitable item (وبدؤوا بالمواء).

Most subjects presented the intentional meaning and introduced the didactic lesson. Textual and pragmatic equivalence are achieved in the translations.

Tile	No. of SL Text	Fiction type	No. of TL Text	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	4	didactic	1	×	✓	✓
			2	×	✓	✓
			3	×	✓	✓
			4	×	✓	✓
			5	✓	✓	✓

Table (4): Translational Analysis in Terms of Equivalence

Proposed Translation:

سمعت القبط ذلك، وبدأت تهسهس وتبرز مخالباها وترفع أكفها، وبدأت بالمواء: "سوف تموت حرقا، إن فعلت هذا".

SL Text:

5. *Boys and girls came up the street.*
They come by car.
They come by train.
They come by bus.
They run, and some ride.
They all come to school.

(Cooper "Going to School" in Cooper, E. K. 1983: 12)

Interpretation:

A lyric line in a simple school story titled "Going to school" tries to instruct children to attend school. The repetition at the beginning of each line is used here."

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Subject's Renderings:

١. أولاد وبنات عبروا الشارع.
أتوا بواسطة السيارة.
أتوا بواسطة القطار.
أتوا بواسطة الحافلة.
إنهم يركضون، وبعضهم يسوقون.
جميعهم يأتون إلى المدرسة
٢. يقترب الأولاد والبنات إلى الشارع
يأتون راكبي سيارة،
يأتون بالقطار
يأتون راكبين الحافلة،
بعضهم راكضاً وبعضهم راكباً،
متجهين جميعهم إلى المدرسة.
٣. الأولاد والبنات وقفوا عند الشارع.
يأتون بالسيارة.
يأتون بالقطار.
يأتون بالحافلة.
كلهم يأتون إلى المدرسة
٤. يخرج الأولاد والفتيات إلى الشارع. فيأتون بواسطة السيارة. ويأتون بواسطة القطار، أو
يأتون بواسطة الحافلة أو ركضاً وبعضهم ركب دراجة.. جميعهم يأتون إلى المدرسة.
٥. وصل الأولاد والبنات إلى الشارع.
أتوا بالسيارة.
أتوا بالقطار.
أتوا بالحافلات.
أتوا يركضون والبعض منهم راكبون
فالكل جاء إلى المدرسة.

Discussion:

As for the structural aspects of the text, subjects (1, 5) did not confine themselves to grammatical equivalence. They used past tense (أتوا) for the original one (they come). These renditions seem less accurate than others who repeated (يأتون) as rendering of (they come). In the first line of the rendition by subjects (1, 3), the subject precedes the verb; which is not acceptable in Arabic structure. It is important to note that such changes might cause confusion to children.

Subject (1) gave inappropriate translating of (some ride) as (بعضهم يسوقون). Although it is lexically right, it is unsuitable according to the context. Subjects (2, 4) were more accurate in their renderings as (راكباً دراجة ، راكباً). Since this fiction is directed to children, subjects tried, through simple words, to fulfill the main aim which is instruction. Textual and pragmatic equivalence are highly achieved in the renderings.

Tile	No. of SL Text	Fiction type	No. of TL Text	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	5	School story	1	×	✓	✓
			2	✓	✓	✓
			3	×	✓	✓
			4	✓	✓	✓
			5	×	✓	✓

Table (5): Translational Analysis in Terms of Equivalence

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Proposed Translation:

يقترب الأولاد والبنات من الشارع.

يأتون بالسيارة

يأتون بالقطار

يأتون بالحافلة

يركضون وبعضهم راكبا

كلهم يأتون إلى المدرسة.

SL Text:

6. Terry crawled out. He was wearing a black mustache and he was angry. "shhhhhhhh!" he hissed. He looked over his shoulder then he leaned forward and whispered", "I'm in a case. I'm looking for a dangerous criminal."

(Robert, 1985: 11)

Interpretation:

An adventure story takes children to an exciting experience and the character tries to convince them that he is a detective through his obscure behavior and by using onomatopoeia to convey the sense of detective impression through the sound (shhhhhhhh). Through this fiction, the writer tries to enrich children's mind and enliven their imagination.

Subject's Renderings:

١. لقد زحف تيري. لقد كان يرتدي شارباً أسود وهو غاضب. هسهس ونظر على كتفه، ثم مال إلى الأمام: "إنني في خضم قضية، إن أبحث عن مجرم خطير".
٢. تقدم تيري ببطء واضعاً شارباً سوداء وكان غاضباً. وصرخ قائلاً: "صه!" ونظر فوق أكتافه وانحنى إلى الأمام وهمس: "إنني الآن في مهمة بحث عن مجرم خطير".

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Tile	No. of SL Text	Fiction type	No. of TL Text	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	6	adventure	1	✓	×	×
			2	×	✓	✓
			3	✓	✓	✓
			4	×	✓	×
			5	✓	✓	✓

Table (6): Translational Analysis in Terms of Equivalence

Proposed Translation:

تسلل تيري خارجاً، واضعاً شارياً أسود وعلامات من الغضب بادية على وجهه، همس غاضباً: "أششش". وتخصص كتفه ثم مال إلى الأمام هامساً: "أنا في مهمة البحث عن مجرم خطير".

SL Text:

7. "Good! Exclaimed the fairy with a flick of her magic wand ... wonder of wonder! The pumpkin turned into a perking coach and the mice became six white horses, while the seventh mouse turned into a coachman, in a small uniform and carrying a whip.

(Rooth, 1951: 25)

Interpretation:

A famous fairytale about Cinderella and her fate which turns from miserable life to a happy princess by the assistance of fairy

Godmother. Figure personification is used here by turning the seventh mouse to a coachman and by his behaving as human.

Subject's Renderings:

١. "جيد" صاحت الجنية مع ضربة خفيفة بعصاها السحرية... عجب من العجائب! لقد تحولت اليقطين إلى مركبة متوهجة والفئران إلى ستة أحصنة، بينما الفأر السابع تحول إلى بواب العربة برداء جلدي صغير حاملاً السوط.
٢. "جيد!" هتفت الجنية.. ويلمسة خفيفة بعصاها السحرية.. حدثت أعجوبة العجائب! حيث تحولت اليقطينة إلى عربة مثيرة والفئران أصبحت ستة أحصنة بيضاء أما الفأر السابع فتحول إلى سائق عربة بزي رسمي بسيط وحاملاً سوطاً.
٣. جيد هاتفة الجنية مع ضربة بعصاها السحرية.. عجب العجائب! تتحول اليقطينة إلى عربة مضيئة وتحولت الفئران إلى ستة أحصنة بيضاء بينما الفأر السابع يتحول إلى غلام (سائق العربة) وفي زي صغير حاملاً السوط.
٤. جيد!! صاحت الجنية، فيلمسة من صولجانها السحري ستظهر أغرب العجائب!! فاليقطينة تتحول إلى عربة متوهجة جميلة، وتتحول الفئران إلى ستة أحصنة بيضاء والفأر السابع يتحول إلى سائق عربة مرتدياً زياً وحاملاً سوطاً بيده.
٥. "حسن!" تعجبت الساحرة. ومع نفص الغبار من عصاها السحرية.. أعجوبة من العجائب! تحول اليقطينة إلى عربة فارهة وأصبحت الفئران ستة جياذ بيضاء، في حين تحولت الفأرة السابعة إلى حوذي يرتدي بزة صغيرة ويحمل سوطاً.

Discussion:

Some structural aspects of the text have been presented incorrectly. Subject (2) gave inaccurate rendering of gender in the sentence (exclaimed the fairy) as (هاتفة الجنية). Subjects (3, 4) realized the item (turned into) by giving the present tense (تتحول), while subjects (1, 2 and 5) presented past tense.

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Some lexical mistakes are committed as the rendering of subject (5) (تعجبت الساحرة. ومع نفض الغبار من عصاها السحرية.....) for (Exclaimed the fairy with a flick of her magic wand ...).

Through simple words put into short phrases, subjects tried to transfer the figure of personification literally to enable children to reach the magic world easily. Yet, the most appropriate rendering is No. 2, because the subject has conveyed the contextual meaning and the force of the message of the text. The almost prevailing equivalence in the text under discussion is a textual one. The following table clarifies what have been stated:

Tile	No. of SL Text	Fiction type	No. of TL Text	Equivalence		
				Grammatical	Textual	Pragmatic
				Structural aspects of the text in question	Cohesion and coherent devices of the text	Contextual meaning and intentional meaning as well as the force of the text under analysis
	7	Fairy tale	1	×	✓	×
			2	✓	✓	✓
			3	×	✓	×
			4	×	✓	×
			5	✓	×	×

Table (7): Translational Analysis in Terms of Equivalence

Proposed Translation:

”حسنًا!“ صاحت الجنية، وبنقرة بعصاها السحرية حدث عجب العجاب! وتحولت اليقطينة إلى عربة متوهجة والفئران إلى ستة أحصنة، بينما تحول الفأر السابع إلى حوزي مرتدياً بزة صغيرة وحاملاً سوطاً.

Findings:

The study has come up with following findings:

1. %57.142 subjects present grammatical equivalence.
2. %77.14 subjects focused mainly on the textual equivalence and used literal translation in translating the texts so as to avoid complicating of the texts for children.
3. As for pragmatic equivalence, %60 subjects tried to reach the implicit meaning of the original texts.

The following tables explain the numbers of equivalence and nonequivalence renditions of the texts under discussion as well as their percentages:

	Frequency	Percentage
Equivalence	20	%57.142
Nonequivalence	15	%42.85
Total	35	%100

Table (8): Grammatical equivalence's total perception for the texts

	Frequency	Percentage
Equivalence	27	%77.14
Nonequivalence	8	%22.85
Total	35	%100

Table (9): Textual equivalence's total perception for the texts

	Frequency	Percentage
Equivalence	21	%60
Nonequivalence	14	%40
Total	35	%100

Table (10): Pragmatic equivalence's total perception for the texts

Conclusions:

The study puts the following conclusions:

1. Children fiction plays a vital role in achieving certain didactic, entertainment, imagination, etc. purposes for children. Yet, its translation into another language (Arabic in our case) is not an easy matter, since the translator should reach the child's mind and his tendency to be able to recreate credibility in the target text.
2. It can be realized that equivalence is always attainable, for example Some grammatical mistakes have been picked up in some renditions, yet, there are grammatical, textual and pragmatic equivalence in different rates.
3. Most subjects tried to produce effective fictions by reflecting the same figures as repetition, personification, irony, etc.
4. Aspects as onomatopoeic expressions show how they complicated the translator's task when they tried to translate them in Arabic.

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بعض مشكلات ترجمة قصص الأطفال من الإنكليزية إلى العربية: دراسة نقدية

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المستخلص

تتناول الدراسة الحالية مفهوم قصة الأطفال كونها أحد أنواع الأدب الذي ظهر في منتصف القرن الثامن عشر من خلال تقديم بعض التفاصيل عن هذا النوع وترجمته من الإنكليزية إلى العربية. يهدف البحث إلى تقصي أنموذج بيكر (١٩٩٢) لتقويم الترجمة اعتماداً على المكافئ الترجمي لبيان إمكانية ترجمة هذا النوع من الإنكليزية إلى العربية.

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