

**Mapping the Field of Children's Literature Translation in Saudi
Arabia:**

Translation Flow in Accordance with Socio-Cultural Norms

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

This research focuses on highlighting the main socio-cultural norms which determine translation flows into the field of Saudi Arabian children's literature, and their influence on translation as a process and product. The study maps a range of key aspects related to translation and publishing practices for children's books in Saudi Arabia.

In this thesis, a mixed-method approach is adopted which integrates both quantitative and qualitative methods. The research begins with the collection of statements from publishers in the field, with the aim of evaluating their perceptions of which factors influence their decisions and affect individual translation flow. Following this, a bibliographic data-list is compiled of the translations available in the country for children, to allow a comprehensive mapping of the field. Finally, a number of children's books which have been translated and published by Saudi publishers are used in both their English and Arabic versions as data for a comparative analysis of the effects of translation norms on the process of translation on both paratextual and textual levels.

The methodology of this research has been constructed based on multiple theoretical backgrounds; the primary resource is Toury's norms theory (1995/2012) although concepts from Bourdieu's sociological approach, such as the notions of field and capital, are also used, together with elements of the translation-flow concept postulated by Heilbron (1999/2010) (Heilbron and Sapiro, 2007), and the manipulation approach discussed by Lefevere (1992/2005).

The cornerstone of this study is the empirical bibliographic data-list of the translated literature available to Saudi children, due to its significance in the fields of both children's literature and translation in the country. Following the identification of the main social agents in the field, detailed analyses of the main four publishers were carried out by applying the case-study method. The aim of this is the evaluation of each publisher's perceptions, capital, translation policies and influential norms, among other issues. Lastly, this research identifies the major socio-cultural factors governing the field of the translation of children's literature, such as the Saudi laws of publication and other social and ideological forces.

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Chapter 1

Introduction

This chapter seeks to achieve two main objectives; first it will highlight the widespread concern over the low prestige of children's literature, and the lack of credibility in terms of academic research and reliable data in the Arabic children's literature context. Building on that, it will set out this thesis's motivation, objectives, questions and structure. Second, this chapter will focus on the ambiguity surrounding the central concept in this research, i.e. children's literature. This ambiguity leads to continuing scholarly attempts to define it. The multiple viewpoints on a definition of children's literature highlight the need for this research to establish its own definition that is tailored to suit its objectives and limited scope.

1.1 Low Prestige of the Genre

For a long time, the field of children's literature has suffered from low status within literary discourse, and translation of this genre has suffered equally. In her 2006 overview of translation studies in relation to children's literature, O'Connell explains this is due to the low status of children's literature in general and she describes translation activities for children's literature as 'undervalued' (O'Connell, 2006: 19). O'Connell lays the primary responsibility for this undervaluation at the feet of the academic world. She believes that more academic research into children's literature will enhance the overall prestige of the genre's translation studies. The influence of academic interest and credibility (along with the increase in the amount of professional training offered to translators of this genre) is of great importance to develop and investigate the development of children's literature translation in a given society. Oittinen (2000: 165) also refers to the lack of academic research in this field and sees that lack as "an indication of the status of children, or more tellingly, [of] their lack of status in the social hierarchy".

In a major early study, Klingberg (1986) listed the main areas that are in need of further academic attention:

1. Statistical studies in which the source language yields translations in different target languages or countries;
2. Studies of the economic and technical problems associated with the production of translations;

3. Studies of how books are selected for translation;
4. Studies of current translation practices and specific problems encountered by translators; and
5. Studies concerning the reception and influence of translations in the target language (Klingberg, 1986: 9).

Oittinen recommends yet more research areas, as she believes that cultural differences in translation have always been an interesting field of study, with children's literature being no exception to this (2000: 166). Furthermore, she contends that studies of child images in different time periods and of the 'translation' of illustrations in children's books would offer insights into the field.

A survey of the academic literature on children's literature translation reveals that many of Klingberg's and Oittinen's areas of research have still not been sufficiently investigated, especially in the English-Arabic context. It is clear that some languages feature in translation studies of children's literature much more than others. In the Finnish and Hebrew contexts, for example, there are reasonable numbers of studies regarding children's literature in general. However, there is scant research on the translation of children's literature from and into Arabic (Suleiman, 2005: 77).

Highlighting the marginalization of children's literature and its translation in the Arabic context, Suleiman (2005) attributes the lack of academic research in this field to the scarceness of reliable data on lists of translations and missing data about "...what works have been translated into Arabic, when, where, by whom and from which source(s)" (2005: 89), and also the "lack of information on the socio-political background" (Ibid.: 77) and its influence on the work of translators and publishers, and ultimately on the production of translated texts.

Any progress in academic research on the field of Arabic children's literature and its translation is hindered as, in this context, research will face the obstacles of a lack of reliable information and statistics.

In the Arab world (and many other contexts around the world), there are almost no academic institutions that include translation for children as independent programmes in their curriculums. In addition, there are very few places available for special translation training in the field of children's literature. For instance, in Saudi universities, there are very few modules on children's literature and the few that exist are found in different departments, such as the Department of Arabic Literature or English Literature – and often the Department of Education. For example, at King Faisal University, children's literature is taught as a module in the English Literature Department and also in the Education Department, but at Imam Muhammad Ibn Saud Islamic University it is taught in the Arabic Literature Department.

Nevertheless, the lack of academic research cannot be the only reason for the low prestige of this genre in general and in the Arabic context in particular. It is true that more attention from the academic world could enhance and contribute to developing translation activities for children; however, such a contribution alone would not be sufficient to improve the status of children's literature, and its translation industry, in a given society and particularly in Arab countries.

The field of writing and translating for children suffers from perceptions of inferiority both internally and externally. Oittinen argues that the dominance of female authors in the field of children's literature may contribute to its low prestige in the literary system and its lack of appreciation (2000: 68). Likewise, Suleiman (2005) considers the involvement of females in the field to be one of the issues that contributes to the marginalization of this genre in the Arab world (2005: 79). Furthermore, Oittinen refers to the 'scant appreciation' of children's literature and its translation from inside the field itself, mentioning that some authors of children's books use pennames in their books to protect their reputations in other fields or genres (2000: 68). In this regard, Suleiman, in his emphasis on children's literature's position of inferiority in the Arab world, refers to the absence of authors' names in the field; he states that "Ask an educated Arab to name one writer of children's fiction, and he is most likely to respond with an embarrassed (or not so embarrassed) silence." (2005: 78).

Another key factor contributing to the inferiority of the field, O'Connell points out, is the publishers (O'Connell, 2006: 20), who sometimes have power over translators' work and choices. Some publishing houses' ultimate goal is profit, so

they tend to focus on the profitable translation market for adults and neglect translation for children. Alternatively, they tend to publish translated works for children at a very high price, which thus excludes large segments of the market. Another choice is to publish low-quality books that do not fulfil the standards sought for children's literature either linguistically or culturally; thus the image of translated books for children is perceived as being either expensive or of bad quality (O'Connell, 2006: 20).

Pullman (2005) explains the publishers' attitude thus: "these days, more and more mainstream publishers are owned by big multi-national corporations that are interested only in profit, and in nothing else whatsoever" (Pullman, 2005: 23). Elena Xeni (2011) discusses the low status and low profits in the field; she argues that publishers neglect the field of children's literature as they see it as "a vain investment". She stresses the fact that publishers have poor perceptions of children's literature translators and rarely value their input (Xeni, 2011:13).

Another cause of the low status of children's literature translation is the innately inferior position of children and their literature; therefore, publishers commonly underrate the "developmental aspects of children's literature that determine the unique qualities of successful writing for children and that make translating an imaginative, challenging and frequently underestimated task" (Lathey, 2006: 4). O'Connell sees translators as a key factor in the low status of children's literature translation, though they are the ones who suffer most from this peripheral position. The relatively inferior situation of translators, who suffer from low pay and the omission of their names in translated texts in some situations, as well as publishers' power to curtail any meaningful input from translators, contributes to the underlying problem. This is well illustrated by the fact that most Arabic translations of children's books in the Saudi market are published without the translator's name (see case studies). Xeni argues that the anonymity of translators makes them "shadowy figures" in the final translated product (Xeni, 2011: 13).

1.2 Research Motivation

The lack of academic research is not the only reason for the low prestige of this genre in the Arab world. Collaboration is needed between all the key players in the field – the translators, publishers and academics, among others. Greater academic interest in this field (of a high standard) would raise the general understanding that

this field has its independent norms and characteristics and would also, undoubtedly, help to enhance the status of children's literature translation in society in general. Alongside that, it is also necessary for publishers to change their attitude and consider the ethical importance of providing diverse, quality translated literature, rather than seeing translation for children as a means to profit. Such a change in the publishers' approach would lead to more respect for the role of the translator as a cultural mediator for children and allow translators themselves to take more pride in their work. Basically, all the key players have to work within the cultural and societal norms and policies that, to a large extent, determine their roles. Thus, it is important to address these norms and values in an effort to make an informed analysis of children's literature translation and its position in the literary system of a particular culture.

The marginalized position of children's literature in the literary polysystem clearly affects the act of translation and imposes certain translation patterns in a given society. Therefore, the study of polysystem theory and norm-based approaches will be central to an investigation of the status of children's literature translation and the norms that control the act of translation.

In the field of literature, translation has become increasingly important in the Arab world. However, little research has been conducted on the translation of children's literature in this area. Therefore, a pressing need exists for descriptive and empirical research on present-day issues that affect the translation of children's activities as well as research that examines the future of translation for young Arabs. And there remains a pressing need for further investigation on the publishing implications of such translation as well as the difficulties faced by translators in this field. An investigation of the socio-cultural, ideological and political factors and norms that influence the publishing industry and translators will contribute to a better understanding of these issues and help to improve the status of children's literature translation. Furthermore, mapping and observing the flow of translations in the field will greatly help in understanding the influence of the socio-cultural factors that shape the field of children's literature translation in Saudi Arabia and help to track the historical development of translation patterns for children and facilitate future improvement in this regard. As Ghesquière (2006) notes, "describing the export and the import of children's literature gives us an insight into the forces that control the symbolic market of children's literature" (2006: 26).

1.3 Research Objectives

This research aims to identify the socio-cultural norms of children's literature translation activities, explore their influence on the Saudi literary translation system and determine translators' and publishers' methods for dealing with these norms. It will also attempt to map the field of children's literature translation in Saudi Arabia, which will help in improving the status of the field and paint a cohesive picture of the nature of the norms in a Saudi context, which can be a tool for other empirical studies in the literary translation field, in both this specific genre and other genres in general. Although this research is of a socio-cultural nature, it aims to understand the mechanisms and norms which govern the process of translation and therefore the flow of specific language translation in a particular culture, and to assess their power to disturb or improve this process and flow.

By analysing different theoretical and empirical aspects regarding the field, this research aims to:

- 1- examine the factors and translation norms that influence translation activities for children's literature in Saudi Arabia;
- 2- investigate the main players in the translation process for children's literature in the country;
- 3- create a clear and comprehensive list of books translated from English into Arabic for children, which will help to detect general trends in the translation flows of English books in Saudi Arabia.

Other related perspectives that will be covered through the research include: ideological perspectives, censorship and publication constraints in children's literature translation in Saudi Arabia.

The significance of this research relies on providing an account of different aspects of translation and the difficulties of translating children's literature in Saudi Arabia, hence this study will attempt to map the field and explain the reality and actual status of children's literature translation. To this end, an investigation of translation flows and an examination of the publishing aspect of translating English books for children in Saudi Arabia will be conducted.

The general hypothesis of the project is that the translation of children's literature in Saudi Arabia is governed by multiple ideological and socio-cultural norms and these have great influence on the flows of children's books translated from foreign languages and cultures into Arabic in Saudi Arabia.

1.4 Research Questions

This study seeks to answer five main questions:

1. What are the socio-cultural and ideological factors (translation norms) that influence translation activities for children's literature in Saudi Arabia?
2. What picture of translation flows for children's literature can we see in Saudi Arabia and what obstacles are there to translation in that context?
3. How do ideological and socio-cultural factors affect the publishing market in the country?
4. Who are the main players in the translation activities of children's literature in Saudi Arabia?
5. How far do translation agents for children's literature serve as cultural mediators in Saudi Arabia?

1.5 Ambiguity in Defining the Genre (Children's Literature)

Although this genre seems to have a peripheral status within the literary field, (Hunt, 2006: 1; O'Connell, 2006: 16), defining the term has long fascinated critics and scholars from across disciplines who opt to try to elucidate the generic borderlines of the concept and attempt to unravel the ambiguity of the term. Scholars including Hunt (1990/2006), Puurtinen (1995), Knowles and Malmkjaer (1996), O'Sullivan (2005), O'Connell (2006) and Nodelman (2008) find it theoretically very beneficial to define this concept before engaging in in-depth examinations or criticism. Most of these definitions and viewpoints will be discussed below, including a discussion of the ambiguities inherent in finding one overarching definition of the term.

The first ambiguity surrounding the term 'children's literature' is that it has an interdisciplinary nature (Hunt, 2006:1), as it can fit into different areas of study, such as education, psychology or social studies (Nodelman, 2008: 245). It can therefore be defined differently according to the field of study in which the term is situated.

Nodelman, in this regard (2008), notes that, “Defining children’s literature has been a major activity of children’s literature criticism throughout its history.” He argues that focusing on a definition allows us to cover the subject of children’s literature efficiently (2008: 136). The additional difficulty in covering the concept stems from the many subgenres and writing formats that can come under the umbrella of children’s literature, fiction, non-fiction, young adult, picture books, fairy tales, fantasy fiction and so on. Thus, delimitation of the concept could be a way to understand its features.

O’Connell (2006) begins her work, *Translating for Children*, by asking: “What is meant by children’s literature?” (2006: 17); she then endeavours to explore the genre by setting out the characteristics that define its borders. O’Connell (2006) addresses some of the characteristics of children’s literature, e.g., this genre has two audiences, both of which “have quite different tastes and literary expectations” (2006: 17). O’Connell’s postulation leads to a second point concerning this literature, which perhaps contributes to the vague features of this genre, that is the assumption of a dual readership – children and adults. Furthermore, she states that one of the distinctive features of this genre is that it is produced and governed by people who do not belong to the main target group. She notes that the primary audience (children) are controlled by a secondary audience (adult) and she believes that adults have all the power when it comes to what is written and what is published in this genre.

The concept of ‘audience’ in children’s literature makes the term even harder to define, and to distinguish children’s literature from adult literature. In other words, are children the only audience targeted? Bear in mind that adults are also interested in reading this literature, and criticizing, evaluating, writing and translating it. There is copious literature that targeted, and was assumed to be read by, adults but became classical children’s literature, two traditional examples being *Robinson Crusoe* by Daniel Defoe (1719) and Jonathan Swift’s (1726) *Gulliver’s Travels*, once they underwent simplifying and abridging adaptation for younger readers. Western publishers seem intrigued by the idea of producing adapted versions of classic adult literature for children, even on complicated themes like social injustice or political historical events, e.g., *Les Misérables* by Victor Hugo which is available for young readers at different levels in the market, and still have a prominent position in the adult literature system. On the other hand, there are also

works that were intended for children but became popular among adults as well, e.g., *Alice in Wonderland*, which was written for children but appeals to both adults and children. Or there is the phenomenal *Harry Potter* series, which attracts and fascinates both children and adults. In such cases, the concept of ‘audience’ makes it an even harder task to define what children’s books are, and to what extent it is possible to classify a book as a children’s book if the author’s or the original publisher’s intention was for it to be read by adults. This complexity of texts in this genre leads Shavit to describe children’s literature as *ambivalent text* as such texts belong to two different literary systems (1986: 37). Therefore it is affected by different norms in different systems, thus contributing to the challenges that writers and translators face in producing or reproducing these texts.

Other than being readers, adults have full authority over this literature, they are the writers, illustrators, publishers and translators; and when it comes to selecting reading materials, it is usually teachers, parents or librarians who have the control and choose or supervise what children may read. Any discussion of the authority of adults over the main intended readers of this genre (children) is intertwined with a discussion about ideology, censorship and manipulation and the influence of the socio-cultural setting on the shape and diversity of children’s literature, which is at the heart of this research and will be discussed thoroughly. O’Sullivan (2002), in an attempt to define the genre, speculates:

It is a body of literature, which belongs simultaneously to two systems, the literary and the pedagogical; it is a literature into which the dominant social, cultural and educational norms are inscribed (2002: 38).

Also, in this regard Puurtinen (1995) speculates that:

Children’s literature belongs simultaneously to the literary system and the social-educational system, i.e., it is not only read for entertainment, recreation and literary experience, but also as a tool for education and socialisation (1995:17).

In the main, this genre always has been linked to its pedagogical didactic nature and been subject to censorship practices which in many cultures and in many times have been used to direct and control children (Lathey, 2015: 26). Arab

children's literature is just one example of a tool used for socialisation and didacticism (Mdallel, 2003) (Chapter Two).

The influence of adults' authority over the literature offered to children will become much clearer in the case of translation of this genre, and also how translation agents, whether publishers or translators, bear in mind the acceptability of translations of this literature, not just for children but also for adults in authority, e.g., a censorship authority.(Chapter Four).

The combined adult-child readership for a text makes the translator's task even harder as he/she has to address adults' literary taste and expectations while simultaneously fulfilling children's needs and expectations (Van Coillie 2008). Jan Van Coillie in his comparative analysis of Hans Christian Andersen's *The Emperor's New Clothes* highlights the dual audience issue and argues that the concept of a dual audience in translation is a "complex notion" (2008: 563), one that affects translation strategies and directs them towards a target-text approach or source-text approach. He concludes that: "[a] multiple audience often triggers remarkable changes in the functioning of the text" (Ibid.). Similarly, Oittinen discusses the issue of dual readership within children's literature's translation and insists that such literature has special characteristics that differentiate it from adult literature, e.g., the dual audience, illustration and reading aloud (Oittinen, 2006: 35). She sees the flexibility of the audience in children's literature as a distinctive feature of this genre and points out that, in some cases, children's books become adults' books after translation. By way of example, she conducted a comparative analysis of four translated versions of *Alice's Adventures in Wonderland*, into Finnish. She found that two of the four translated texts were intended to be read by adults and the other two intended for children (Ibid.: 36). She describes the textual features that made her decide which versions were for children and which for adults thus:

The differences are situated at the level of vocabulary, sentence structure and setting' and she emphasises the child-image concept which can 'make Alice's character change from mama's good little girl into almost adult woman (Ibid, 36).

Oittinen's observation of the different language structures translators may employ in different translations for different readers leads to other factors surrounding this literature and contributes to the ambiguity in defining it, i.e., Who

are the primary audience, if not children? At mainly what age groups is it targeted? Should it be included in teen literature, or not? Knowles and Malmkjaer (1996) adopt a very broad definition of children's literature, as they state, "For us, children's literature is any narrative written or published for children and we include the "teen" novels aimed at the young adult or "late adolescent" reader" (1996: 2). Zipes (2002) raises age as one of the debatable issues that makes this genre problematic in nature. He states:

It is never clear when we use the term children's literature what we mean by either children or literature. Do we mean the age group from four to ten? Four to fifteen? Why have we introduced the term young adult literature? Who are the young adults? (2002:207).

Actually, age grouping for children's literature, and particularly the age classification of books and materials, is a complex matter, especially in translation where translators have to bear in mind the different reading experience and capability and tolerance to foreign elements between the source and target audience of the children's texts (Lathey,2015).

1.6. Simplicity as a Norm in Children' Literature

Simplicity on the level of syntax and lexical choices (Lathey, 2015: 30) is one major element that can indicate the difference between the two forms of literature, adult and children's. Nodelman (2008) identifies the common elements of this genre by focusing on six classical works for children. He argues that the simplicity of style and focus on action are the first and most obvious features of a text that is intended to be read by a child. Nodelman's points are also supported by McDowell 1973 who argues that children's books "are generally shorter; they tend to favour an active rather than passive treatment, with dialogue and incident rather than description" (1973: 51).

Simplicity is a distinct feature that differentiates children's literature from that of adults, which uses complexity of text as a prevalent norm (Shavit, 1986: 125). According to Oittinen, children's literature is "produced and intended for children or as literature read by children" (2000, 61); therefore, simplicity should be a prominent norm. To demonstrate what simplicity looks like in children's texts as

opposed to the complexity found in adult texts, Van Collie in his study on adapting adult literature for children, gives a relevant example. He indicates that:

adapters simplify and modernise word usage, they make the text more concrete and more explicit, they omit passages they find difficult, redundant or boring, and they add passages that make the story more attractive or more recognisable for children (Van Collie, 2008:561).

Lathey (2015) extensively discusses the difficulties and importance of linguistic and narrative language in the translation of children's texts. She states that "Since young children are inexperienced readers, authors in any language adapt their writing style, vocabulary and syntax to the relevant age group" (2015:30). Here Lathey raises the importance of age group when defining a writing style for children, and also argues that the age-group issue should be in the minds of translators into some languages and cultures, such as Japanese (Ibid: 31,32); in this regard, Lathey's claim should be a universal concern, as anyone writing material for children should bear in mind the limited verbal, writing, and importantly reading ability and life experience, of the intended readers; obviously, the writing style and degree of simplicity will be vastly different between books for new readers or preschool children and those for young adults. For Lathey, paying attention to linguistic and narrative aspects, e.g., syntax, is essential and she insists that translators of this literature should bear in mind the degree of understanding and "tolerance" that young readers have for the complexity of language translation (Lathey, 2015).

Simplicity can be seen as straightforward language, short texts and simple syntactic constructions that suit a child's comprehension ability, in contrast to complex syntax and linguistic components which may pose a reading challenge and therefore affect children's ability to grasp the meaning of a text (Puurтинен, 1998: 2).

For Puurтинен, simplicity in children's books is discussed in her analysis of the readability of children's texts; for her, children's texts should be read and comprehended solely by children. Further, she stresses that translators of children's books should bear in mind two main criteria: first, the text should be culturally accepted in the target culture; and second, it should suit the reading level of the main target readers, hence texts should be "read aloud fluently" by children and should not present any reading difficulty for them (Ibid.).

What is also relevant in Puurtinen's discussion is the preservation – foreignisation – of foreign elements when translating children's books, which can be part of the discussion of simplicity in children's books. Excessive retention of foreign and alien terms and proper names could affect the readability of a text and present difficulties for child readers. In this regard, textual analysis will provide considerable evidence about the effect of a foreignisation approach to foreign elements and the complexity of language and structure in translations of children's books and how this may affect the fluent reading aloud of some texts.(Case Studies)

Simplicity can also include the straightforward content and themes of children's books. There is widespread agreement that children should not be exposed to complex thematic subjects, such as war, sex, violence or race, on the ground that texts for children are tools of socialisation. However, the generalisation of simplicity as a norm in all children's literature is not an option as such claims should be made on the ground of systemic analysis, not general assumptions. Even a cursory examination of the literature currently available for children will demonstrate that simplicity is not always offered in all children's books and that some overlap is indeed present in literature offered for different age groups, and importantly in different cultures. The content of a text should depend on the age range of the child, along with the simplicity in style and language that mostly applies in the case of books written for children under the age of seven. For example, many novels and books intended to be read by children and teens are now written with a sophisticated syntactical structure and deal with more complicated subjects, such as death and the threat of war, as seen in *The Hunger Games* by Suzanne Collins. First published in 2008, it uses an advanced writing style that combines difficult sentences, vocabulary and subject matter, which cannot easily be understood by an average nine- or ten-year-old. Additionally, today, many teen novels and books make some references to sex, implicitly or explicitly. This shows that some of the taboos in modern children's literature (for teens) have changed over time and vary from culture to culture. Translators should bear these cultural disparities, "cultural sensitivities" (Lathey, 2015: 26), in mind when translating for different age groups and between remote cultures.

Nikolajeva (1995/2015) argues that modern Western children's literature overcomes taboos in children's books and that many common taboos, such as sexual violence and death, are now included in children's books and can be discussed

openly. She insists that “many taboos that exist[ed] in children[’s] literature during its early period are today being withdrawn” (1995: 40). She further claims that “today we can discover open descriptions of sexual relations in children[’s] books on a scale unheard of twenty years ago” (Ibid.), “everything that had been taboo in children’s literature suddenly makes itself manifested” (2015: 68); she insists that even sexual relations can be explicitly stated in a children’s book.

This development in modern Western children’s literature is at odds with the manifestations in Arab children’s literature. In the Western children’s literature field, books can discuss concepts that remain highly controversial, even in Western society, such as homosexuality, e.g., *Heather Has Two Mommies*, a children's book written by Lesléa Newman (1989). Arabic culture still resists including such themes, especially books that contain or have links to sexual references, even in adult literature; for example, some Arabic literary works which have found success in Western countries have been banned and deemed unacceptable in their Arabic original cultures for their explicit sexuality, such as the work of the Sudanese novelist Altaib Salah. Adult books which contain taboo subjects, such as signs of sexuality or atheism for example, are usually banned in Saudi Arabia. The book *Banat al Riyadh*, written by a Saudi writer, was banned for many years in Saudi Arabia because the writer chose a Westernised approach that included many topics that are taboo in Saudi society, such as sexual relationships outside of marriage. The two examples mentioned here demonstrate the cultural and ideological pressure on literature, and yet children’s literature in Saudi Arabia faces even more restrictions.

1.7. Scope of the Concept in This Research

After all these years of different viewpoints regarding the definition of children’s literature and its boundaries, one could ask about the need for one overarching definition, and whether it is possible to have one such definition that fits different research studies and academic work. This research does not assume that the attempts to define the term are unhelpful or misleading, as opposed to Gubar (2011) who believes that the various attempts to generate one agreed definition for the field actually damages our knowledge of it (2011: 210). Nevertheless, this research agrees with the assumption that the idea of having one definition for all children’s texts, that can be used at all times and for all cultures, is untenable (Ibid.). The assumption that this genre has to have one definition is clearly not applicable. Academic

research can have its own definition according to what fits its requirements and objectives. It is clear that this genre has vague boundaries and that the task of assessing a book, whether it is a book for children or not, is problematic. Therefore, it is important for this research to produce its own definition. In order to delimit the objectives of this study and define children's literature in terms of audience, purpose and content, this research proposes a definition of children's literature as follows:

Children's literature is any published written work, fiction or non-fiction, classic or contemporary, to be read by children and young adults which meets their needs and satisfies their desires.

Although this definition allows for a more concrete analysis, it has to limit its scope to written materials and, particularly, books, instead of including other written materials in its analysis, children's magazines for instance; such a wider scope would need in-depth empirical study that exceeds the range of this research analysis.

The purpose of writing children's books cannot be generalised but what can be said is that children's books have to fulfil children's need for knowledge and also their entertainments desires; and for that, classroom and textbooks are excluded from this definition. Again, this definition is tailored to this research and can be expanded or diminished, simplified or elaborated for other research in different contexts.

1.8. Structure

The study consists of 11 chapters. It starts with an overview of the concept of children's literature and its low prestige status. It also includes research motivation, objectives, structure, and questions.

Chapter 2 provides an overview of the historical and current practice of translation for children in the Arab world. Chapter 3 is devoted to the ideological aspects in translation studies. Chapter 4 outlines the censorship implications and the role of Saudi laws concerning publication in the translation field. Chapter 5 highlights the evaluation of translation and socio-cultural studies' theories that can be used to facilitate a better understanding of the topics under discussion. The methodology chapter explains the constructive theoretical model used to fulfil the research's analytical objectives introduced in Chapter 6; this theoretical model includes multiple complementary research methods. In-depth case studies of four Saudi publishers are conducted to look closely at translation and publication in the

children's literature industry; they are found in chapters 7, 8, 9 and 10 of this research. This step helps to shed light on significant related issues such as ideological intervention and manipulation and the translation flow of each publisher, which are then discussed collectively in the concluding chapter, Chapter 11, which helps to paint a comprehensive picture of the field.

1.9. Summary

This chapter first attempts to draw the thesis's borderlines by building on the widespread assumption held by children's literature scholars of the low status of this genre in literary discourse; then it presents some clashes of scholarly viewpoints about having one overarching definition of the genre of children's literature and further establishes its own definition that suits these research objectives but can also be generally functional.

Next, an introductory overview of the development of children's literature in the Arab world will be presented as an aid to understanding the mechanisms of the social and cultural settings of perceptions about children and their reading and literature.

Chapter 2

Children's Literature in the Arab World

The objective of this introductory chapter is to provide an overview of the reality of children's literature in the Arab world, including its history, characteristics and development as well as the influence of socio-cultural factors on this genre. It also aims to facilitate a better understanding of the fundamental subject matter of this research, which is the situation of children's literature in the Arab world. It will discuss the development of children's literature as a genre in this region in general, with particular emphasis on the Saudi context.

2.1. Historical and Socio-Cultural Overview

It is of utmost importance to describe the socio-cultural settings where Arabic children's literature is produced. It is important to grasp the specificity of Arabic culture and the complex relationship between culture and religion, which in turn have great influence on literature for children. Therefore, this chapter will start by highlighting the ideological/cultural characteristics of Arab society in general, and that of Saudi Arabia in particular.

The cultural identities of the 22 countries in the Arab region derive from shared languages, historical experiences and traditions. The histories of most of these countries are deeply rooted in religion. Islam is the dominant religion in most of the countries, though there are sizable Christian populations in Lebanon and Egypt, amongst others.

The role of Islam is very dominant in most Arab societies in general and specifically in the Gulf states (where Saudi Arabia is one of six countries that are very close in economic, political, cultural and traditional aspects). Saudi Arabia is of special importance in Arab and Muslim countries. The presence of the two holy mosques clearly affects the public environment and culture, and that is why the ideology in this part of the world is still linked strongly to Islamic beliefs. The Saudi flag represents the Islamic identity of the country as it includes (لا إله إلا الله، محمد رسول الله) which literally means: 'There is no god but Allah; Muhammad is the messenger

of Allah.’ The Saudi state has Islam as its official and only religion and Islamic rules govern everyday life.

The countries in the Arab region are close, both geographically and politically, and there exist, to some degree, cultural and even political overlaps. For example, the separation of genders is crucial in most of the Gulf states. Letting males and females mix is not allowed at most social gatherings, including children’s schools. But this varies within borders, as some Arab countries have few or no restrictions on this matter. In addition, the political scene and stability differ, especially after the waves of the Arab spring revolution in some parts of the region since 2011. Economic development also varies from country to country in the Arab world, and these variations and economic changes affect people’s everyday lives and living standards in general.

Among the Gulf states, Saudi Arabia, for example, witnessed tremendous changes during the 1970s and 1980s, following the boom in oil revenues or so-called (طفرة), since then, economic changes have been reflected in the socio-cultural condition of society, with a great tendency to promote education. New universities and schools have opened, and girls’ education has developed notably in Saudi Arabia since the end of the seventies with increasing numbers attending school and more education institutions open to them at both primary and higher levels (Alfadahi, 2012). In addition, to help with developments in the health, education and infrastructure sectors in the country, it had to open to interact with western culture on a large scale mainly as waves of foreign workers came from around the globe (Alfahadi, 2012: 23). Yet people in this region still have deep roots in Arabic traditions and Islamic values play a major role in formulating people’s ideas and behaviours. Islam is used as a reasonable ground for many domestic matters which sometimes seems like just an excuse to impose strict ideologies, e.g., women do not have the right to drive a car and girls are not allowed to do PE classes like their male counterparts (Alfahadi, 2012)

In general, the cultural lifestyle of Saudi people is still rooted in Islamic traditions and heritage. That is obvious from the conservative dress of women who are subjected to an Islamic dress code outside female gatherings, as well as the huge appreciation for Islamic scholars from both the government and the public and the family tradition of respecting the elders. The cultural and ideological base of Saudi

society can also be highlighted by looking at the education system, where Islamic subjects have prestige and are mandatory in all school years.

On the other hand, there remains some suspicions of other cultures and beliefs, e.g., parents who have negative cultural perceptions of the English language as a subject for their children at school. On the basis of fear of western values associated with teaching English in schools, Alfahadi states that "...as a result of a suspicion of the West, some parents may discourage their children from learning English, or at least put less emphasis on it as a subject" (2012: 29). Accordingly, Alfahadi discusses in his doctoral thesis teachers' perceptions of the cultural content of English language learning materials for Saudi children; his study sheds light on the increasing concerns among children's teachers and parents with regards to teaching children a western language that presumably promotes western values and cultural themes. This point may explain the priority given to culture and religion when it comes to Saudi children's education from the perspectives of both teachers and families.

It is true that Islam and Islamic culture greatly influence people's everyday lives; however, this does not mean there is a ban on learning certain languages and about particular cultures, because Islam and Arabic culture do not oppose education or acquiring new knowledge in any way. The assumption of cultural rejection by some Saudi teachers and parents and a negative attitude towards learning foreign languages for fear of their content can easily be countered, as demonstrated by the waves of Saudi programmes for students commencing higher education in Western countries. Most of this emphasis on scholarship benefits higher-education students who often travel with their families and children and engage with Western education without any difficulties.

Saudi people, then, are trying to find a balance between modernisation and opening up in relation to Western culture while obeying Islamic laws and keeping their traditions. Furthermore, as the country has seen many internal and external developments, it can be claimed that these developments have played a direct or indirect role in shaping literary activities in general and those of young readers in particular. For example, following the terrorist attacks of 9/11, the American government criticised the Saudi Islamic education system. Since then, the country has made various changes to Islamic textbooks and the curriculum so that children

can stay away from some themes and topics which may seem offensive to other religions.

2.2. An Emerging Genre in the Arab/Saudi Context

The historical background of children's literature in the Arab world seems to be challenging for the lack of documentation of this area in the Arab world. In addition, it started at different historical points in different Arab countries, and there is some overlap with what existed in the past in Arabic adult and children's traditional folktales.

In general, written Arabic children's literature in this region is said to have been delayed until the late nineteenth century (Abu-Naser 1996: 789), when it began to flourish with the efforts of writers and publishers from Egypt and Lebanon. Writers like Rifaa Tahtawi and Mohammed Othman Jalal are said to be the first writers for Arabic children as their primary audience; also one cannot ignore Kamel Kilani's role here, as his writing and translation efforts in the 1920s are usually cited as the real start of children's literature and translation in the Arab world (Abu-Naser 1996; Mdallel, 2004). The context of writing for children in Saudi seems to have been delayed even longer and is said to have started as late as 1959 (Bataweel, 2007: 9).

In 2007, Bataweel was the first writer to focus on published children's literature in Saudi Arabia since the establishment of the kingdom in 1932. She distinguishes six main phases of writing for children in Saudi Arabia, starting with the first documented publication for children in the country, a magazine entitled 'al Rawdah', by Taher Zamakhshari in 1959. Since then, Saudi children's literature ranged from specialised children's pages in newspapers to whole magazines, such as Hassan magazine in 1977. Then the process of writing for children took the shape of publishing short stories and books in the 1980s. Bataweel insists that an evolutionary point concerning publications for children in Saudi was reached in the 1990s, when institutional efforts were reflected in huge developments in the publishing sector. Specialised publishers like Dar Alnabtah emerged in 1996, along with giant private publishers like Obeikan and Jarir entering the field, and these all started to publish for the Saudi and Arabic markets (Bataweel, 2007). By 1995, the field had changed from unstable disorganized efforts to more institutional and recognizable planned activities.

2.3. Children's Books and Arab Socio-Cultural Factors

The characteristics of children's literature have changed and developed as a result of the changes in the socio-cultural conceptualisation of children. The socio-cultural aspects of society have in turn influenced literature. When speaking about Arab children's literature, it is important to understand that cultural identity is of great importance in the Arab world. Arab culture is generally very conservative and that includes child-oriented materials. Some Arab children's literature scholars stress the importance of promoting Arabic nationalism and Arabic culture in children's minds by all available means, e.g., using media, and above all the books we produce for them (Abu-Haif, 2001; Al-Faisal, 1998). Arab people value their culture and heritage and opt to make it explicit in their literature (Mdallel, 2004; Dünge, 2011), e.g., traditional head coverings for women and men, the way of sitting on the floor for meals and so forth. These details are commonly overt in many children's publications.

Like adult literature in the Arab world, children's literature is influenced by the economic, social and cultural factors in the region where they are produced, including the powerful forces of religion and tradition which define gender roles and taboos (Mdallel, 2003, 2004). Parents and families strongly influence children's behaviour by enforcing social norms, along with political interference in literature in this part of the world. Hence, few scholarly attempts have been made to study this influence and the implications of socio-cultural forces on Arabic children's literature. For instance, Mdallel (2003, 2004), who has studied the general features of this genre, believes that Arabic children's literature mostly comprises didacticism, is loaded with ideology and is usually a reflection of Islamic religious values. He argues that religious/Islamic themes dominate both fiction and non-fiction along with a tendency to promote historical figures from Islam in Arabic history.

Mdallel further insists that children's literature in this part of the world imposes strong political pressure directly onto children as to what is politically correct in their societies, e.g., promoting historical national figures in their books as well as using them as a significant tool to raise the political awareness of Arabic children. Mdallel argues, in this regard, that children's literature in the Arab world is a "powerful political propaganda tool in the hands of politicians and decision-makers" (2004: 1). It is clear that, in some Arab countries, policymakers and

legislators control the publishing market and there is censorship of children's books. For example, it is rare to read about other religions or beliefs in a Saudi library, this is controlled by the Law of Publications that applies to all books for adults and children and also Arabic and translated publications (Law of Publications, Chapter Four). The norm in some Arab societies is that children should not be exposed to anything other than what is usual and considered acceptable in society (Mouzughi, 2005: 94).

Suleiman (2005) assumes that translation flows in the Arabic children's literature field feature a "cultural bias" that reflects the threats felt within conservative Arabic societies from Western literature for their children. This bias is reflected in the use of a didactic approach to translation for Arab children in order to control their reading materials. This control ranges from banning the translations of some texts to the manipulation of cultural taboos in others.

In the present circumstances, limiting books and theme choices for Arab children is not realistic as globalisation is bringing a new dimension into Arab children's lives; children in general have an enormous capacity to learn about new technologies. At the click of a button, children can explore many things, for better or worse, and they can expose themselves to information about the world beyond their immediate community (Chapter Four).

Children's literature in general, not just in the Arab world, is and has been used as a political instrument. Ghesquière (2006) stresses that some of the literature targeting children has hidden political and social messages (2006: 32). Thus, children's literature and translations are, therefore, said to be a pedagogical instrument to educate children and direct their views towards certain socio-political preferences.

It can be argued that the influence of political and ideological factors on children's literature is much more overt in certain situations than in others. To demonstrate, take the Israeli-Palestinian context as an example, this deeply affects children's literature in the Arab region due to this intense political struggle. Even though this region has many other social, political and economic issues, they are usually omitted from Arabic children's literature, including poverty and other conflicts in the region. But some writers and publishers have made an exception for the Israeli-Palestinian conflict and mentioned or included it in many publications,

and many Arab people think that this specific conflict should be included for children from an early age as it has a religious background. For example, the books entitled (أحلام العودة) *Dream of return*, (أفعى سامية، الجدار العازل) *Barriers, poisonous snake* and (مشاهد من حرب غزة) *Nedahhal's Notebook, scenes from Gaza war* cover serious themes in detail, including death, killing and dark themes set in a war context, and these are published for and marketed to Arab children in all Arab countries.

From another perspective, the increasing volume of translations is one of the biggest issues in Arabic children's literature. Mouzughi (2005) argues that one of the distinctive characteristics of this literature is the tendency towards translation; as Mouzughi states, "unstable growth and reliance on translation are characteristic features of Arabic children's literature of the end of the second millennium and the beginning of the third" (Ibid:18). Some people are very conservative and oppose many western ideas, particularly in Saudi Arabia and in some Arab conservative societies where people still live according to their traditions and stick to their heritage and the role of religion in their lives. Many people, including intellectuals, still believe that translated works from a different culture may harm or threaten their children's sense of culture and identity. They have described it as a "cultural invasion" (Mouzughi, 2005; Mdallel, 2003: 303; Abu-Haif, 2001: 32).

In this regard, Al-Faisal (1998) calls it (اختراق ثقافي) (1998: 59), meaning cultural penetration; for him, translation for children has two faces, positive and negative; he sees the positive of translation as enhancing the cultural awareness and knowledge of Arab children about other cultures, but translation from Western cultures in his view threatens the cultural identity of Arabic and Muslim children. The translation of literature into Arabic is mainly from English and French speaking countries according to Al-Faisal (1998: 59) and Suleiman (2005: 77) and is full of ideas alien to Arabic culture, such as exotic worlds describing witches, elves, fairies and mythical contexts which detach Arab children from their socio-cultural reality and therefore encourage subordination among Arabic children and the imitation of alien values, from Western cultures, which threaten Arabic identity.

According to Al-Faisal (1998), cultural penetration aims to westernise Arab children by different means, including the use of media but mainly through translations. Al-Faisal, among other scholars, has tried to take steps to stop attempts

directed at westernising young Arabic minds, e.g., by disengaging from translations from English and French cultures and instead turning to translations from other cultures that are closer to Arab countries, such as African and Asian cultures, and also translations from Japan and China, as these cultures, according to him, do not have ideological aims where Arab children are concerned and therefore do not constitute the same threat as English and French cultures do.

In this regard, Khalifa (2004) mentions how other Arabic writers consider themselves to be defending Arabic/Islamic identities by confronting this so-called 'western cultural invasion'. Mdallel as well notes that Arabs tend to celebrate their glorious history in children's books. (2003: 301). Khalifa insists that Arabic children's literature does not reflect the current situation in the Arab world, rather it focuses on promoting Islamic and Arabic traditions and heritage and praising the past at the expense of modern themes that reflect reality (Khalifa, 2001, 2004). She states that "the attempt to introduce new 'modern' themes into children's literature has often been understood to create patterns that are not necessarily congruent with the concerns of traditional Arab culture' (Khalifa, 2001: 30).

It is believed that translated literature may represent a threat to children as "it can deepen a sense of detachment from Arab culture and generate feelings of cultural and ideological alienation, because of the strong bonds that children can form with Western culture through reading translated books" (Mouzughi, 2005: 26). This resistance can be regarded as the first and most difficult barrier to overcome when translating literature for young people in some parts of the Arab world.

It is widely held that alien ideas and concepts should not be offered to children at a young age; some even believe that translated books for children are embedded with ideological messages that aim to destroy Arab and Islamic heritage and traditions. Mouzughi (2005) points to the wide rejection within the intellectual world of translated children's literature. She points out that most of this rejection builds on research that focuses on the idea of translated works for Arab children being unsuitable for them (not on the form of the translations themselves). She concludes that translated literature always broadens a child's view and contributes to the socialisation of Arab children at the international level. She comments on the rejection within the intellectual world and says that "it is unjustified" (Mouzughi, 2005: 27).

Translation for children is of great importance in the upbringing of children from a cultural identity perspective; as Inggs expresses, it is important for “shaping the child’s cultural identity and world-view, and in broadening the child’s knowledge and understanding of other cultures” (Inggs, 2003: 285). Mouzughy makes it clear that:

Arabic children's readership is such a vast one that it can embrace both Islamic literature and translated literature, and the appeal for abandoning translation is actually an appeal for the isolation of Arab children in the age of globalisation. (Mouzughy, 2005: 27)

Criticism of children’s literature translations and their assumed negative influences should not negate all the positive aspects of translation for children and their communities. Undoubtedly, open-mindedness and multicultural perspectives are developed at a young age; therefore, this field should be developed as a matter of urgency rather than resisted. Especially with the scarce attention paid to Arabic children’s literature in terms of writing and publishing to attract readers, turning to translations could be the only solution for publishers. In this regard, and in addressing the question of why children’s literature needs to be translated, Ghesquière believes that, historically, children’s literature has played a significant role in the literary canon and that “this basic role specifically is heavily influenced by translations” (2006: 19). She further points out that translations are an integral part of most national children’s literature, “one can hardly imagine a history of children’s literature, not even conceived from a national point of view, without mentioning translations” (Ibid.: 20). This could be the case in the Arabic and Saudi children’s fields, where translations for Arab children enhance the field of Arabic creation by stimulating and developing new writing models.

It seems obvious from the above discussion that the ideological content of most Arabic children’s books is strongly determined by Islam, along with political pressure to the extent that Mouzughy describes the field of writing for children in Arabic as “the media of expression of Islamic ideologies” (2005: 19). Consequently, some Arab researchers tend to use the term “Islamic children’s literature” because, as Mouzughy expresses, “the Islamic ideology contained within children’s literature does not only form some of the content of the literature for children, but is the actual cause for canonising it as a recognised literary genre” (Ibid.).

Some years after Mouzughî's and Mdallel's studies, Dünge (2011) explored the latest developments in Arabic children's literature and agreed with Mdallel's and Mouzughî's points that children's literature in this part of the world is of a didactic nature. Dünge (2011) has a similar opinion, i.e., that most Arabic children's books are concerned with teaching social behaviour and morals in order to enable children to become morally respectable adults. Also, since religion is an integral part of Arabic culture, this is reflected in the references to Islam that are present in Arabic literature for both adults and children, and there is never any mention of other religions in Arabic children's books (Dünge, 2011).

Furthermore, according to Dünge, writing for children seems to neglect some age groups and concentrate on others (2011: 71); books for children under three, such as those called baby books in the West, do not seem to be very common in the Arabic market, similarly writing for young adults who seem to get lost between material written for younger age groups and adult books; in general, some Arab publishers fulfil the desire of books for young adults by translating literary works for them from other languages.

Despite the socio-cultural political influences on the field and the high appreciation of the educational and pedagogical value of this genre in the Arab world, Mdallel refers to the fact that there have been few recent attempts to break through these norms, as many publications have emerged for Arab children that aim at reading for mere pleasure instead of having an overtly pedagogical mission. A similar impression is expressed by Dünge (2011) who also has a positive view of developments in the field since, according to him; there has been a revival in certain themes and improvements in the illustrations of texts alongside sub-genres that are often marginalized in Arab children's texts.

2.4. Revival of Arabic children's literature and female involvement

The field of contemporary writing for children has seen many changes and developments even if the didactic and religious tone still persists according to Cedernil (2011) who tried to track the developments in contemporary Arabic children's books by examining seven modern Arabic children's books written and illustrated by Arabs. In her study, she focuses on the religious messages that are said to be embedded in Arabic literature for children, as has been insisted on by Mdallel,

among other scholars. Other aspects of her analysis portray the cultural perceptions of children, e.g., the topic of gender equality in Arabic children's literature.

Cedernil finds that most of the seven analysed books focus on pedagogy, morals and ideal social behaviours from Arabic culture, though books from countries such as Lebanon present more Western themes. She claims that none of the seven books have religious themes in them and is convinced that these should not be taken as a reflection of general Arabic literature for children. As her analysis was carried out on just seven books chosen from a European library (Gothenburg), her findings do not represent or mirror the general features of Arabic children's literature. However, they can explain and presumably be used as evidence for the socio-cultural impact on children's books in this region, especially in light of the scarcity of research on contemporary Arabic children's literature. She further postulates that some conventional social attitudes are embedded in reading materials for children, as some Arab societies give more priority to boys than to girls. Men are often portrayed in books as creative thinkers and problem-solvers, whereas women are usually presented as only tending to household matters (Cedernil, 2011: 47). As a result, she finds that some Arabic children's books reinforce gender inequality and she argues that they represent female characters from a very narrow view (Cedernil, 2011: 35). She elaborates this view in one of the books she analyses, *Ala' Celebrates Tree Planting Day*, which she argues has an extremely patriarchal message, presenting an ignorant mother in such a way as to clearly suppress the female gender (Ibid.: 37).

Cedernil's analysis sheds light on the issue of gender in the field of children's literature and its translation. By first looking at other children's literature fields, it can be shown that the feminist movement in children's literature is a distinct feature of most cultures worldwide (Clark and Higonnet, 2000: 2). The concept of gender as a publisher, writer or even a character in children's books is a complicated issue; it can be approached from various angles, such as female involvement in the field and its implications for literature produced for children. Some people consider that the growing interest of females in the field leads to gender bias, which is indicative of the gender inequality in the field. For instance, children's book author Jonathan Emmett (2015) claims that the domination of female authors and publishers in the field of children's literature has deterred boys from reading, resulting in women being viewed as gatekeepers for the field.

(Emmett, 2015) He initiated a blog to discuss women's domination of the children's book field and lack of gender equality in publications. While his argument may be true to a certain extent within his specific context, it cannot be generalised to other contexts.

First, laying the blame for the low interest in reading among young male readers on the overrepresentation of women is unrealistic and not supported by evidence; equally, the argument that characters of one gender dominate more than the other is also invalid in the Saudi context. The influence of females on the audience (children) or their reading interest is very hard to measure without a systemic analysis. Secondly, the huge presence of women in the field is subject to many socio-cultural factors that lead, in some cases, to increased attention by women, whether they are publishers, writers or even researchers in this specific field. Talking about Arabic and Saudi culture in particular, the domination of women is not just in the writing or publishing sectors but also in illustration and even administration, which includes libraries and most children-related services. For example, in the only public library in Riyadh – the King Abdul-Aziz Library – the children's section which provides a wide range of reading activities for both boys and girls, is actually under female management. In addition to this, the administrative panel for the approval of children's books in the library only has women on it:

Dr. Wafa Al Subil – specialist in children's literature.

Dr. Sarah Abdul-Karim – specialist in nursery/preschool education.

Dr. Munirah Al Sudairi – counselling psychologist.

The children's library is housed within the women's section (the library has separate sections in different buildings for women and men), so children can only access the library through the female section. It is worth mentioning that, in Saudi society, most children's affairs are handled by women. For example, the Ministry of Culture and Information appointed four women to form the Saudi Child's Cultural Committee in 2006, all of whom were interested in children and children's literature. Their work included promoting children's affiliation to Saudi and Arab-Islamic nations and organizing cultural and public events and activities for children and their families. However, most importantly they partook in the evolutionary process for children's books brought by different publishers to the ministry for approval.

Despite this major involvement of females as writers and illustrators and in administration positions, the diversity of genders in Arabic and translated titles and orientations is clear. Evidence of that has been found throughout this research's progress (after examining the translation publication lists of Saudi publishers) and by looking at the available literature in the market. For instance, after examining the titles and covers of publications in the King Abdul-Aziz Library for translated books, the translations were not obviously gender-oriented towards girls or boys.

To sum up, research on gender and children's literature, whether it concerns the representation of gender within books or the domination of feminism in the field, proves very interesting; for that reason, it has been touched on in this section, but it clearly requires more detailed empirical studies which are beyond the scope of this research.

2.5 Summary

After the brief analyses of children's literature, it is safe to conclude that, when writing about Arabic children's literature, there are three distinctive trends:

- 1) Literature is usually written to serve some purpose and tends to encourage morals which are mostly rooted in Islam;
- 2) Arabic children's literature uses didactic language;
- 3) A great deal of this literature comprises books translated from other languages, resulting in widespread fear among intellectual Arabs that translated works may threaten and damage the younger generation, they call it a "cultural invasion".

These three trends were proposed in an early study about children's literature in the Arab world by Abu-Naser (1996) as a reason for the late emergence of the genre in Arabic; she assumes that the opposition from some early Arab educators to write folktales and traditional oral stories due to their lack of "educational value" along with the tendency of children's authors to use formal language, in addition to the marked tendency toward translation from the publishers at that time, disturbed the creation of Arabic work for children (Abu-Naser,1996). Abu-Naser states that these three points hinder the development of the genre in Arabic but that it is better to approach and discuss them as features rather than obstacles, as these trends have characterised the historical development of the genre over the years and are still features of the literature in this region which is currently evolving.

The discussion in the current chapter has shed light on the fact that ideology and translation are two of the biggest issues linked to Arabic children's literature. Consequently, there is a need to conduct a wider discussion about the ideological interference in translation into Arabic and the degree of this interference in the field of children's books in Saudi Arabia, which will occur in the next chapter.

Chapter 3

Ideological Account

3.1 Introduction

The previous chapters highlighted the issues surrounding children's literature and the reality of the field in the Arab world. The discussion about Arabic children's literature sheds light on ideological interference in this genre and its translation. This research views ideology as one of the variables or norms that substantially affects the translation of children's literature. This study therefore investigates the ideological implications and norms in the field using a number of different methodological means.

In light of the above, this chapter sets out to demonstrate various aspects of translation, languages and children's books within the ideological discussion framework. Moreover, the discussion about the role that ideological norms play in translations to and from Arabic will inevitably lead to discussion about the cultural and political aspects of translation activities in this part of the world.

The concept of ideology is broad, and is employed in many different studies in many different disciplines. This chapter will thus limit its discussion to conceptions of ideology relevant to the research questions and objectives of this paper.

3.2 The Conceptualisation of Ideology

For many years, literary critics and scholars have collected evidence which suggests that all literary texts are overtly or covertly affected by ideology, and children's literature is no exception (Stephens 1992; Puurtinen 1998 and Inggs 2003).

The concept of ideology has a long history, and has been subject to many different interpretations and viewpoints. Most of these have revolved around three main concepts: ideas, beliefs, and the negative connotations of politics (Munday, 2008). Differing understandings of the concept began to emerge soon after it was first coined by Destutt de Tracy in 1796 (Munday, 2007). Some theorists offer a broad definition of ideology, such as Simpson (1993:5), who sees ideology as the "tacit assumptions, beliefs and value systems, which are shared collectively by social groups". Other definitions of ideology also make direct reference to the collective beliefs of a society but link it to politics. The concept often alludes to the

political orientation of specific groups or individuals, such as the Collins English Dictionary (1991:771) which defines ideology as “a body of ideas that reflects the beliefs and interests of a nation, political system, etc. and underlies political action.”

Other scholars tie the concept to their field of interest. For example, Lefevere’s (1992) main contribution to the field of translation studies is that he places great emphasis on the role of ideology in the process of translation. Lefevere’s (1998: 48) definition of ideology is the most relevant to the current research; in his view, it consists of "opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts". Similarly, Munday (2007/2008) discusses the concept from the point of view of translation studies, and focuses on the translator’s ideology. In his view this is reflected in the text via the translator’s stylistic and linguistic choices. For Munday, ideology is “a system of beliefs that informs the individual’s world view that is then realised linguistically” (2008:8).

The concept of ideology is often related to social power, dominance and even manipulation; consequently, the concept itself began to take on a negative hue (Munday, 2007:196). As van Dijk (1998:2) states, “few of “us” (in the West or elsewhere) describe our own belief systems or convictions as “ideologies”. On the contrary, Ours is the Truth, Theirs is the Ideology.” Even in Eastern cultures, the purely negative meaning of ‘ideology’ is most commonly used to refer to those who have different thoughts. In some Arabic societies, the term ‘ideologised’ (مؤدّليج) is used to refer to people who cling to their political or cultural opinions and fight any kind of change.

In a way to delimiting the broadness of the concept of ideology van Dijk (1998:5) associates ideology with three main perspectives, namely cognition, society and discourse. By ‘cognition’ he means the mainstream group’s thoughts and values or individual beliefs, whereas ‘society’ refers to the general beliefs usually held by the ruling class in a society and thus implies dominance, power and authority. Thirdly, the concept ‘discourse’ is associated with the language used to express ideological beliefs in verbal or non-verbal modes. Although these three components are all significantly interrelated and intertwined, the association between language and ideology has received the most attention from children’s literature scholars, and especially translated children’s literature scholars.

The concepts of language and ideology are the two key issues in the study of children's literature. Ideological consideration is very relevant in the children's literature field, especially because some literature for young readers is still laden with pedagogical and didactic material and used as socialisation tools. One obvious example of this is the Arabic children's literature discussed in the previous chapter (Mdallel, 2004). The language of the children's text in general is one important way to explore the power of ideology in children's books, and has drawn considerable attention from scholars such as Hollindale (1988) Stephens (1992) and Knowles and Malmkjaer (1996). Each of these authors offers models and frameworks for the study of ideology from a textual point of view. Hollindale (1988:14) indicates that there is a strong bond between language and ideology, and argues that "the power of ideology is inscribed within the words, the rule-systems, and codes which constitute the text". Meanwhile Stephens (1992:9) speculates that children's literature mirrors the ideological view of its authors and their social background: "Every book has an implicit ideology, usually in the form of beliefs and values taken for granted in society". Similarly, Knowles and Malmkjaer (1996) focus on the text-linguistic aspects of ideology in children's literature. They outline their linguistic approach to analysing ideological interference in children texts. "As it is now our responsibility to consider notions of control and of ideology and to discuss these in relation to the application of a linguistic analysis to our selected texts" (Knowles and Malmkjaer 1996:40).

Although these approaches shed light on ideologically-motivated intervention into children's literature, most of them are concerned only with ideology from a text-oriented approach that does not go beyond linguistics or stylistic textual components. Although the relationship between textual linguistic choices and ideology cannot be ignored in the study of children's texts, there is a persistent need to deal with the ideological factors that determine the bigger picture beyond the textual level when, for example, determining the selection, production and the status of children's book translations in a given literary field (Inggs, 2003).

3.3 Ideological Interventions in Translation

From the perspective of translation studies, language and discourse analysis is core to investigating ideological interference in the translation process. For example, the way the translators reproduce texts to other socio-cultural settings, and

the influence of a translator's individual ideology on their textual micro-level decisions. Hatim and Mason's (1997) linguistic discourse analysis in *The Translator as Communicator* overemphasises the focus on the ideological patterns of the translator's textual choices, and consequently "their focus often remains linguistics-centred, both in its terminology and in the phenomena investigation" (Munday, 2012:155).

Linguistic textual-oriented investigations of translations can address the translation agent's ideologies (translators), which can be tracked through an analysis of the translation strategies used. Nevertheless, this method is not enough to fully explain the ideological power behind the translation decisions from a macro-level point of view. According to Venuti (1998), the study of translation should be opened up for integrated analysis of the socio-cultural forces behind translation decisions. This includes other active players or agents in the process of translation, such as publishers who occasionally suppress the translator's role. In this regard Venuti (1998) criticised Toury's (1995; 2012) translation norms approach for its inconclusive coverage of the cultural theoretical background. Venuti (1998:29) states that:

Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic value, beliefs, and social representations which carry ideological force in serving the interest of specific group.

Analysing the power of extra-textual socio-cultural and ideological factors on the translation process can be very helpful in explaining ideological power in detailed translation decisions. For example, the degree to which translation strategies and approaches encourage either domestication or foreignisation can be attributed to the social tolerance of the target system to the foreign cultural and religious textual contents. Parallel to this, such analysis could explain wider translation phenomena such as the ideological power in hindering translation flow opposed to the dominant translation models or conflict with translation systems' constraints in a society in certain historical periods, such as the case where many classics of children's literature are sometimes absent from the target field because they are ideologically different. This was demonstrated by Inggs (2003), who stated that the translation of English children's literature into Russian was directed and dictated by ideological

power rather than literary merit during most of the 20th century. The selection criteria for translation was based on the extent to which a book conformed to the beliefs of the Soviet government at that time. As a result, many classic English works were not translated at the time, and were only later translated into Russian following the changes in the country's political atmosphere during the 1990s (Inggs, 2003:287).

Such analysis and investigation of the historical development of translation practices and translation flow would definitely not be achieved by dependence on textual analysis, and requires wider investigation. For that reason, the present study follows the descriptive and cultural theoretical translation approaches which argue that while linguistic-textual analysis is straightforward in some respects, it is not sufficient to investigate the social-cultural ideological norms behind translations or how they manifest themselves in certain times, places and genres. Linguistic-textual analysis should be integrated with in-depth investigations of the general ideological orientations of the target culture, as well as its pressure on the translator's work and their choices between the different linguistic and stylistic elements of the translated texts. The link between the linguistic features of the text and the wider socio-cultural environment must be recognised in the study of ideology in translation in general, because the language of a translated text is mainly a reflection of the translator's socio-cultural background. The identification of ideological power should thus be approached from both the micro and macro levels at the same time.

More relevant to the present discussion, Munday (2008) attempted to identify the impact of a translator's ideology and society on their translation activities and target text production by investigating the ideological implications of their stylistic translation choices. Munday (2008:43) gives an account of the wider ideology behind a translator's work, addressing the "socio-cultural environment and ideology of which translation is a part". In this regard, Munday (2008) discussed two of Halliday's concepts, (1978) which were in turn based on Malinowski's work: situation and culture. The former refers to the elements inside the text, whereas the latter is concerned with the cultural environment behind the text (Ibid.). Munday (2008) goes on to argue that the context of a situation is directed and determined by the concept of culture. Later, Munday (2008) challenges the legitimacy of a context-based approach. He turned instead to the work of van Dijk (1998), who approached the study of ideology from the perspective of the key players or participants in the

text, which operate on the macro and micro levels (Ibid.:47). These two levels have an interactive relationship: “the macro level context of culture, related to the predominant ideology of the society, is communicated through the variables of register as they are interpreted by the author or translator” (Ibid.). It can thus be argued that the personal job of the translator takes place under the umbrella of the dominant socio-cultural and prevailing ideological factors.

The work of the translator functions as both reflecting their individual beliefs and values, whether consciously or unconsciously, and acting as a mediator between different cultural sources and targets (and therefore different ideologies). For instance, the translation of children’s books into a culture where social attitudes still regard children as inferior to adults, and therefore regard their literature as simply an instrument with which to educate and socialise them with adult ethical and moral values. In this case the translator’s work will obviously be affected by such perceptions and by the surrounding socio-cultural environment. This will be embedded textually in the translation through the translator’s lexical choices and translation style, for example in the deletion or oversimplification of concepts, or a strong tendency towards the use of domesticated strategies. In this case, the translator as cultural mediator can affect the nature of the translated text.

However, a thorough study of ideology in this context should always integrate the translator’s ideology per se, their adherence or otherwise to socio-cultural ideological norms, and their interaction with the socio-cultural and ideologically-dominated environment. Munday (2008) points to the fact that every individual responds to the ideological environment and pressure differently, and that this is what makes the work of translators vary within the same social and ideological setting. Nevertheless, care should be taken not to overestimate the translator’s role, especially in cases where the translator’s work is strongly controlled by other players. For example, publishers in turn are often controlled by governmental or authorial institutions (patronage). In such cases the translator’s role, freedom and ideology will be less active throughout the translation. As Fawcett and Munday (2009:137) write,

The ideological intervention in the case of translation is that the selections made during the translation process (not only by the translator but by all those

involved including those who decide the choice of texts to translate) are potentially determined by ideologically based strategies governed by those who wield power.

Translators thus have less to say in the selection process of translations, where it is mostly a decision made by publishers; “in fact, the decision whether or not to translate a work is the greatest power wielded by the editor and publisher” (Munday, 2012:229). Munday (2012) argues that in the translation-publishing network, the translator’s role is often “repressed”, in contrast to other translation agents - such as publishers - who have an important role in the process of translation. It is true that translators are free to accept or reject the work offered to them; however, as soon as the work begins, they have to serve the general ideological agenda imposed by the socio-cultural conventions imposed on them by other translation agents (mostly publishers), or from the field of power in the case of censorship regulations. Any analysis of a translator’s ideology and its impact should thus bear in mind that other players in the process may be much more central in the translation act, even more so than the translators themselves. Integrating analysis on the textual level with that of extra-textual norms could reveal a bigger picture of the real ideological forces behind the translation process and products.

The ideological pressure and ‘cultural sensitivity’ (Lathey 2015) of a society, culture or even a publisher can be measured and analysed from different viewpoints other than mere textual analysis, such as investigating the translation flow of specific genres in a specific time between specific language pairs or within a particular context. This can be done empirically by looking at a publisher’s selling lists, book previews and bibliographic data list of translations. This approach will help us to gain a comprehensive picture of the environment and the actual situation in which the translation process and production are taking place, and their influence on shaping the reality of the translation field in a specific time frame.

To conclude this section, restricting the analysis of ideology in translation to linguistic factors is inadvisable, especially in the current research where one of the primary objectives is to address ideological influences on the flow of translated children’s books. However, the criteria used to select children’s texts for translation, as well as the translation strategies and lexical choices, are vital to maintain this research’s comprehensive cover of the translation policies in this field.

The concept of language as the link between the language used in the translated text for children and the prevailing ideology of the target socio-cultural context will therefore be essential to the current study. The core concern will be the extra-textual factors which influence the translation and publication decisions. To achieve this, a mixed-methodological model will be adopted which is not specific to a particular theoretical approach, but which integrates various theoretical aspects of translation studies such as norms, patronage and flow of translation.

3.4 Translation as *Rewriting*

The move from a linguistic approach in translation studies to a more cultural perspective is reflected in the cultural turn in translation studies in the 1980s and 1990s. As a result, the ideological perspective in translation has become very important. When discussing ideological patterns in translation, one cannot ignore the work of Lefevere (1992). In translation studies, Lefevere's (1992) approach is one of the most important theories concerning the ideological and poetological aspects of the translation process.

The kernel of Lefevere's (1992) works in translation studies is his manipulation approach, or his view of translation as rewriting, which focused on the interaction between the translations and the ideology of the target culture. Lefevere (1992:9) sees translation as "the most obviously recognisable" rewriting process, and contends that "all rewritings whatever their intention, reflect a certain ideology and a poetics and, as such, manipulate literature to function in a given society in a given way" (Lefevere, 1992:vii). Rewriting theory thus views the translation process in a broad cultural context instead of as merely linguistic transference. Lefevere (1992:39) argues that in translation production the two most important factors are ideology and poetics, and that these are more important even than the linguistic consideration. In his view, the ideological and poetical consideration of the text influences the translation strategies used and the language of the translated text, rendering them suitable to the target culture. If the translations are in accord with a culture's ideology and dominant poetics, they will be more easily accepted. On the other hand, if conflict does exist they may be rejected or censored.

Lefevere's (1992) approach relies on three main concepts that he believes constrain the translation as a rewriting process: ideology, poetics, and patronage. Lefevere's (1992) work was inspired by system theory, avoiding the mainstream use

of polysystem theory terminology. His main contribution to the field of translation studies is that he puts great emphasis on the role of ideology during the translation process.

This approach has enriched translation practice, as it has proven that comparing the source text with the target text without putting the target text in its broader socio-cultural context is inadequate. Lefevere (1992) studied translation as a system within a system. He analysed factors from both within and outside the literary system that is functional in the translation process; his analysis includes elements from text selection to the very end of the publication stage.

Since Lefevere's first work on the subject in 1992, there has been increasing interest in ideological approaches to translation studies. However, the concept of the ideological role and influences in translation as a product and as a process still need further academic attention, especially in particular genres within some cultural contexts such as the translation of children's texts, or political discourses from and into different languages.

3.4.1 The power of *Patronage*

Lefevere (1992) argues that there are two main factors which determine the translation process. One is inside the literary system, and includes professionals such as critics, teachers, translators, writers, and others who function within the literary system and determine its generally-accepted poetics. Lefevere (1992:73) gives an example regarding the poetical factor of the translation process, and mentions the attempts to fit the 'qasidah' (a form of Arabic lyrical poetry) into the Euro-American poetic system. He contends that the reason behind the failure to integrate the qasidah within the Euro-American poetic system is not the failure of the writers or the rewriters, but rather the "incompatibility of the poetics of the European and the Islamic" poetics systems (Ibid:75). Lefevere (1992) blames the prestige of Islamic and Arabic cultures in Euro-American culture as the other reason behind the failure to naturalize the qasidah in their poetic systems. He argues that the manipulation of pre-Islamic literature had to be acceptable to the target readers in the West (Ibid: 77). The text elements and norms were altered due to cultural factors.

The second factor is 'patronage', which represents the power outside the literary system (such as governmental institutions, publishers, and political or religious parties). The main point in Lefevere's (1992) work is the idea that ideology

is determined by patronage, and that the patronage group or person dictates the translation strategies and determines text selection from the beginning. However, the impact of patronage is mostly on the ideology of the product (translation), while the professionals from within the field influence the poetics. Lefevere (1992) offers an extensive example of translation as a means of rewriting via a translation of Anne Frank's Diary, which make it clear how ideology and the dominant poetics, along with patronage, influences the translation process and determines the translation strategies used (Lefevere, 1992:59).

Translators have used many different strategies while translating the diary in different languages in order to obey the dominant ideological view at that time. In various translations, some parts of the diary were omitted or weakened when they clashed with the prevailing cultural ideologies; for example, the sexual references were removed from the Dutch translation. In addition, from the translation of the diary it is clear how patronage controls have influenced the translation process. Specifically, the decisions of the translators were based on serving the needs of their patrons, whether they be their publisher, a governmental institution, or other groups or individuals.

These ideological constraints have led to mistranslations, which have affected the quality of the target text. Lefevere (1992) pointed out that the German translation of Anne Frank's diary was mistranslated due to old-fashioned ideological motivations imposed on the translator by the publishing house. From the previous examples, it is clear how ideology can affect the rewriting process and the translation strategies of translators by subjecting them to 'ideological pressures' (Munday, 2012:198).

3.4.1.1 Differentiated and undifferentiated patrons

In his exposition of patronage, Lefevere (1992) identifies three elements that can be provided (or not) from the same patron, person or group: ideological, economic, and status. According to this view, there are two types of patronage:

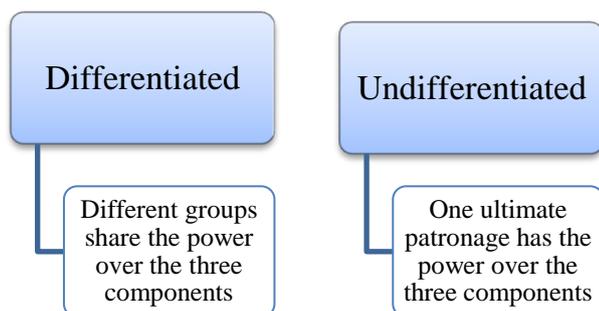


Figure 1. Lefevere's Two Types of Patronage

Power of the patron reflects its economic and ideological influence on the rewriting process, and consequently on the translated product and the status of the translation or the producer within the target literary system (Lefevere, 1992:9-15). This power gives superiority to the patron's constraints and ideology over the translator's personal ideology. An example of this power is a totalitarian ruler who controls his nation's literary system. This is described by Munday (2012:195) as an undifferentiated patronage, where this type of ruler maintains the three elements.

Drawing on Lefevere's (1992) theoretical description of the two types of patronage, the powerful role of patronage in the field of publishing books and children's books in Saudi Arabia can be demonstrated here. Most of the patron's practices can be described as differentiated, as the patrons have ideological power over the publication sector. This is imposed by the Ministry of Culture and Information, but does not provide economic support or directly affect the status of the publishers or the translated texts. Some exceptions do exist, for example, during the process of the current research, interviews were conducted with four publishers in the Saudi literary field: Jarir and Obeikan, who are both well-known regional market leaders in the Gulf region, and one specialised publisher called Dar-Alnabtah. None of these publishers receive any governmental funds in the form of subsidies or financial support, but they all state clearly that their works in printing and translation are subject to the printing law of the country which reinforces the general ideology of the Saudi states. This law was imposed on them by the Saudi Ministry of Culture and Information, which ideologically restricts the materials which can and cannot be published in the country (Case studies Chapters).

The fourth interview took place at the King Abdul-Aziz library with the head of children's publishing division (see Chapter 9).The library as a whole is

government-funded, including their publishing activities. Government control and patron pressure is undifferentiated in such cases, which is reflected in the fact that the library publishes fewer works than the other three commercial publishers. However, the works it does publish (for both adults and children) are of high cultural merit, and usually reflect the historical and political developments and the ideology of the Saudi government. The effect of the patrons and the influence of Saudi publication regulations on the children's books translations released by these publishers requires much deeper empirical analysis. This will therefore be discussed individually in the case studies chapters, and then collectively in the conclusion chapter.

Almaghlooth (2013) gives an example of another type of cultural production in the Saudi publishing field: the newspapers. Interference and pressure from patrons seems much higher in this field than for books, although all printed materials are subject to the laws of publications imposed by the same patron.

In the newspaper field the patronage's "undifferentiated" influence - or the gate-keeping practice according to Almaghlooth - is illustrated in its ideological focus on the contents of newspapers, and the way it adheres to the social norms of the conservative Saudi political and cultural realm. Almaghlooth states that anything offensive to Islam or critical of the royal family or government is strictly banned in the newspaper industry, and any breach of this type could result in severe consequences; as Almaghlooth (2013:60) states, "under this restrictive regulatory regime, Abdulkarem AlGhuhiman and Youssef Alshaikh, the editors of Dhahran News and Alfajer Aljadid, were arrested and banned from writing and their newspapers were closed down, because they had published articles criticising the government." State power (patronage) also manifested itself in an economic form - unlike in the book publishing sector. "The government provides financial subsidies to (traditional) national newspapers facing financial difficulties. If these subsidies are not sufficient, the King supports these newspapers from his own finances" (Almaghlooth,2013:63). To demonstrate the essential role of the patron's regulations in both the translation and original production fields, chapter four will be devoted to illustrating censorship and Saudi publication laws.

3.4.2 Evaluation of Lefevere's approach

Rewriting theory is very useful for any research exploring the power, ideological interference on the production of cultural goods, or translation activities in certain publishing fields. It is also useful when investigating how this interference led authors, translators or publishers to manipulate the literary production process to suit the dominant ideological norms. Although Lefevere's rewriting approach is concerned mainly with literary texts, it can also be used as a model in other contexts and in the translation of other genres where ideology plays a key role. The roles of the two main cultural factors identified by Lefevere (ideology and patronage) vary between genres. They may be overtly evident in some more than others. Such is the case in the translation of political discourse, in some situations ideological and political interference strongly affects the production and translations of political texts. Patrons can control what should be translated and how according to the dominant political regimes. Using Lefevere's approach to investigate their role in shaping the political discourse of specific historical points could therefore present interesting findings.

From another perspective, Lefevere's theory of rewriting and manipulating translations for the sake of cultural acceptance in the target culture can be highly applicable to the study of translations of children's literature. Ideological reinforcements imposed by the patron in a specific context and their influence on the overall product of a children's book can be highlighted in macro-level analysis, rather than by concentrating only on the micro-textual changes between the source and target texts without looking at their contexts. Most research concerned with ideological influences in the translation of children's books focuses on the linguistic characteristics and choices of the author or translator which reflects their personal ideology and unique rewriting strategies, and may be overlooking the socio-cultural and ideological norms behind their works.

The interactive relationship between language, translation and ideology in the realm of children's literature is central to this research. The discussion of these topics will be based on multiple theoretical frameworks, such as ideological manipulation and the patron's influences.

3.5 Ideology and cultural stereotyping in translation

The concept of ideology has a strong link with culture, and they both seem to be two sides of the same coin as ‘ideology’ is often difficult to separate from ‘culture’ (Al-Mohannadi, 2008:532).

Taking culture as his starting point, Faiq (2004) discussed the importance of using cultural and ideological perspectives to promote better understanding between nations through translation. He contends that “misunderstandings are not only the products of linguistic incompatibilities per se but of cultural ones as well. This means that misunderstandings generally occur in particular social structures,” and argues that the importance of linguistic products derive from their original cultural and social settings (Faiq, 2004:1). Faiq (2004) analysed the cultural segments in their translation into Arabic, and mentioned that culture and ideology are the main drivers in translation practice and that many linguistic and non-linguistic choices stem from ideology and cultural trends. In terms of the Arabic to English translation, although the disparities between the two languages in linguistics aspects are obvious, the ideological aspects of the translation can be seen from different perspectives.

Generally, the ideological aspect operates strongly in the translation flow from or into the Arabic language, due to the nature of Arabic culture and society. Religion and politics are two important parts of people’s daily lives and deeply rooted in their societies, and they are usually either in harmony, as in Saudi Arabia, or clashing severely, as seen recently in Northern African countries such as Egypt and Tunisia. As Holt (2004: 63) mentions, “both oppositions and ruling regimes often articulate and legitimise their positions through Islam”. From Holt’s point of view, Islam and politics are interrelated subjects which make up Arabic culture. This culture in turn is presented in a negative light in much Western literature. As Faiq points out, the international view of Arabic culture and the Arabs has its consequences in the field of translation from and into Arabic in general. Faiq asserts that this stereotype hinders the development of translation from the Arabic language. Faiq (2004: VI) states that “translation from Arabic into Western languages has achieved very little in “improving” cultural relations. It has largely remained influenced by negative stereotypes of the Arabs and Islam.” This affects the translation flow from Arabic to Western culture, as publishers tend to select Arabic

texts for translation that portray specific images of Arabs, or which see Islamic and Arabic culture as inferior to Euro-American culture. He gives the example of the translation of *Cities of the Salt*, by the Saudi novelist Abdal-Rahman Munif published in Arabic in 1984. This was translated into English in 1987, and was either ignored or denigrated by some Western critics. These critics described the author as “insufficiently Westernised to produce a narrative that feels much like what we call a novel” (cit. in Faiq, 2004:7). Faiq argues that even recently, after the concepts of a tolerant and multicultural world have spread in the Western world, translations from Arabic still cannot escape the old ideological representations and the cultural attitudes of the West towards all that is Arabic (Ibid).

If the influence of stereotyping a particular culture or group of people is that strong - as Faiq assumes - in shaping the translation flow, it can be argued that the stereotype of Western cultures may also affect the translation flow from Western languages into Arabic. This is because Arabic culture – based on the Islamic laws – has a completely different ideological perspective. Western lifestyles and thinking patterns may contradict those of the Arabs, as they are seen as very open societies which have fewer taboos than Arabic societies. Those translating from foreign languages should carefully avoid promoting such social conventions too explicitly. One example is homosexuality, which started to break barriers and appears in a variety of modern Western literature and elements of society (Munday, 2012:201), including children’s texts (Nikolajeva, 2015: 68), but which remains a sensitive and taboo issue in Arabic culture.

3.6 Political Aspects of Translation

Several attempts have been made to identify the role and influence of ideology in translation. From a political perspective, Schäffner (2003:23) discusses the serious interaction between ideology and translation. She asserts that ‘any translation is ideological’, from the selection to the production to the reception of the text, as the whole process of translation is affected mainly by the “interest, aims and objectives of social agents” (Ibid). In addition, Schäffner (2003) stresses the fact that the explicit ideology of a text depends on the genre, topic and purpose of the text. She believes that ideological aspects are ‘prominent’ in the political discourse; similarly, it can be argued that the ideological aspects in children’s texts are dominant, as will be highlighted through the proposed research.

Later, Schäffner (2007) examined the relationship between translation and politics, and noted their close relationship under the domain of translation. For Schäffner (2007), translation and politics are in an interactive relationship: wherever there are translations there will be power and political agendas. These determine the whole translation process, since “any decision to encourage, allow, promote, hinder or prevent [a translation] is a political decision” (Schäffner, 2007:136). Nevertheless, the relationship between politics and translation can be approached from a dual perspective, according to Schäffner (2007), which can be either narrow or wide. The narrow perspective is concerned with political discourse in translation, and she believes that this discourse has not been sufficiently addressed in translation studies. The wide perspective is more relevant to the current research and depicts translation from a political viewpoint. This shows that all translation activities have been subject to political and ideological influences, as “politics is closely related to ideology” (Schäffner, 2007:135).

Schäffner supplements her view of the politics of power in translation to the extent that it affects the translator’s textual approaches. She also refers to the example of Ben-Ari’s (1992) study of the translation of children’s literature between German and Hebrew, which was considered to have such strong ideological implications after World War Two that references to German culture were completely removed from the translated children’s texts. Schäffner describes this attitude as “revealing both the ideologically motivated concerns of the translators and the publishers as well as the political power of publishers and governments” (Schäffner, 2007:137). This example clearly points to the argument stated earlier in this chapter: that the textual ideological features used in translations – the translation strategies – as well as style and word choices are not just reflections of the translator’s own ideology. Instead, they reflect the translator’s ideological background and the dominant political power behind their work. This example is one of many signs of the huge ideological influences affecting the course of children’s literature translation. The translation of children’s literature in East Germany (Thomson-Wohlgemuth 2006) and Spain are similar (Lopez: 2006).

Schäffner (2007:139) also insists that the hegemony of English translations in the international translation field is a “political fact”, which resulted from the English-speaking countries’ political hegemony in the international sense, such as the USA and the course of the UK’s historical colonisation. For her the English

language is the main source language around the world (Ibid). This claim could be correct, as supporting evidence has been found in several studies including Venuti (1995; 2008) and Heilbron (1999; 2000; 2010). Hermans (2009:98) also discusses the status of English in the translation field: “statistics based on UNESCO’s Index Translationum show a marked imbalance in global translation flows, especially as regards the position of English in recent decades” (2009:98).

However, the reason for the hegemony of the English language as the main source language to be translated from cannot be attributed to mere political factors, although it seems to be a strong one, other reasons also contributed to English language domination in translation such as economic factors, as for Venuti (2008:21) “these translation patterns point to a trade imbalance with serious cultural ramifications”. The domination of the English language in the translation world can be regarded as intellectually driven, as innovative writing and developed literary systems already existed in the Anglo-American contexts. This could also be the reason for this tendency toward English literary works, especially as new literary models were required in other new literary systems in other countries (Even-Zohar, 1978/2004). The globalisation era brought much familiarity with the English speaking country cultural context, “In fact, far from favouring diversity, globalisation has reinforced the domination of English” (Sapiro, 2010:423). Their familiarity with the international language of English may attract translators and publishers to select source texts whose cultural and linguistic implications they know how to deal with.

It is true that the act of translation includes various aspects of politics and ideology. However, it should be noted that their roles vary, and are fluid and dynamic between different countries, genres and times. “In some political contexts the ideological manipulation of translated texts is carried out under the surveillance of the state” (Alvstad, 2010:23); Political forces, states and governments are changeable, which can change the context of translation practices. Censorship regulations, then, can also be changeable. Such was the case with children’s literature translation practices in Spain before, during and after the reign of Franco (Lopez, 2006). The strong control of translational activities by governmental institutions in some countries - mostly in the shape of censorship regulations - is therefore different from those of other countries, where different norms can be far more influential in affecting translation practices.

It is therefore too wide-ranging to say that the impact of politics and ideology occurs at the same level in all countries, since some countries contain a plurality of cultural and religious elements and accept others who are different. Schäffner's analysis was somewhat general, and did not distinguish between countries with stronger or weaker socio-cultural enforcement of ideologies. The censorship practices in translation fields reflect the state ideology, and hence restrict the flow of translation to what suits this ideology. The next chapter will discuss this in detail with examples from children's literature.

3.6.1 Funds to translation activities

Schäffner (2007:138) speculates that the institutional and governmental funds used for translation activities - she uses Lefevre's (1992) concept of patronage - serves particular political agendas and has an ideological purpose. However, she notes that the influence of government patrons can function in two opposing ways: firstly to promote translation and intellectual exchange between nations, and secondly to hinder translation and intellectual activities that do not serve patrons' - governments - specific purposes. This concerns any translation that challenges the guidelines of the patron or the powerful institutions that control the intellectual arena in a given society (Schäffner, 2007:138).

The regional sponsorship programmes for translations from and into Arabic can be seen as an agenda used to promote the general cultural account of the Arabic population in the way the patron wishes, and also used to spread Arabic ideology and Islamic faith to other cultures. The King Abdullah Award for Translation, Qatar Foundation Publishing (in partnership with Bloomsbury Publishing), and the Kalmia programme in the United Arab Emirates are just some examples of recent interest from some of the Arab governments.

King Abdullah bin Abdul-Aziz International Award for Translation

This is an award given by the Saudi government to promote translation from and into Arabic. It is completely funded by the government, and is named after the late king of Saudi Arabia, King Abdullah. It was established in Riyadh in 2006.

The winner of this award in the first session of 2007 was the King Fahd Complex for the printing of the glorious Quran in Madinah, a leading Islamic establishment serving to spread the Quran and Islamic ideas around the world. However, it should be mentioned here that the award's objectives are not ideological

or political per se. Instead it has a cultural and scientific nature, as it was created to build bridges between foreign and Arabic languages as it is mainly intended to support translation institutions, publications or even individuals who have contributed to the field of translation from and into Arabic languages in both humanities and natural science topics. The Saudi state fund and support for this award seems not to be ideologically motivated, instead it aims to promote translation and intellectual exchange between nations.

3.7 Summary

This chapter discussed the ideological implications of translations, provided a number of leading definitions of the concept of ideology, and situated ideology within the discussion of translation. The review included a number of other socio-cultural factors that intertwine and interrelate to a great extent with ideology, such as politics, culture and stereotyping.

Ideological matters will also be at the core of the following chapter, but from the censorship point of view. In addition, the next chapter will highlight the ways censorship and control are imposed in the Saudi literary field.

Chapter 4

Censorship and its influence in the publication/translation field

This chapter will continue to discuss the ideological perspectives relating to translation activities, and will cover the notion of censorship. This is the clearest evidence of the ideological pressures placed on translators, or as Munday (2012:209) puts it, “the most obvious example of ideological manipulation”. This chapter will outline some of the studies concerned with the practice of censorship, and will limit this outline to children’s literature. The first section will therefore cover censorship in children’s literature, while the second will demonstrate how publication law is used in Saudi Arabia as a tool by patrons such as the Ministry of Culture and Information to control and censor all publications in the country, including translations and children’s books.

4.1 Introduction

The ideological and political aspects of translation have always been associated with censorship and the practice of banning books, especially in countries where politics plays a great role in the intellectual arena. Book translation work is associated with many ethical issues, and in some translation systems publishers and translators have to be extremely careful not to be offensive and avoid violating socio-cultural norms or the censorial regulations, to ensure the works have a greater chance of being published, marketed and read.

According to Merkle (2010), there are two types of censorship in translation: self-censorship and institutional censorship. The latter comes in the form of regulations established by the state to clarify what can and cannot be translated, and can change according to the political climate and historical period. The former type emerges when translators realise their limited freedom in regards to culturally problematic textual issues and that retaining such problematic issues may prevent the text from being published. They therefore attempt to alter textual elements to suit their target culture’s expectations (Lathey, 2006). Self-censorship on the part of publishers and translators also can be observed in their selection of textual materials to translate, by avoiding texts that the patron’s regulations and laws may consider unacceptable.

The process of self-censorship occurs during the translation process prior to publication. After the translation is published censorship may take another form, as books can be censored after publication due to public demand for cultural sensitivity.

4.2 Censorship in Children's Literature

The concept of censorship also exists in children's literature. A classic example is the *Harry Potter* series, which some parents and school teachers have complained about and have tried to ban (ALA, 1996). This is not the case in the Middle East and the Arab world, where it is not unusual to have voices opposed to books or materials with a different world view; it is the United States where freedom of expression is a priority for individuals. On the American Library Association (ALA) website, the *Harry Potter* books were the top of the list of the 100 most frequently-challenged books in the last decade, according to reports and complaints from school teachers, librarians and parents.

The ALA views censorship as harmful to everyone's intellectual freedom. They argue that no-one has the right to hinder a child's access to any kind of information or expression, and describe censorship as "the suppression of ideas and information that certain persons - individuals, groups or government officials - find objectionable or dangerous" (ALA, 1996).

Not everybody shares the same perception as the ALA, as censorship in the children's literature field is mainly seen in a positive rather than negative way, as a way to protect children from influences that could harm their cultural and educational development (Lopez, 2006). As Chapter One explained, some Arab intellectuals are afraid that translations could have a negative impact on Arabic children's Islamic and Arabic cultural identities. This discussion brings us back to another point, which is important when studying translations of children's literature: the concept of adult authority over children and their right to interfere in a child's reading process by deciding what is and is not appropriate. In the case of foreign books that have been translated to a different culture and which may clash with the ethical and moral values of the target culture, the translated books are more likely to be banned than the Arabic ones. This is especially true if it is a culture in which people believe children have no responsibility when it comes to choosing books. Parents, teachers, librarians and their ideologies play a great role in this.

Children's books are usually challenged, censored or banned due to the presence of offensive language and immorality. Other issues may include sexual explicitness, as the degree to which cultures tolerate such concepts differs around the world. This may also present translation dilemma between some culturally-remote languages; for instance, kissing may be seen as an innocent act in some children's books, but it is considered taboo in Arabic children's books. Moreover, religious themes are considered offensive in some cultures and countries. In the case of *Harry Potter*, religion sparked the most opposition to the book; those who see the books as carriers of anti-Catholic or anti-Islamic themes are most likely to say they should be banned for young readers.

It seems that censors and censorship attempts intend to protect children from inappropriate or potentially harmful material. However, how is this to be measured, and by whom? It is clear that the ideology of the censor (patron) is the main factor as to whether a book is to be considered appropriate or not, and it is this ideological sense that drives the perception that children will be in danger if exposed to certain kinds of text and explains why the censor feels the urgent need to protect children from them. Translators as agents, and perhaps publishers, also have instrumental roles in the process of deciding which texts and textual/paratextual elements should be changed to adhere to the social and cultural constraints of the target culture. Merkle (2010:19) states that "Censorship is motivated either by a desire to protect the vulnerable or to create a cultural or political system".

4.2.2 Studies of censorship in children's literature translations

This section will outline some of the leading studies in the field of children's literature translation. It will focus on the cultural, ideological and censorial influences shaping the flow of translations, in particular historical and geographical contexts. These studies are a valuable opportunity to observe the different approaches to ideology and censorship used in the study of children's literature translations.

4.2.2.1 Thomson-Wohlgemuth's (2006/2011) model of children's literature translations in East Germany

Thomson-Wohlgemuth investigated the production of children's books from two major publishers in East Germany between 1949 and 1989. She found that the translation of children's books was affected by the ideological and political factors

to the point that normally only two kinds of books were translated for children. The first type portrayed a negative image of capitalist countries and cultures which opposed the East German socialist ideology, while the second type served to introduce educational knowledge which may be of importance to children (Thomson-Wohlgemuth, 2006:50). In the second case, care was taken that these books did not at any point cross the general ideological line of East German socialist views (Ibid.:51). Thomson-Wohlgemuth's investigation (2006/2011) clearly shows that the regime in East Germany strictly controlled the publishing sector and imposed their own ideological and political agenda. Any books or translations had to receive permission from the authorities before they could see the light of day, and they also controlled the exact number of copies which could be printed and the period of publication, among other criteria. Control over the German publishers was primarily exercised due to economic factors, as the authorities allocated annual budgets to the estate publishers. In return, they asked for publications that did not clash with their general ideology (Thomson-Wohlgemuth, 2006:57). Publishers had to provide information about the author and the book in order to get a printing permit from the censor, and had to explain how the book or author shared the same ideological view as the socialist regime and how they opposed capitalist culture.

Overall, publishers and authors seemed to have developed a self-censoring sense, and they knew what would be censored and what would be considered acceptable. As Thomson-Wohlgemuth points out, translation permits for children's books were rarely refused (2006: 63). This shows how much the German publishers at that time were aware of the criteria of the censorship offices, and how careful they were to avoid censorship. With regards to books which touched on politics or areas which may have crossed the red line, the publishers had the opportunity to justify their choice and explain the book from a pro-regime viewpoint (2006:60).

4.2.2.2 Inggs' (2011) translation of children's literature in the Soviet Union

Inggs insists on a positive outcome from censorship in children's literature translations. As she sees it, this encourages translators to creatively manipulate the text according to the conventional norms. From her point of view, censorship "can be considered as an active participant in the creation of an image of a foreign body of literature and its location in a particular literary field" (Inggs, 2011: 77). She discusses this view according to the sociological view of translation, specifically

drawing on Pierre Bourdieu's theoretical concepts of the habitus, field and capital. Generally, Inggs' approach views censorship positively. She discusses Volkov's translation of *The Wizard of Oz*, which was rejected by the soviet censor for the first time in 1930 and had to be rewritten according to Soviet norms and socialist realist values. Permission was then given for it to be published, and it had a successful reception. It was subsequently widely accepted and appreciated by the authorities, and was reprinted several times. However, after the demise of the Soviet Union, the same work was translated in 1998 by another translator without political pressure or the influence of censorship. This new translation did not receive the same welcome from readers. Drawing on this example, Inggs believes that the censorship and rewriting process had a positive impact on the literary translation field, because according to her, censorship stimulated the creativity in the translation of *The Wizard of Oz* under the censorship authority in the 1930s. .

Just as East German translators were expected to work in line with the tenets of socialist realism, Soviet translators were also obliged to translate in specific ways which would not conflict with the Soviet Union's general ideology. Children's books had to have values that aligned with those of society, favouring hard work rather than individualism and imaginary themes as in western children's books. Soviet translators also seem to have self-censored, in order to avoid clashes with the state and to ensure their works were published. Although the East German and the Soviet Union cases seem relatively similar, Inggs focuses on the innovative writing which resulted from censorship and the self-imposed censorship from translators, as this lead to the successful practice of literary translation in the Soviet Union and Russia.

The belief that censorship helps to develop creative writing in translation seems weak, as it involves many issues of faithfulness to the source text in the degree of changing the main plot and imposing new ideologies and values not included in the source text, as was the case in the translation of *The Wizard of Oz* in the Soviet Union. This crosses many ethical lines in translation studies, as the author of the original work did not even appear on the cover of the completed book, and the work was attributed solely to the Soviet translator. Censorship practices may enhance innovation in some ways, but it can also lead many classic works to be abandoned, and readers would not have the opportunity to access them. It also forces

translators to work under pressure, possibly leading to overly-domesticated translations which lose some of the beauty and literary merits of the original work.

4.2.2.3 Lopez (2006) and children's literature translations in Spain

Lopez anticipates that the reason for the tendency towards censorship and purification - or ideological manipulation - in this genre is the didactic nature of the texts, whose main concern is to teach children about right and wrong and protect them from what can be considered culturally harmful. Censorship in children's texts is thus perceived as a "positive step in safeguarding childhood innocence" rather than an "act of intolerance" (Lopez, 2006:42).

Lopez insists on the influence and motivation of the economic norms in the process of translation. On some occasions, the alteration of the texts or 'self-censorship' from the publisher's side may be motivated by commercial rather than ideological consideration. Lopez (2006:41) gives the example of some translated texts in the USA which publishers updated "in order to increase sales". In such cases, publishers and translators tend to modify some textual elements to suit the new intended customers and generate more profit. For Lopez, ideological power still shapes decisions about censoring or purifying texts through translation strategies such as deleting some parts of the texts; ideological purification applied to textual elements that present cultural problems for the translators or publishers in the target culture. These elements have changed dramatically in recent years in the field of western children's literature. For example, changes in the paradigm that made some liberal references appear in children's literature have been prohibited in the past, such as sexual references. According to Lopez (2006:41), these were taboo until the 1960s, when the new paradigm in children's literature began to tolerate such themes.

However, there were still reservations regarding other themes such as race and anti-social offences (Lopez, 2006:42). Of course, this tolerance varies between nations as some cultures are more tolerant to such ideas in children's literature than others. In this regard, Lathey (2015) recommends that translators in this genre pay close attention to cultural sensitivities when translating such concepts. Additionally, Lopez observes how the course of censorship practices and the cultural ideological manipulation of translation has changed dramatically over the years. What was once prohibited could be accepted or even preferred in a different time and under different political considerations. Single texts can undergo many alterations over the

years to suit the socio-cultural forces of a given historical period (Lopez, 2006). For example, Franco's Spain allowed references to religion between 1939 and 1975, but only to the dominant Catholic religion - "Where religion was concerned, the reference was always to Catholicism, and the word Christian was always synonymous with Catholic" (Lopez, 2006:44).

More flexible censorship regulations after 1975 helped the flourishing field of children's literature translation in Spain, as the number of translations even exceeded the number of original publications for children at some points (Ibid:51). This point may clash with the view of the positives on censorship practices in this field.

4.3 Censorship in Saudi Arabia and the Influence of the Publication Laws

This chapter discusses ideological manipulation, censorship and patronage concepts, which heightens the need to explain the laws and regulations surrounding these issues in Saudi Arabia. Translation is one of the cultural products covered by these laws.

Publication laws and their influence in the Saudi literary field will be demonstrated next. It is important to mention here that the Law of Printed Materials and Publications is one of the most powerful tools the government uses to regulate and shape the Saudi literary field. It dictates the availability of certain books and themes, and children's literature and their translations are not exempt from ideological intervention under this law.

4.3.1 The Law of Printed Materials and Publication

Publication issues are of great importance to the Saudi Arabian government, as a publication law has emerged and been amended under royal orders, which are used for the country's most important and basic policies. The current *Law of Printed Materials and Publications* was issued in 2000, and amendments to a number of its articles were made in 2011 (Alenzi, 2003:1). The law consists of 49 articles that control and regulate the publishing and press sector. All forms of media or press, including written, audio or television broadcast material, must follow this legislation. This applies to both works produced in Saudi Arabia and all imported materials, as long as these materials are circulated in the country (Alfuzan, 2009:21). Translations are controlled by these laws as much any other publications.

The authority of the Ministry of Culture and Information and its Law of Printed Materials and Publications on translations and all publications for adults and children is reminiscent of Lefebvre's concept of patronage. As Lefebvre (1992:15) wrote, "Patronage is any power (person, institution) that can further or hinder the reading, writing and rewriting of literature."

From the perspective of Lefebvre's (1992) manipulation theory, the Ministry of Culture and Information is the main patron that can allow or hinder the circulation of material in the Saudi Arabian market. It is the only authority entitled to establish rules and guidelines that publishers must adhere to. It is the institution that punishes any breach of conventional norms in a publication context. In the Saudi Arabian publishing sector, the Ministry of Culture and Information is responsible for ensuring that the field follows the Saudi government's socio-ideological views. It does this by allowing certain printed materials to be published and circulated in the country while censoring others.

One of the principle foundations of the Ministry's policies in this regard is the Islamic faith. All publications, whether printed or not, should be committed to Islam and its rules, and any publication that contradicts any Islamic rule must be excluded. Islamic law is the Kingdom's only declared constitution, so nothing can contradict the Islamic faith or traditions. This view is reflected in different articles of the publication laws; for instance, Article Three states that:

Call to Islam, noble manners, leading to all that is good and proper and spreading of culture and knowledge shall be among the purposes of printed matters and publication (*Law of Printed Materials and Publication*, Article 3, 2000).

While religious factors have a strong influence on these regulations, a number of other socio-cultural constraints reflect the conservative picture of the Saudi social situation, such as social and political factors. For instance, the last update of the laws in 2011 listed the issues that should not be discussed in any publication in the Kingdom and which could lead to penalties if the law was breached. Article Nine of the Saudi publication law stated that:

According to Alriyadh Saudi Newspaper (2011) who published the amended law, it is forbidden to publish by any means anything which:

1. Violates the provisions of Sharia law or the government's regulations.

2. Calls for a breach in the country's security or public order, or which serves foreign interests in conflict with the national interest.
3. Exposes or prejudices the reputation of the Grand Mufti of the Kingdom, or the Council of Senior Scholars, or any person with or without juridical personality in the country, or which damages their dignity, or which consists of personal defamation or abuse.
4. Incites divisions between citizens.
5. Approves of or invites criminal conduct.
6. May harm the public situation in the country.
7. Covers secrets of an investigation or trial, without permission from the competent authority.

(Author's translation).

While most of Article Nine remained the same as the 2000 version, the main change was in section 3 which highlighted the social status of Saudi's religious bodies. By royal order, they now had to be respected and could be not criticised. This includes the Grand Mufti, the head of the nation's religious affairs, and the Council of Senior Scholars, which is made up of 20 highly-prestigious Saudi Islamic scholars. Both the Grand Mufti and members of the Council are appointed by the king, and their role is mainly to give advice to the government about Saudi religious affairs and sometimes to support the Saudi government's legislation. Publication law can be seen then as a representation of the tangled factors controlling publication in the country.

Article 8 states that:

Freedom of expression is guaranteed in various means of publication in the scope of legal and regulatory provisions. (*Law of Printed Materials and Publications*, Article Eight, 2000)

However, the law of publications does reflect Saudi Arabian cultural and public social life, as many of the issues that it is illegal to discuss in published works are genuine taboos in the individual daily lives of Saudi Arabian citizens. Criticising the government's political decisions or making statements offensive to the Islamic religion are very sensitive areas in Saudi culture, even if it is not published on paper

or in the media. An example of this is when the tweets of one Saudi journalist became a public issue, and he was accused of blasphemy and ended up in prison. In February 2012 Hamza Kashgari posted a series of mock conversations between himself and the Prophet Muhammad on his account. This was seen as offensive to the prophet Muhammad and the Islamic religion, and was not accepted by Saudi society. Many voices from different social levels, including newspaper writers, politicians and the heads of the religious institutions of the country spoke out against him, and the King (as the highest authority in the country) ordered Kashgari's imprisonment (Almaghlooth, 2013:73). This example serves to illustrate the power of Saudi social and religious groups, which can determine what is acceptable and what is not. This can take place even if the relevant authorities or the Ministry of Culture and Information does not censor or punish anyone, and without the involvement of publication law at all.

This clearly explains how censorship and regulation have come to be rooted in Saudi Arabia's conservative social and cultural structures, and have actually been welcomed for many years by various social groups and classes. As Alkhamis (2012:49) writes, "Some censorial practices originally stem from religious and political dictates which constitute part of the dominant Doxa in the country". The Bourdieu term 'doxa' here refers to that which is taken for granted and accepted unconsciously and unquestionably by the audience and is a part of their 'habitus' (Hanna, 2006:69) (Alkhamis, 2012: 47). This is the alternative to the dominant ideology in the Saudi cultural field, which is mainly based in Islamic traditions and laws under Saudi state control. Bourdieu's sociology will be discussed in greater depth in chapter 5.

4.3.2 The publishing process

The Ministry of Culture and Information manages the application of the Law of Printed Materials and Publications via a special department which is responsible for monitoring and controlling published material according to the law called General Directorate of Publications.

The publishing process in Saudi Arabia has a number of strict stages that all publications must go through prior to their distribution in the market. The Ministry of Culture and Information's policies dictate that all publications must obtain clearance from the Ministry prior to their circulation in the Saudi market, no matter

whether the work is translated or was written in Arabic, and no matter whether it was produced in Saudi Arabia or abroad. The author or publisher of any book (whether a translation or not) in Saudi Arabia must submit two copies of the work to the administration in charge of the General Directorate of publications, and must fill in an application form explaining the nature of the book, its author and any translators in order to receive permission to print. There are three possible outcomes to this step. Firstly, the work might be approved for print with no changes; secondly, the work will be approved for print with changes (such as removing pages, changing pictures or deleting elements); thirdly, the work might be rejected for print. If the work is approved, the publisher should start the printing process. After this they must submit the final version of the book to the committee before it is published, and a decision leading to one of the same three outcomes will be made. If the final version of the book is approved, the publisher or author must submit three copies of the work to the King Fahad National Library, and get the book's ISBN. This is the final step before publishing.

On the other hand, if the work is not approved for printing and publication, the publisher and the author must sign a pledge that they not publish the book. They will face severe punishment for breaching this pledge, ranging from fines to business closure.

Article 38 states the penalties for violating the laws of publication, and was also updated in 2011. Penalties range from:

1. A fine of not more than 500,000 Riyals - equal to around £100,000. The fine shall be doubled if the offence is repeated.
2. Temporary or permanent closure of the offending institution, whether a publishing house or newspaper.
3. Offending writers will be banned from writing in all newspapers and publications, or participating in any media interaction.

(Author's translation) (Alriyadh newspaper, 29th April 2011).

Final publication follows a two-step process:

- An initial licence is granted before printing takes place. In this case, the Ministry saves one of the initially-approved texts to compare with the final work in order to check that any required amendments have been made.

- The final licence is granted after printing and before publishing (Alfuzan, 2009:45-46).

The process may take up to 30 days for books according to Article 13. Any future reprints or subsequent editions of the book will need to follow the same two steps (Ibid: 46).

These two steps are intended to ensure that the text fully adheres to the nation's publishing laws before it enters the market. Books and printed materials can be rejected at any time during this process.

State control over the publishing field extends to foreign materials that publishers seek to circulate in the country. Foreign newspapers and books published outside the country are all subjected to Saudi publication laws and regulations. As Almaghlooth (2013:60), writes,

This censorship means in practice that *Time* magazine and other foreign publications, including newspapers, are available in the market but in an incomplete form. Whole pages will be removed because of a picture or a paragraph in a story or novel which displeases the gatekeepers in the Ministry of Information.

All foreign materials in circulation in the Saudi market should follow these rules, which are to great extent the same as those for Arabic publications.

Article XVIII illustrates that:

Foreign publications will be approved if they are free of any offence to Islam or the political regime, are not detrimental to the general welfare of the state, and do not violate general decency and morality. (Law of Printed Materials and Publications, Article 18, 2000).

4.3.4 Impact on Saudi Arabian intellectual field

This description of publication mechanisms demonstrates how difficult and time-consuming this process can be. Saudi Arabia's conservative publication policy has led to many changes in the nation's publishing sector and its practice on many levels. Publishers as translation and publishing agents practice forms of self-censorship to ensure that their final products (translations and Arabic creations) can be accessed by the public (the target reader). Almann (2013) points out that extra-

textual constraints may direct the final translated product much more than the textual norms, and that it is not only the translators who maintain the process of translation as it is a collective process affected by multiple agents.

The final shape of the target text is seen here as a result of a process in which translators, and other parties, do their best to accommodate the constraints imposed on them and to adopt what they deem to be an appropriate strategy or strategies (Almanna, 2013:27).

For instance, Alkhamis (2012), in his study on the Saudi translation field from a Bourdieusian perspective, uses as a case study the translation of the political book *Colossus: The Rise and Fall of the American Empire* by Niall Ferguson (2004), circulated by the Saudi publisher Obeikan. This text may seem controversial to Saudi readers as the author supported America's policies in Iraq in 2003. Alkhamis (2012:148) rightly comments that:

As we will see shortly, however, this position is mediated through the addition of an introduction and a number of notes to the translation to set the controversial context of the book within the public narratives of prospective Saudi readers.

Alkhamis (2012:156) describes the attitudes of publishers toward censorial constraints as an act "conscious" of their border lines, which is reflected in their self-censorship policies.

Many Saudi publishers, just like Obeikan publishing house, are aware that any confrontation with or attempt to undermine publication law will result in their material being banned. They have therefore adopted various procedures to overcome this. Translation agents (mainly publishers), for example, tend to paraphrase or omit provocative words, phrases or even paragraphs in their books to suit the social and political atmosphere and avoid publication complications (Ibid). This was covertly stated during the interviews with Saudi publishers of children's literature translation in this research.

Examples of this will be cited from Alkhamis' 2012 study, such as the omission of the word 'extremist' which was used in Ferguson's original text to describe the struggle of the Palestinians. The decision was made by the translation agents to omit this word in the Arabic version. Alkhamis (2012:161) observed that

“This is an example of the way in which this translation is adapted to comply with the nationalist doxa regarding the conflict with Israel...”.

In other cases, translation agents have had no choice but to adapt to the pressure of the censor even if unconvinced of the censorial authority decisions and regulations. For instance, the publishers Obeikan made the translation decision to use dots to indicate that some parts of the text had been omitted. It can be understood as the publisher wishing to indicate that censorship had occurred (Alkhamis, 2012: 155). Obeikan showed a degree of creativity not in the translation style per se, but in the way they overcame sensitive textual elements (Ibid). Whether these measures were taken by Obeikan publishing house itself or imposed by patrons in the initial licence step for publication is unclear, but the comparative analysis provided by Alkhamis (2012:173) shows that socio-cultural, religious and political factors along with the presence of censorship practices were reflected at all phases of the translation.

Instead of adapting to the industry’s publication regulations and self-censorship practices, and in order to ensure a smooth publishing process, some Saudi authors choose to publish their books outside the country. This is a common practice, and seems to be preferred by liberal and political Saudi activist authors, such as the politician and literary figure Ghazi Algosaibi, and the novelist and political activist Turki Al Hamad (Almaghlooth, 2013:24).

Some Saudi publishers have even started to emerge in other Arab countries, such as Dar Madarek and the Al-mispar Centre for Studies and Research, which is owned and managed by Saudi capital and whose publications are predominantly of a political and Islamic nature. Being far away from the Saudi censor's scissors allows them to avoid the restrictions imposed on domestic publishing.

In other Arab countries, especially liberal countries such as Lebanon where ideological/religious/political factors are less determinant and economic considerations are much more powerful in the field of publication, fewer censorial policies are in place and books can be published more easily and with less time and effort. As Malki (2007:45-48) writes, “Lebanon is an important cultural centre in the Middle East, providing an appealing environment to cultural investments”. Lebanese publishers work as a cultural centre attracting migrant Saudi literary works that have failed to obtain publication permission in their home country, and therefore opt to

use foreign publishers. An example of this is the controversial book by the Saudi novelist Rajaa Alsanea (بنات الرياض) *Girls of Riyadh* (2005). Although this was censored in Saudi Arabia it was published by Dar-Asaqi, a Lebanese publisher. Alkhamis (2012:181) refers to the common migration of Saudi authors outside Saudi Arabia, and points out that in 2008, 2009 and 2010 more than a third of literary and intellectual Saudi books were published outside the Kingdom, mainly to avoid complications arising from censorship.

From a different perspective, some censored books have become famous due to being banned and have captured large audiences in other cultures. Many of the books banned in Arab countries have been warmly welcomed in the West, and major publishers usually snap up their translation rights. Brian Whitaker (2004), a writer for *The Guardian*, wrote that “Though the stultifying effect is undeniable, adversity does sometimes give writers the fire they need to produce great work, and censorship can even boost sales”. There are countless examples of works from the Saudi Arabian literary context, such as works by the writer Turki Al-Hamad. Al-Hamad’s books are regularly banned in Saudi Arabia and many other Arab countries, and they found a way to be published outside these countries (Almaghlooth, 2013:24). He strongly opposes the dominant sociocultural atmosphere in Saudi Arabia on political, social and even religious grounds, and has been arrested many times for his writing. In 2013, he was arrested for a tweet deemed offensive to the Islamic faith. His book العدامة (1995) was translated into English as *Adama* in 2003, and promptly sold 20,000 copies. (Almaghlooth, 2013:24)

Censorship can thus affect the translation flow of specific books or authors’ works into other languages and cultures which have different socio-cultural norms. One potential way these immigrant books can return to the Saudi market is through book fairs. For instance, the annual Riyadh Book Fair plays a major role in marketing many challenging books and titles. Although censors review imported books, the books coming to the book fairs are likely to have fewer restrictions placed on them, due to the huge number of books and participating publishing houses from around the world.

4.3.5 Online publication law

Governmental bodies, foremost among them the Ministry Of Culture and Information, cover all cultural production forms, such as the ultimate governmental

control on the newspapers in Saudi Arabia. Almaghlooth (2013:10) points out that the editors-in-chief of all Saudi newspapers are appointed by the Ministry of Information with the approval of the Ministry of Interior, which reflects the extent of their influence over the press sector. Almaghlooth (2013: 238) further states that this control over printed newspapers does not apply to online newspapers. These have a little more space and flexibility, albeit in terms of “the speed of dissemination of news” rather than content restrictions as both traditional and online newspapers undergo the same censorship process. This is an important point, as it may seem to outsiders that publication laws and strict regulations are out-of-date in the modern world as the public can access other literature, in particular banned literature, online.

However, anybody familiar with Saudi Arabian affairs will know that the online world is also strictly regulated and is not at all open. Saudi intellectuals see the strict press and publishing censorship policies as tight restrictions on their freedom of expression, and therefore tend to go online to spread their views about the nation’s political and social conditions. However, the reality is that control over multimedia and publishing activities extends to the electronic media based in Saudi Arabia including forums, blogs and other such sites. In 2011, publication law was expanded to cover the e-publishing sector and online practices. In 2011 a new publication law was established to cover online publications, the online publication law is vast and cover a wide variety of online activities, such as online news websites, blogging and personal websites. (They should adhere to the same principles in article nine of the Law, 2011 discussed earlier in 4.3.1).

Additionally, the e-publishing field has other patrons who can hinder the accessibility of online materials. The King Abdul-Aziz City for Science and Technology filters the content of websites and blocks anything which does not conform to Saudi socio-cultural norms and morals. Any violator of these norms, even online, may be punished (Law of Printed Materials and Publications, Article Thirty-nine, 2011). Given this situation, many social media users use aliases to hide their true identities and freely express their feelings and opinions (Almaghlooth, 2013:12).

It can be argued that the online atmosphere is subject to fewer constraints and has helped to widen the space of cultural activities. Publishing texts online seems easier than traditional publishing as it avoids the most difficult step that

traditional publishing must pass through, acquiring permission to print. Instead, people put their thoughts and views online, and only the most critical views may result in punishment. Modest views, even if they are in opposition to governmental institutions or policies, can be safely shared these days.

For example, corruption accusations against some government institutions have become a familiar sight online on social media platforms such as Twitter and Facebook, especially if the general intention is to promote greater transparency and is intended to inspire reform. After some disasters, such as the flooding that occurred in 2009 and 2011 in Jeddah, one of the country's biggest cities, people used their Twitter and Facebook accounts to post videos chronicling the loss of life and the destruction of property, which were then spread on YouTube. People were demanding a solution to the yearly problem, and criticised the officials involved in corruption or negligence. This led to wide-ranging investigations by the government and financial compensation for the most severely-affected victims (Al-Saggaf & Simmons, 2014).

Al-Saggaf (2014:5) commented that, "Because they were peacetime natural disasters they stimulated interaction between citizens and government on a scale that is not usually readily visible in Saudi Arabia". These activities and other similar instances can be regarded as a small step towards establishing a freer press and more significant freedom of expression. He also wrote that, "Social media is a space for public discourse that is open to all, including new, previously excluded discussants" (Ibid:6). Additionally, authors and publishers tend to use the online domain as a way of challenging the censorship policy as it affects their own books, as they e-publish their work immediately after being refused permission to print by the Ministry of Culture and Information. One example of this is Salman Al-Odah, a prominent religious and political spokesperson. Having had his critical book *Questions on Revolutions* banned from being published or marketed in Saudi Arabia in 2012 due to its strong political contents, the publisher signed a pledge to not publish the book or distribute it in the market. Al-Odah then made the book available online for free through a link on his Twitter account, which had more than three million followers (Khalaf, 2012).

He tweeted in this regard

" هذا ليس زمن المنع والحجب والمصادرة "

“These are no longer the days of bans, censorship or confiscation.” (Ibid.)

“Questions on Revolutions is now likely to have a much wider audience than if it had been sold at the Riyadh Book Fair, where it was banned this month.” (Ibid.).

However, taboos in traditional publishing are largely the same for both translated and Arabic websites. Any anti-Islamic material, pornographic sites or sites that express opposition to the Saudi government or Islamic Sharia laws can be reported by anyone to The King Abdul-Aziz City for Science and Technology, who will review and then block it immediately.

4.3.6 The role of publication laws in translation activities

Publication law plays the same role in both translated and Arabic literature. Both systems are treated the same (although this is not explicitly stated in the publication laws document) and have the same lines that should not be crossed. The publication laws influence translation activities as a whole, from the selection process to the translation strategies to the circulation of the translation. Any translation must meet the demands of publication law before permission to print is granted. Publication law arguably manifests itself in every phase of translation. This shall be demonstrated in the following section.

4.3.5.1 Early phase - Selection process

When it comes to choosing a text for translation, any publisher or translator will have to pay a great deal of attention to the requirements and the constraints of publication law. As stated earlier, this law stresses the fundamental themes that should guide publishers, and should promote Islamic and Arabic cultural ideology - or at least not violate it. Texts that do not confront the Saudi Islamic ideology and avoid discussing culturally sensitive issues are much more likely to be approved for publication. The marketing and circulating of the work to target readers, which is the ultimate goal of publication, obliges the publishers and authors (both Saudi and foreign) to explore what can and cannot be marketed in Saudi Arabia.

The selection of source texts should conform to the widespread ideology of Saudi Arabian culture, religion and political authority. This can mean dispensing with the translations of great literary works and works by celebrated foreign authors because they do not conform to Islamic and Saudi Arabian ideology, and their views are considered incompatible. For example, translations of non-Islamic religious

books and atheist texts are prohibited, and may not be sold in Saudi Arabia (atheism itself is against the law and carries legal penalties). This also affects translation choices from some cultures and social groups, such as translations about homosexuality. If these issues are addressed, they may be portrayed either medically or negatively, as homosexuality is also illegal in most Arab and Islamic countries. Almanna (2013:30) explains that “The poetics of translation into Arabic requires those in charge of translation quality control to take the necessary steps to ensure that blasphemous segments and other taboo segments be eliminated or, at least, be watered down or euphemised”. He also points out that strategies which stem from Arabic and Islamic beliefs are not required when translating the same taboos into other contexts which have much more cultural tolerance for the words in question (Ibid). Censorship thus affects translation strategies as well as the flow of certain themes and foreign cultural segments into the Saudi literary field.

4.3.5.2 During the translation act

As regards the textual translation process itself, publication law can play a strong role in the translator’s decision-making. Publishers may also have to omit or change concepts and components of the texts in order to adhere to Saudi Arabia’s laws and marketing policies.

Alkhamis (2012) discusses Jarir, a Saudi publishing house, and its adoption of strategies in line with Saudi Arabian laws. His second case study focused on Jarir’s translation of *Men Are from Mars, Women Are from Venus* into Arabic. The text was translated in a way that was acceptable to the censor and also to the Saudi Arabian reader. The translation process went through many steps, including “removing and/or contextualising controversial elements” (Alkhamis, 2012:116). Alkhamis discussed how the publishers overcame censorship practices in even the visual elements of the books. He points out that Jarir had to cover the body of the women on the cover of the book to conform to the demands of Saudi Arabian culture. He further states that “The censorial practice applied to photos and drawings by covering certain parts of a woman’s body is not uncommon in fields of cultural production” (Ibid: 120). The female images have special sensitivities, as by law all road and street advertisements should avoid using any pictures of women.

This means that even foreign investors in the country have to adjust their advertisement banners to adhere to Saudi laws. An example of this is the home

products company, Ikea. In its advertisement catalogue the company had to omit female pictures from their Saudi catalogue (Almaghlooth, 2013:162).

The Publication law thus covers all means of publication and media forms by Saudi and non-Saudi producers which have to adhere to the general socio-cultural ideological norms in Saudi Arabia society (Chapter Two).

4.3.5.3 Production phase

During the final stages of the translation process, the General Directorate of Publications evaluates the translation using the law's written regulations and the extent to which the translation adheres to or breaches these regulations. They have the authority to approve or prevent the work's publication, and in some cases can manipulate the text before approving its circulation. Manipulation could mean anything from removing pages or cover pictures to deleting passages. In all cases, the justification for changes is usually presented by the committee.

The British biographer and author Robert Lacey states that his book *The Kingdom* (1981) was denied clearance for circulation in the Saudi market unless some of its text was changed. According to Lacey (2011:xxiv) "ninety-seven objections" led the Ministry of Information to ban his book in 1982. In the preface to his second book on Saudi's political and social affairs, *Inside the Kingdom*, he explains how the censor asked him to change and delete textual elements seen by the censor as offensive to the Islamic faith or the government. Lacey managed to alter a few of these objections directed to the Islamic faith, but refused to alter his opinion and observations about the government. Subsequently *The Kingdom* was banned, as was its translation, and it could not be found even online (Ibid).

Interestingly, Lacey's second book *Inside the Kingdom* was also a historical account of life in Saudi Arabia, and discussed the religious, political and cultural issues that affect and shape the Saudi social scene. The second book was actually translated by Khaled Al-Awadh, a Saudi freelance journalist, and was published by the Saudi Dar Al-mispar company in 2011. This can be justified on two grounds: either the author was less critical of the Saudi social, religious and political atmosphere, or he learned how to write without crossing the red lines, so the book had a greater chance of being passed by the censor.

Second, what Lacey called "the changed climate" (Ibid) of Saudi social life after 9/11 meant that the overall atmosphere of publishing in Saudi Arabia has

become more flexible and tolerant, despite the continued existence of censorship laws. It is hard to understand why the first book was banned and the second was approved; the first justification may require a detailed investigation of the writer's styles and his presentation of the sensitive topics he touched upon in both books. The second also needs further historical investigation into banned books that have then made their way into the Saudi publishing field. Both investigations would be interesting, but would require a much wider analysis of the development of the nation's censorship practices in the publishing field, which is outside the scope of this research.

Other examples from the final translation phase include the book '*Que Es la Vida?*', which did not meet the publication law standards and was therefore banned. This was a text for children written by Oscar Brenifier and translated into Arabic in 2004 by Dar Alshouroug, a Lebanese publisher, as (ماهي الحياة؟). This book included a philosophical view which touched upon some sensitive religious beliefs, such as life after death and whether God exists. These are controversial topics which may be considered forbidden for young Saudi children to consider from a viewpoint other than the Islamic faith. According to an interview with the Saudi specialised publisher Hkayt qamer,¹ this book was actually imported from Lebanon and followed all the required steps for publication, but was rejected.

4.4 Summary

It seems clear from this discussion that the main regulators of translation practice in Saudi Arabia are publication law and the in-house censorship regulations (self-censorship) used by publishers. Both type of censorship have ultimate authority over which translations can be made available in the local Saudi Arabian market. They guide the translation act to adhere to the target norms so it will be acceptable to the target audience.

To conclude, censorship practices in Saudi Arabia can be defined best as the representation of the country's dominant ideology: Islamic and Arabic culture, as discussed in previous chapters. The publication law serves the ideology of the

¹ This publisher specialises in Arabic children's books. They were initially interviewed for their unique services as an independent private library specialised for children, but were not included in this research because the publisher had no translation productions for children.

country in terms of translation in two main ways: it encourages translations on certain subjects and in relation to particular works, and hinders translation of other works on certain other subjects (Schäffner, 2007). It is clear that under the laws of publication, the social and cultural setting behind the translation will come to affect the shaping of the text itself.

In summary, this chapter has drawn a picture of the ideological forces controlling the Saudi publication field, as it will definitely affect the translation and publication of children's literature in Saudi Arabia. The aim was to facilitate our understanding of publishing decisions regarding the selection of source texts, and also detailed translation decisions that are sometimes motivated by ideology. For instance, when a publisher practices or imposes self-censorship regulations in order to survive the strict Saudi publication process. The role of publications law on the children's literature translation field will be among the main points discussed in the case studies chapters.

The next chapter will discuss theoretical translation studies, building on works which have emerged from the cultural and sociological turns in translation studies.

Chapter 5

Theoretical Framework

The previous chapters outlined the essential thematic concepts of the present study, including ideology, children's literature, the cultural scene in the Arab world, and Saudi laws governing publications. Building on this, the present chapter will move on to highlight the main theoretical aspects of this study.

The first section will be devoted to the theoretical base of the current research, translation norms. It will encompass discussions about the descriptive translation studies developments of the 1980s and 1990s, or the so-called cultural turn. The second section will demonstrate some of the leading theoretical contributions in translation studies for children, including a brief outline of translation strategies. It will then discuss the concept of adaptation in the translation field of children's literature. Third section will look at the sociological developments in translation studies.

5.1 Descriptive Translation Studies

Significant changes in the theory and development of translation studies occurred during the late 1970s and early 1980s. After focusing for decades on the linguistic aspects of translation studies, researchers shifted their attention to a more cultural approach. In the 1980s the 'manipulation school', named after Herman's (1985) work 'The Manipulation of Literature: Studies in Literary Translation', developed a functional and target-language oriented approach to literary translation, as opposed to the previously predominant linguistic approaches. From that point on, scholars of literary translation considered the function of translation in the target culture (Snell-Hornby, 2006:49). As a discipline, translation then became interdisciplinary (Munday, 2012:24), and began interacting with other disciplines, including cultural studies, literary studies, philosophy and sociology (Ibid: 25). These developments have resulted in many translation theories, such as polysystem theory and translation norms.

Toury's model of descriptive translation studies identifies the concept of norms that he believes direct translation activities in the literary system. Toury's notion of norms premised on Even-Zohar's (1970) polysystem theory. To help

understand the function and influence of norms on translation behaviour, polysystem theory will now be introduced.

5.1.1 Polysystem theory

Itamar Even-Zohar developed polysystem theory from his work on Hebrew literature. Polysystem theory puts literature in its socio-cultural context, and aims to “delve into translation as a cultural and historical phenomenon, to explore its context and its conditioning factors, to search for grounds that can explain why there is what there is” (Hermans, 1999:5). Polysystem theory contributes to translation studies by shifting attention away from the relationship between the source text and target text towards the relationships between translation (as a system) with other socio-cultural systems, all of which constitute and shape the polysystem. According to Munday (2012:165) polysystem theory sees “translated literature as a system operating in the large social, literary and historical systems of the target culture”.

In polysystem theory, the various systems compete for the dominant position in the literary polysystem (Munday, 2012). Even-Zohar (1978/2004) distinguishes two positions in the polysystem; central and peripheral. He argues that translated literature moves from the centre of the literary system to the periphery and vice versa, depending on the culture, the time, and the status of the original literary system (weak–strong). In general, he argues that the normal position for translated literature in the polysystem is on the periphery (1978/2004:203).

Nevertheless, he also points out that translated literature can occupy a central position in the literary system, and identifies three situations in which this can happen (Even-Zohar, 1978/ 2004: 200). One is the case of newly-established young literature, which needs older literature to strengthen its model. The second case is when the original literature is weak or in a peripheral position, so the translation occupies the more central position. The third case is a crisis situation in which the old, established literature is not available or insufficient. In this case, the translated literature can be used as the primary model.

Translation behaviours depend on the position of the translated literature. If the translated literature occupies a central position in the literary system, it will play a key role in shaping that polysystem. In this context, the whole act of translation will be free to break away from any conventional norms, while the peripheral position implies that the translator’s strategies (and the whole act of translation)

should employ the same target-culture model and strategies (Even-Zohar, 1978, 2004), (Munday, 2012:168). The children's literature system is classified by many scholars, such as Shavit (1981), as holding a peripheral position in the literary polysystem, which in turn affects the translation process. As Shavit (1981:171) writes, "The translator of children's literature can permit himself great liberties regarding the text because of the peripheral position children's literature occupies in the polysystem. He is allowed to manipulate the text in various ways." Translators and publishers tend to adapt certain aspects of texts that they consider unsuitable for the children's culture or their age group.

Polysystem theory was the base for various translation studies that investigated the role of translation systems within the wider literary polysystem from a polysystemic point of view. Ghesquière (2006) analysed the role of translation in the development of indigenous literary systems, as well as the history of exported and imported children's literature in Europe. Her aim in this was to determine which forces dictate the market of this genre, and the strengths and weaknesses of the translation systems. Ghesquière believes that any analysis of children's literature and the role of translation should first differentiate between slow and dynamic and closed and open systems.

By 'dynamic systems' Ghesquière means a translation that happens immediately, while the slow system waits to see the reception of the original book in other target systems or languages (Ibid:26). For example, many books that have been translated from English into Arabic have had a long history of translations into other languages, and some of them were translated many years after the original production, such as the fantasy children's novel *The Hobbit*. Tolkien published *The Hobbit* in 1937, and the text has since been translated into various languages. The Arabic version of the book came out later than versions in other languages, and was first published in Arabic in 2008 when it was targeted at young adults.

Ghesquière (Ibid: 27) points out that some literary systems are 'strong'. She describes these as closed systems, because they have a high quantity of indigenous production for children and are therefore less dependent on translations. She uses the example of Anglo-American children's literature, where the market exports children's literature much more than it imports children's literature from other

languages. On the other hand, some literary systems are highly dependent on translated literature, so Ghesquière describes these as open systems (Ibid).

Ghesquière (2006:25) also notes that translations have a positive impact on a nation's children's literature, because "history teaches us that the translations greatly improved the status of children's literature and that they encouraged new initiatives". On the other hand, Ghesquière (Ibid:27) considers that translations have a positive impact on the target literary system evolution as "the translated children's books are always a blessing for the target system". Her analysis is clearly from a Western point of view. She believes that non-Western children's literature (for example, Filipino or Mexican literature) will not be appreciated if translated into Western languages. This is because it will not add meaningfully to Western children's literature, as the supposed target field is already developed and full with various literary models. In contrast to Ghesquière's claim, translation from a minor language or weak system can give children a cultural outlook about other nations and cultures, and will be beneficial and rewarding for the children's literary field. Nevertheless, Ghesquière points out that the Western production of translations to weak or young children's literature systems could hinder the development of original literature. She gives the example of literature in the Philippines, which depends on translated literature more than indigenous texts.

After the brief analyses of children's literature and translations in the Arab world in Chapter Two, it is safe to say that children's literature in the Arab region relies to a great extent on translations from Western languages, especially French and English (Al-Faisal, 1998:59; Suleiman, 2005:77). These translated books have to be filtered and modified to be acceptable to the Arabic culture (Mdallel, 2003, 2004).

With the past scarce attention paid to Arabic children's literature in terms of writing and publishing in a way that will attract readers, turning to translation could be the only available solution for publishers. It can be argued that the reliance on translation, especially with newly emerged systems, does not indispensably hinder indigenous creations. Instead, it can foster new creative ideas and themes in the indigenous children's literature system. For instance, the pioneering Saudi children's literature translator and writer Aziz Dia adapted many works of literature for both children and adults from various source languages and cultures (Alfifi, 2006). He

went on to write and produce original Arabic literature for children. Ten of Aziz Dia's adaptations were published between 1982 and 1984, making them the first documented attempts to translate children's books for Saudi children (Bataweel, 2007: 23). His adaptations include Frances Hodgson Burnett's *The Secret Garden* (1911), which is a masterpiece of Western children's literature (Alfifi, 2006:28). His literary works were some of the earliest Saudi Arabian children's literature, and he enriched the Saudi literary field with literary adaptations from various cultures, As well as his Arabic creations for both adults and children. (Bataweel, 2007:23).

5.1.2 Toury's Translation norms model

Descriptive translation studies are inextricably linked with the name of Gideon Toury (1995, 2012), who continued to build on the polysystem approach. Toury studied the cultural, social and ideological aspects of the receptor or target system, and clearly believed that translation is a fact of the target culture. Toury identifies the concept of norms that he believes direct the translation activities in the literary system. Toury (2012:63) identifies norms as "The translation of general values or ideas shared by a community - as to what is right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations".

Translation norms are the controlling elements in the translation process, and have a sociological nature (Munday, 2012:172). They refer to the dominant conventions that direct the translation process much more than the linguistics consideration. Baker (2009) stresses that norms should instil the translator with a more central role in the decision making process; however, the perception of the translator should shift from transformer of linguistic components to mediator between cultures. Baker also states that "the translator fulfils a function specified by the community and has to do so" (2009:190).

Hermans (2009:181) defines translation norms as:

Social regulation mechanisms, which make certain choices and decisions by the translator more likely than others. They can be understood as particular kinds of expectations, which are shared among most members of a community and tell them how to behave in certain situations.

Toury (1995, 2012) differentiates norms on the basis of their *potency*, and believes rules are stronger than norms. Secondly, his scale of constraints continually shifts, starting from the strongest *rules* to the weakest *idiosyncrasies*, as some norms gain or lose power and change position to be stronger (or ‘rule alike’) or weaker (‘idiosyncrasies alike’). These “Shifts of validity” depend on the norms' change of status in a socio cultural realm (Toury, 2012:66).

5.1.2.1 Categories of translation norms

Toury sees norms as a governing concept for translation behaviour. He distinguishes three stages of translation norms throughout the translation process (see Fig. 2).

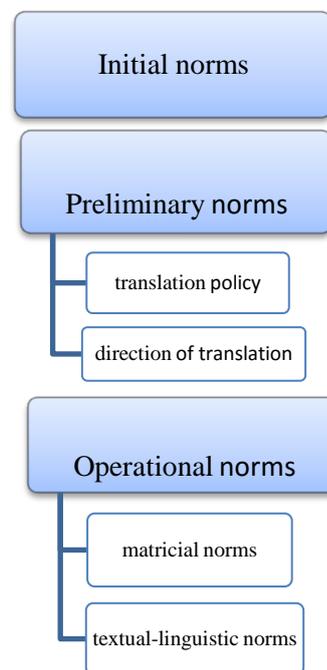


Fig. 2. Toury’s Different Categories of Norms.

Initial norms involve a translator’s decision concerning an overall strategy. If they opt for the source culture’s norms, the ‘product’ translation will be ‘adequate’; if they adhere to the target culture’s norms, the translation will be ‘acceptable’ (Toury, 2012:79; Munday, 2012: 173). Toury (1995:56-57) describes the final translation by means of the translation approach, “whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability”. Hermans (1999) describes these poles as ‘source-text oriented’ and ‘target-text oriented’. Both Hemans’s and Toury’s terms resemble the two basic translation studies concepts proposed by Venuti (1995/2008): foreignisation (translation

tendency toward source text's linguistic and cultural conventions) and domestication (adherence to the target text's linguistics and conventions).

Likewise with domestication and foreignisation, no translation is fully adequate or fully acceptable. However, observing the translation procedures could lead to an identification of the main tendency in translation behaviour, or reveal systemic trends adopted when dealing with specific translation problems. Moreover, the degree of translation orientation between domestication/adequacy and foreignisation/acceptability will lead to conclusions being made about the degree of tolerance of the receiving culture.

Toury further explains how translators occasionally have to shift from source text norms to target text norms, and identifies two types of shifts: obligatory and not obligatory. The optional shifts are the most important, because they reveal the translator's preferences and decisions (Munday, 2012:174).

Preliminary norms involve the nature of a translation policy (Baker, 2009:191). These are also divided into two subsections: translation policy, which determines the selection process of the text for translation, and direction of translation, which involves translating a source text across several languages (Munday uses the example of German to English to Arabic).

Finally, Toury divides **operational norms** into two subgroups: matricial norms which are "related to the completeness of the TT", and textual-linguistic norms which are concerned with linguistic aspects of the TT.

5.1.2.2 Constructing translation norms

Constructing translation norms in a context or target language is a complex task due to their unstable nature and socio-cultural specificity (Toury, 1995). Translation norms and policies are specific to the target culture's dominant values, and demand the translations adhere to the conventional and dominant norms of the time. A translation norms model that covers all target cultures is thus impossible, as each culture and each language has different situations.

To analyse translation norms, Toury suggests using two approaches. The first is textual analysis, which may highlight the conventional norms that determine a translator's textual-level decision-making process. The second is to analyse the human agents involved in the translation act, such as the translators, publishers and

editors. These human agents offer clear impressions of the influential factors that determine their translation activities. However, Toury doubts the validity of the second approach, and refers to the fact that these statements or impressions may be biased or incomplete (Munday, 2012: 173).

Toury's concerns cannot be underestimated, but the correlative investigation of textual and extra-textual elements can present a comprehensive model to reconstruct translation norms in particular contexts. Munday (2012:225) believes that human agents' - those who participate in translation - comments can be greatly rewarding in the analysis of translation practice; he articulates that "at best they are a significant indication of the subject's working practices; at worst they still reveal what a subject feels he/she ought to be done". This type of investigation can also identify the active norms that affect the translation process and production. This study is concerned not with determined norms in the translation of a particular text, but instead focuses on the bigger picture so as to explain the norms that actually govern the translation process from selection to production, and which ultimately shape the status of the translation. A multidimensional investigation is thus the best way to study norms in the children's literature translation field. (Methodology).

Many scholars have investigated the dominant socio-cultural factors and norms in different translation contexts, the interrelationships between those norms and their influence on the translation field. For instance, taking polysystem and norms theories as a point of departure, Milton (2008) analyses how economic factors influenced the Brazilian translation system at different historical points. He argues that such factors are usually neglected in translation studies, and that is one of the main drawbacks for the model of translation norms proposed by Toury.

Milton offers a comprehensive model that incorporates business-oriented factors with the framework of the polysystem theory and Toury's norms (2008:163). He believes that Brazilian economic marketing policies developed in terms of publications after the Brazilian Revolution in 1930 as many publishing houses entered the Brazilian market (2008:165). In consequence, the number of publications grew rapidly. Furthermore, Milton explains how governmental policies protected local publishers by putting "high tariff barriers" on imported publications (Milton, 2008:165). Publishers themselves therefore resorted to the translations. He stresses that a strong relationship exists between high tariff barriers and the number of

translations published “practically in an incipient industrial economy” (Milton, 2008:167). In Milton’s view, these economic factors led to the publication of high numbers of domestic translations. Milton’s analysis also highlights the fact that economic translation norms are interrelated with other strongly sociocultural norms. For example, Milton noted that the US government helped the Brazilian economy recover in 1967 as a means to garner support for an American political agenda. The two countries signed a treaty that stated 51 million books translated in the USA would be used in Brazilian schools (Milton, 2008:169). Meanwhile, most of the books that were translated in that period domestically in Brazil were originally from the USA (Ibid).

Milton’s study serves here as an example of how socio-political and economic factors have an essential role in shaping the translation system in a particular country. The socio-cultural realisation of the concept of norms could therefore be helpful in the study of the translation system’s history and development in a specific context.

Hermans (1996) remarks on the significant role of translation norms in the flow importation of translations into a specific language. For him norms are active and influential when the decision is being made “Whether or not to import a foreign-language text, or allow it to be imported” into the target system (Hermans, 1996:28). Translation norms are influential as well in the mode of importation, whether as translation or other modes such as adaptation, they can also dictate the way of processing the translation “if it is decided to translate, how to approach the task, and how to see it through” (Hermans, 1996:28).

5.1.2.3 Evaluation

Toury’s (1995, 2012) norms lack a socio-cultural and ideological explanation for the effects of translation norms on the translation process and the production of translations in a literary field. There is thus a pressing need to employ another supplementary translation model and method that facilitates investigations into how and why socio-cultural norms influence translations as products and as a process.

The study of socio-cultural norms in the present context is thus essential and relevant. This will use the empirical methodological framework and be supplemented by the theoretical backgrounds of various translation studies, such as

patronage, censorship, translation strategies, translation agents and the sociology of translation.

5.2 Theoretical Approaches to Translation for Children

As discussed in section 5.1 significant changes in the theory and development of translation studies occurred during the 1970s and 1980s. As part of the general movement in translation studies, children's literature translation studies have shifted from a text-oriented approach to a more descriptive approach. The latter is concerned with the target culture and target audience of a text. As Tabbert (2002:303) writes, translation studies have undergone a "methodological shift from source orientation to target orientation". Research activities have substantially enriched this particular field of translation. These contributions have addressed the most important issues of children's literature translation as a process and as a product, from the source text-oriented approach of Klingberg (1978) to the target culture-oriented approach of Shavit (1981) and the child-oriented approach of Lathey (2015).

These approaches and various other theoretical views will be highlighted in this chapter and throughout this research in pursuit of two objectives: firstly, to investigate the extent to which they could inform a theoretical framework to analyse the textual and paratextual elements in the textual comparison investigation phase. Secondly, to assess the content of the existing literature in the field and determine areas requiring further research.

5.2.1 Klingberg's source-text oriented approach

Klingberg's approach is widely considered to be one of the most serious attempts to give the field of children's literature greater recognition within the field of translation studies as an area with its own strategies and methods. Klingberg gives a detailed account of the main culturally-problematic areas in the context of children's book translations and the solutions and procedures needed to overcome these problems. As Tabbert (2002:313) comments, it "may be uninformed as regards new theories of translation, but it gives evidence of the attempt to take children's literature seriously as literature". In his book *Children's Fiction in the Hands of the Translators* (1986), Klingberg's analysis was mainly based on investigating the context of Swedish-English-Swedish children's literature translations. Klingberg (1986:10) argues that the main aims of children's literature are to offer new material

to children and to enrich them with knowledge of new and foreign “international outlooks”. To fulfil these aims, Klingberg discusses various translation strategies. Each of his proposed strategies is based on the principle of staying as faithful to the source text as possible.

Klingberg emphasises maintaining fidelity to the source text, and argues that the target text should reflect the source text as closely as possible. His approach thus tends to preserve the source text’s references as much as possible. He remarks, “a changed text will easily lose something which is important to the book - its character, its atmosphere” Klingberg (1986:14). He therefore stands against any liberty translators give themselves when working with children’s texts, as he argues “the translator has no right to alter the author’s text”. Undoubtedly, the main criticism of Klingberg’s approach is in response to his radical view that source text elements should be preserved as far as possible. This largely neglects the target readers, who are primarily children and may have different needs and interests to the source text readers.

The dispute over a source text’s conventions or a target text’s conventions was for long a heated topic in translation studies in general. For instance, it was discussed in a broad sense by Venuti (1995, 2008), who developed the basic translation studies concept of *foreignisation* and *domestication*. Domestication strategies tone down the exotic textual elements of foreign texts, rendering the translation of cultural specific items to those of the target culture and stressing the importance of the target culture’s conventions. This process brings the target audience’s attention to their own culture. Meanwhile, foreignisation methods introduce new or unfamiliar notions into the target culture and bring the text closer to the source culture’s norms.

Venuti also generally favours the foreignisation approach, where as many of the source text’s elements are retained and preserved in the target text as possible (Venuti, 1995/2008). Both Venuti’s and Klingberg’s approaches seem too strict for the field of translations for children. Serious alternations are needed to suit the translations in this field of literature, particularly when they occur between two remote cultures. Here the cultural differences may require constant domestic adaptation or intervention to suit the target culture’s readers. On some occasions, the target culture’s socio-cultural and ideological norms dictate that translators should

use cultural adaptation strategies to ensure acceptability by the target culture and intelligibility by the target readers. For instance, censorship could put pressure on translators and publishers to manipulate certain textual features to suit the target culture's values and social conventions for ideological or political reasons.

Venuti's preferred foreignisation approach thus needs to be restricted in the process of children's literature translation (Oittinen, 2000). Many aspects should be taken into account regarding the work's primary audience, whose needs will be different than in the case of translations for adults. This concern was expressed by Lathey (2015:38) as she argues that "Venuti's argument against domestication" should "be reviewed with care in the context of books for the young where children's lack of experience may require a greater degree of adaptation than is necessary in adult fiction" (see 5.2.3 for more on Lathey's approach).

In contrast to Klingberg's approach to translating children's literature, other theoretical works in this field focus on children in the target culture. This is because they are concerned with the target culture and audience more than with being loyal and faithful to the source text and author. For instance, Oittinen (2000) developed a new approach which opposed Klingberg and the source-oriented approaches in translation studies. Her approach was primarily concerned with the children as a target audience. Her approach goes hand-in-hand with the general cultural turn movement which took place in the translation field in the 1990s, as she believes that the traditional theoretical view of translation equivalence is not a suitable basis for the study of translation in general, and that the translation of children's literature is no exception.

Regarding translation strategies, Oittinen argues that the dominant strategy in the field of children's literature translation should be domestication. She thus totally disagrees with the view that children have to be exposed to some foreign elements in the text, as Klingberg asserts. Instead, she favours the idea of naturalising texts for children in a way that allows them to enjoy them, as too many strange and foreign elements may affect the child's reading experience and could put them off reading or affect their understanding (Lathey (2015) discusses this at length).

Form the above, it is clear that while Klingberg stresses loyalty to the source text and author, Oittinen believes in the liberty approach translators should have

when dealing with children's texts and sees translation for children as a rewriting process (Ibid: 164).

Klingberg in contrast, stands against any forms of direct adaptation, especially in two main forms; *purification* and *modernisation*

- ***Purification***: this strategy focuses on ensuring that all textual elements which do not fit into the target culture reader's ideology are removed during the translation process. Such eliminations help to ensure that the target audience can read texts that propagate their cultural values (Klingberg, 1986). This strategy deals with the ideological aspects of texts, and attempts to bring those textual elements to the target culture's set of values and to achieve accessibility among adults who have authority regarding children's literature in the target culture (Klingberg, 1986: 12). However, this strategy should not be used in children's literature translation according to Klingberg, as the translated text must be seen as a totality (Ibid). He demonstrates a more conservative view when he argues that children's texts that have elements which do not suit the target culture's ideological or cultural conventions should not be translated at all, or if selected for their literary value then they should be translated as a whole (Klingberg, 1986: 62).

Conversely, Oittinen (2006: 43) stresses that the ideology of the target culture or the translator is always reflected in the translated texts and the translator's ways of dealing with cultural markers in the translation of children's literature: "ideology and ethics always go hand in hand in translation for children". Furthermore, she describes the translation process for children as "no innocent act" (Ibid).

- ***Modernisation***: this strategy is used by translators of children's books when they move the historical time frame of the text to a new contemporary period, in order to make the text more intelligible and interesting to the target readers. Klingberg criticised such interventions in a text's time-frame and the dates of original texts, and called for the original author's intentions regarding the time period of the source text to be respected. Modernisation entails using contemporary terms and expressions instead of older ones that could be difficult for modern children to understand (Klingberg, 1986: 56-57). Its primary aim is to bring old texts or classics to life for children in modern times. Modernisation strategies have been used in

translations of the classics: various expressions, details and ideas have been updated to attract modern readers and maintain the intelligibility of the text.

In contrast, Oittinen goes further in rejecting the idea of translation as an act of searching for sameness or equivalence, and argues that translation is actually a process carried out in a certain social and historical context. The meaning of the translated text may therefore be different from that of the source text, and the meaning could change every time the text is read depending on where, when and by whom it is read. As Oittinen (2000:162) puts it, “each individual translation is always unique with its own constellation of time, action and reception”. She thus clearly suggests different situations between the source and the target texts, that the two texts may differ significantly, and that translators never can achieve sameness. This view firmly opposes Klingberg’s view on modernisation.

5.2.1.1 Cultural items categorisation

Klingberg recommends translators use a set of strategies in order to deal with culture-specific items in children’s literature. These strategies come under the umbrella of his theoretical term ‘cultural context adaptation’ (see section 5.1.2).

Before discussing these proposed translation strategies, it is worth noting that his model is one of the few to give detailed classifications of the main cultural categories that may constitute translation problems, and which may also present young readers with difficulties regarding the overall understanding of the text. They therefore need to be handled during the translation process. According to Klingberg (1986:17-8), these cultural elements can include:

- Literary references
- Foreign languages in the source text
- References to mythology and popular belief
- The historical, religious and political background
- Building and home furnishings, food
- Customs and practices, play and games
- Flora and fauna
- Personal names, titles, names of domestic animals, names of objects

- Geographical names
- Weights and measures.

These categories could be used as a base for many translation studies in the field of children's literature, as they point out the main areas where translators may feel they should culturally mediate in the translation process. However, researchers in the field as well as the current research should tailor these categories to their own research contexts, needs and objectives, and above all the corpus (texts) they are working with. For instance, Dukmak (2012) focuses on the treatment of cultural items in the translations of the *Harry Potter* books in Arabic. Her analysis uses tailored cultural categories that suit her corpus and objectives, mainly based on Klingberg but not limited to it. She writes that, "Klingberg's categorisation is by far the most detailed. He lists ten types of cultural references and discusses, and in many cases recommends or discourages the use of possible procedures for dealing with each category" (2012:67).

Similarly, Liang's (2010) study of the translation of fantasy fiction in Taiwan uses the cultural categories created by Klingberg as a base, but does not limit its analysis to Klingberg's ten categories. Liang's cultural categorisation was inspired by Klingberg, but was mainly based on "(a) substantial or irreducible supernatural elements in the source texts; and (b) the non-existence of or different value for the referred lexical item in the target culture" (2010:101). He identified seven cultural item categories specific to his research contexts, sub-genre and corpus: names of characters, geographical names, proper nouns, supernatural and mythological beings, measurements, domestic life, and activities and festivals (Ibid.).

Likewise, the current study does not need coverage as exhaustive as Klingberg's was. Instead, it needs more concentrated categories that cover the main problematic cultural items which emerge in the context of translating English children's literature into Arabic instead of being limited to just ten broad categories. Any item from the source text which could present problems to the target text culture and readers, or which could motivate censors to intervene or hinder the flow of the text in the target field, will be considered a cultural item and will be highlighted to observe the way in which Saudi publishers handle it. This includes all of Klingberg's categories without limitation, and with a degree of emphasis on some

types more than others. For instance, the primary concern will be the prominence of the proper nouns that include people's names and geographic locations, as well as any historical and religious concepts, among others. This is because the primary aim of the textual analysis is to provide evidence about the ideological, religious and cultural factors that may interfere with the act of translation, which can be fulfilled by precise focus on some of Klingberg's categories while others may not give the same important results for this research (such as the weights and measures categories).

The current research will modify its coverage of the cultural categories accordingly, based firstly on its primary objective of conducting textual analysis and secondly on the cultural problems that present themselves in the texts involved in the textual analysis phase (see Methodology Chapter).

5.2.1.2 Translation strategies

Klingberg proposed the use of strategies that were used in the translation of the previously listed cultural items in children's literature (see section 5.2.1.1). He stated that some of these strategies should be avoided, such as modernisation, while others could be advisable. As Klingberg (1986:19) puts it, "There are times when substitution of cultural elements, simplification, deletion and even localisation may be permissible, perhaps advisable. It is not possible to draw up rules applicable in all instances. Every passage to be translated has its own problems".

According to this view, translation strategies should be carried out in a manner that maintains the pleasure the translated texts bring to the target young readers. The strategies should also be executed in a manner that ensures that any idiosyncrasies and textual values of the source texts are retained. To achieve this, Klingberg introduced the important Cultural Context Adaptation concept, which is particular to children's literature translation studies. Klingberg (1986:12) defines this as an "adaptation which aims to facilitate understanding or to make the text more interesting than would otherwise be the case". This strategy implies that translators can change some source text elements that may hinder the understanding of the target readers and bring the source texts closer - cautiously - to the target reader's culture. This does not refer to naturalising the overall translation toward the target culture; instead, it refers to minor details or references within the text (Klingberg, 1986:17). For instance, modification and cultural adaptation are partially

justified in certain occasions, such as when the source texts carry cultural themes considered taboo or unacceptable in the target culture. On such occasions, translators can mediate and change the particular elements that cause cultural problems and not adapt the text as a whole.

To achieve the cultural context adaptation, Klingberg proposed that translators use certain procedures that can help to balance cultural mediation. These include:

- Adding explanations
- Rewording
- Explanatory translation
- Providing an explanation outside the text
- Substitution of an equivalent in the culture of the target language
- Substitution of a rough equivalent in the culture of the target language
- Simplification
- Deletion
- Localisation (Klingberg, 1986:18).

Even with his cultural adaption strategies, Klingberg still seems reluctant to change the source text references to those of the target culture, since he maintains that the adaptation to the target culture may destroy the integrity of the source text (Ibid). Klingberg's preferred strategies range from substitutions of cultural markers, which focuses on amending the elements of the original culture to fit the cultural attributes of the targeted audience, to the explanation strategies that take the form of adding some information to the original text - inside or outside of the text - with the aim of supplementing the already-available information to help the target audience understand the original text.

5.2.1.3 Evaluation

As textual investigation constitutes one part of this research's methodology and will be supplemented with interviews and bibliographic list analysis, it will not use an excessive number of translation strategies. It will however include discussion about translation strategies in accordance with examples from the selected texts for analysis. The translation categories and procedures should not be general to all contexts; instead it should be relative to the corpora under investigation and the

objectives of the study. As stated before, this research will not limit itself to specific translation strategies terminology, as most of them overlap with different terminology in different models (see for instance Lathey's strategies).

5.2.2 Shavit's approach

Building on the work of Even-Zohar (1978), Shavit (1981, 1986, 2006) developed polysystem theory and applied it to the field of children's literature. She considers children's literature to be an "integral part of the literary polysystem" (Shavit, 1986:112). Her model aims to adapt children's literature translations to the conventional norms prevalent in the target polysystem. In her work, Shavit (1986:111) examines the claim that translations for children are determined by the position of children's literature within the literary system. Her work is based on a description of the children's literature translation pattern into Hebrew. Shavit primarily concerns herself with translation norms or what she calls "systemic constraints" that dictate children's literature translation and their influence depending on the position of children's literature in the literary polysystem (2006:2).

5.2.2.1 Shavit's translation norms and systemic constraints

In addressing children's literature translation norms, Shavit believes that children's books can be adapted in two situations: to meet the educational needs of children, and to adjust the texts to the children's reading and comprehension levels (Shavit, 2006:26). Shavit (2006:27) stresses that any children's literature translation must adhere to these two principles, or at least not contradict them. These two principles thus affect the text selection process and determine the translator's degree of manipulation and adaptation. Shavit (1981:172) also points out that non-canonised literature such as children's literature is more likely to be adapted or abridged to suit the target audience's needs or preferences than canonised or 'adult' literature, as translators of these works are much more circumscribed by authenticity and faithfulness to the source text.

Shavit discusses the translation norms of children's literature and the constraints that govern those norms (Ibid: 112). In this regard, she lists some of the systemic constraints (which determine the translation norms) in children's literature:

These systemic constraints of the children's system are perhaps best manifested in the following aspects: the affiliation of the text to existing models; the integrality of the text's primary and

secondary models; the degree of complexity and sophistication of the text; the adjustment of the text to ideological and didactic purposes; and the style of the text (Shavit, 1986:115).

In her view, these five constraints are the main ways in which a translator can manipulate children's texts. For instance, **affiliation to existing models** - by 'affiliation', Shavit means to change the model of the source text (if it does not exist in the target system) to another conventional model that is dominant or acceptable in the target system. She believes that in some cases, the texts are changed or adapted to the target system's current and prevalent conventional literary model. Shavit uses *Gulliver's Travels* as a textual example affiliated with a target children's system to indicate how far texts can be manipulated to adhere to a target system. The text has been changed many times in translation: it was changed from the original English satire and translated, at some stage, as a fantasy for younger children and an adventure book for older children. In order to adjust the text to the target system's conventional model, translators are authorised to manipulate the text in various ways, such as adding or subtracting textual elements of the source texts.

The second constraint is the **integrality of the text** - the translator can change the text to make it acceptable to the moral norms of the target system as well as the children's level of comprehension. The translator of children's books can shorten the text if needed, deleting or paraphrasing any part that may be difficult for a child to understand. They may also change parts of the text that seem to clash with the target system's culture or which may be considered taboo.

Thirdly the **complexity of the text** means that the translator has the liberty to change or delete parts of the text to make it easier for children to comprehend, especially in the case of 'ambivalent texts' (see Chapter One). Shavit (1986: 125) gives the example of *Alice in Wonderland*, where the translator changed or manipulated the textual elements to the extent that they "motivates the whole story as a dream".

In the context of children's literature, texts are used as didactic instruments to pose certain ideological views of the target system. The translator can (or is obliged to) change the text to serve the ideological functions of the target society, or what she calls **evaluative adaptation**. The ideological interference can vary from

changing whole passages to altering small details that are remote from the ideological and religious culture of the target readers.

On the other hand, regarding the dominant writing textual style in the target culture, Shavit points to the **stylistic norms**, where for instance the dominant language is the high literary standard in Hebrew children's literature. According to Shavit, when translating for children translators should bear in mind that they serve two purposes: firstly, to expand and enrich the children's linguistic capacity with a new and more sophisticated vocabulary relevant to the children's age and level of comprehension; and secondly, to serve the educational norms of the target society. She argues this on the basis that didacticism and education are the main purposes of children's literature.

Additionally, Shavit (1986:93) gives an extensive account of two addressees of children's books (children and their parents) who she sees as an important systemic constraint. Shavit (1986:93) argues that adult control over what is and is not appropriate in children's literature leads to "institutionalised and non-institutionalised censorship of children's books". This affects the translators, who then have to compromise their strategies and write to reach both of these addressees.

5.2.2.2 Evaluation

Although Shavit's study does contribute to our understanding of the role of translation in children's literature, she mainly focuses on the children's literature itself and its struggle for recognition in the literary system. Her results are limited to the context of Hebrew-English translations, and cannot be easily generalised to other contexts. The "behaviour patterns" (Shavit, 2006:25) of children's literature she proposed are mostly limited to discussions about translations in different systems, such as translations transferred from the adult system to the children's system. Given that most contemporary children's literature translations - at least in the case of Saudi Arabia - are made from other culture's children's systems, the norms and constraints will be different from those proposed by Shavit as the situation is different.

5.2.3 Lathey's child-reader approach

Lathey's recent academic additions to the children's literature translation field includes her book *Translating Children's Literature* (2015), in which she discusses the practice of translation and translating for children from various linguistic and

cultural aspects and in various language contexts. She attempts to bridge the gap between translation studies theories and the actual practice of translation for children. Her model is one of the new movements in the field, and is concerned with the child reader as the primary audience.² She also focuses on the translation professionals and trainees that have been discussed in relation with multiple translations of children's sub-genres, such as picture books.

One of Lathey's contributions most relevant to the current research is the textual translation strategies she established for cultural markers for the sake of creating a better reading experience for child-reader. She sets out translation strategies for most of the cultural and linguistic problems professional translators may encounter.

5.2.3.1 *The-child reader*

According to Lathey (2015:10), the child-reader has been neglected in the study of children's literature translations, and the greatest emphasis in the past translation theories has been devoted to the source and target textual aspects. Lathey's (2015:10) approach to child readers focuses on the main audience of this literature, who are children. Lathey (2015) is motivated by the lack of interest in the child reader's reception and response to the translated texts. Lathey insists on the essential role of analysing and focusing on children's perceptions and reception of their reading, and recommends in this regard reading translated texts for child audiences even before the publication of the text. Trainee translators should read draft translations aloud to groups of children in an attempt to determine children's initial reactions regarding what they hear (2015:29). She recommends this method as a way for translators to find "the right voice of each book" and assess whether the children understand the context of the text (Ibid). It is true that in such cases translators can assess the reception of their work at the early stages before publishing, and can also test whether children understand the text or not. However, this is not true of translators who work remotely from the target group and cannot engage with them personally.

² Oittinen was the first scholar to focus a study of the translation of children's literature on the child reader in her book *Translating for Children* (2000).

5.2.3.2 Lathey's model of translation strategies for cultural and extra-textual translation problems

Instead of overemphasizing the source text's faithfulness and targeting of cultural conventions and norms, Lathey's main focus was on children and the extent to which the translation would suit their reading and comprehensive capabilities. However, she also mentions that the cultural context of the child reader is of high importance. She sheds light on the "culturally sensitive" aspects of children's texts that could affect translators working in this genre and lead them to make decisions to avoid censorial interventions, such as violence and sexual references, which in this case may need ideological mediation from the translators to suit the young readers (Ibid:26). One example of this is the classic Grimms' Brothers tale *Cinderella*. In many cultures translations usually delete the most violent passages from the tale to suit contemporary young readers, such as the section where the eyes of Cinderella's sisters are pecked out at the end (2015:25).

Lathey (2015:26) states that "the desire to shield children from aspects of life openly discussed in juvenile literature in one country but deemed to be profane or harmful by another is an issue to which translators and their editors have to be sensitive". For instance, the kissing scenes in some pieces of literature have to be omitted in translation for Arabic children to suit the conservative cultural conventions that considers such behaviour to be taboo and unacceptable.

In this case, if the "culturally sensitive" terms were not changed by the translators then the censors will purge anything deemed unacceptable and harmful to the target audience. This interference by the censor can range from removing certain terms or ideas to banning the whole book (Chapter Four).

In order to avoid censorship complications, translators thus have to predict the laws of the translation field and the censorial regulations in the target culture. Translators should be aware of their limits in the translation context they are working in, and ensure they understand the translation strategies available to them which suit the target context's socio-cultural norms (Ibid:27). These cultural sensitivities put pressure on translators to predict the degree of ideological pressure of patronage in this specific field. Their work could be suppressed, and the power of patronage could change the translators' approach and the strategies they use when

translating particular texts in a particular culture to suit the dominant cultural conventions of the target culture (2015:27).

5.2.3.3 Cultural items

Lathey highlights the importance of the linguistic, reading experiences and age constraints which should be considered before translating a particular book for children. She also emphasises the cultural aspect of children's books, and argues that the children's cultural experiences determine their ability to understand foreign terminology and concepts from other cultures. Some children's fields are tolerant of translations which constitute an essential part of their literary systems. Children in this case may be more tolerant of themes and terms from other cultures than children whose main reading materials were written in their respective culture.

Lathey (2015:37) gives an example of the former using the Finnish children's literature field, where translations account for "up to eighty percent" of the total literature available to Finnish children. In this case, few cultural purification efforts are needed by translators as the children are more aware of "the unknown" in different cultures (Lathey, 2015:37).

Moreover, an interesting point in her model is that she differentiates between textual norms in the texts of young children readers and young adult readers. She sees young children as inexperienced readers, so translators and authors should bear in mind the limited vocabulary and reading level of children of this age before processing their books or translations. In this regard she points out that "writing for children requires the ability to express complex ideas with clarity and simplicity" (Lathey, 2015:30).

She further warned translators not to oversimplify for children in this age group, as they need "to learn as they read" (Ibid:8). An even-handed approach is needed when translating for this age group that balances foreignisation with domesticating strategies.

The dilemma of the target reader (child) age group should be taken into account before the decision to use particular translation strategy is made. Tolerance of foreign elements may be much easier in literature for young adults who have life experience in comparison to young children, who may know only a few words and much unfamiliarity "unknown" may confuse them (Lathey, 2015:36). Translators therefore have to adopt appropriate strategies as "a pragmatic degree of adaptation"

on some occasions, although they may be “hardly [a] necessity” at other times (Lathey, 2015:37).

Cultural mediation according to Lathey carries with it complex complications, for instance regarding the amount of mediation needed by the translators and the role of translation as a means to widen children’s knowledge about other cultures by retaining foreign cultural markers in the translated text. Lathey in this regard, agrees with Klingberg, domestication and mediation should be used minimally, and should not be overused. “Children do, after all, enjoy the sound of and sight of words that differ from the familiar letter patterns of their own language” (Lathey, 2015:41).

The genuine difference between the two approaches of Klingberg’s and Lathey’s in regards to the favour to the foreignisation of children’s texts, is that Klingberg emphasise honouring the source text and remaining faithful to the original author as much as possible, while Lathey honours the child reader and prefers preserving the foreignisation flavour of the texts for the sake of the young readers’ benefit (Lathey ,2015:38).

Lathey places great emphasis on the extra-textual factors that may lead the translation process and direct it to source or target culture norms. It is not always a choice made by the translator, as sometime outside pressure can drive the decision to adopt certain strategies for certain cultural markers or for larger parts of the text. It is important to be aware of potential pressure from publishers, government agencies or religious bodies concerned with children’s welfare or political education, and to make informed and sometimes politically astute decisions regarding translation strategies (Lathey, 2015:27). The approaches of foreignisation or domestication to the foreign cultural markers are constrained by different aspects such as age group, child-reader cultural experience and the cultural marker itself, for instance, Arabic translation may be much more tolerant in the foreignisation strategies of proper names in children’s books, while strictly tend to use domesticating strategies in the case of religious markers. (See Textual analysis parts).

5.2.3.4 Translating the ‘unknown’

Lathey gave a detailed account of the transmission of cultural markers and proper names to child-readers, and was concerned mainly with children’s ability to

understand the translated texts, their cultural knowledge and their reading experience.

For cultural markers, Lathey proposes the use of translation strategies that give the translators freedom when dealing with textual culturally-problematic items. Translators can explain the foreign concepts by different means, for instance, this could be done by adding footnotes, or by adding in-text or out-text glossary, or by submitting the text with a preface, as long as the intention is the intelligibility of the text to the child-reader. Her discussion of cultural markers include three main categories that require a degree of intervention from the translator's side: food items, proper nouns (personal and place names). She further discusses the intertextuality—the mention of other references or language in children texts— as it also can be problematic in translation for children, especially when the mentioned reference is not known to the target culture.

a) Food items

The frequent presence of food items in children's texts led Lathey to consider it as one of the main problems in the literary translation field. It requires research on the translator's part to evoke the same effect on the target child readers. One possible way to deal with food items in source texts is localization or standardization of foreign foods to the closest equivalent in the target culture, for instance by looking at food items that have the same effects, maybe the taste in the target culture as that in the source culture. Lathey discusses the translation of 'lemon sherbet', as described in *Harry Potter and the Philosopher's Stone*, and compared five translations from five different languages. She finds out that the translators struggled to find an exact match for this cultural item, and used various strategies to find an equivalent for "that acidic lemon taste" and failed to match "the sherbet centre" (2015:41) in their cultures.

For food items in particular, translators should recognise the ideological and cultural connotations that also affect their strategies and searching for the same effect. For instance, some food items have religious connotations, as is the case with halal and kosher food for Arab and Jewish children respectively. Arab Muslims for instance do not eat pork for religious reasons, and so foods containing pork will be changed to something considered more acceptable in the target reader's culture. For instance, Dukmak (2012:122) states that in the translation of *Harry Potter and the*

Philosopher's Stone into Arabic, certain food items were substituted with their acceptable equivalents in Arabic culture. For instance, alcoholic drinks were translated as 'water', and pork was translated as 'meat' (Obeikan's textual analysis will touch upon this in detail later in this research).

When translating food items and other culturally-specific items, Lathey (2015:43-44) suggests that translators could use a number of strategies to culturally mediate in the cultural transitions of such items, depending on the cultural item itself and its importance in the narrative of the text. These strategies include:

- Retaining the items as a way of providing a culturally-diverse outlook to the child-reader.
- Localization, as sometimes it is important to substitute the cultural marker with another that has the same effect.
- Providing an explanation either inside or outside the text, such as a glossary that can be important in the "translation of longer works of fiction for older children and young adults" (2015:41).
- Supplying the text with a preface and footnotes.
- Omitting the cultural markers. This can be used in the case where the foreign marker needs a "lengthy and tedious explanation" (Lathy,2015:44).

b) Proper nouns

The fact that some personal names and geographical locations have cultural connotations in some source texts makes the task of transmitting them in the target text tedious for translators. Lathey urges translators to be cautious, as some translation strategies could lead to the distortion or loss of connotations attached to names in children's texts. This is the case when translators opt to transliterate names without looking at their cultural background in the source texts.

On the other hand, retaining a foreign name as it is in the source text may affect the reading experience of the text, especially if there are multiple foreign names (2015:49). Translators should therefore resort to their personal judgment in each individual situation, unless they have been given guidelines from other translation agents such as publishers on how to deal with proper names. This is because, according to Lathey (2015:45), there is "no universal solution" for such dilemmas. However, Lathey (2015:49-50) lists translation procedures that can help

translators to overcome the cultural complications of translating proper nouns, people's names and geographic locations. These can be seen in the table below:

Strategies	Explanation
1. List of foreign names as glossary	In cases where source texts have large numbers of foreign names and the translator decides to retain them in the target text. The translator could list the names as a way to help young readers to “keep track of characters” (Lathey,2015:49)
2. Transliteration	As a way to “retain an aural sense of the source culture”. (Lathey,2015:49)
3. Conventional transliteration	For place names such as Cairo for the Arabic القاهرة
4. Cultural alternative	Substituting the source text name with another from the target culture.
5. Semantic translation of the meaning	As mentioned earlier, some names have an intended meaning and therefore may require semantic translation
6. Creating a new name in the source language	Should still retain the source text's flavour; alternative names could be created to render the same effect as the source name or to maintain easy pronunciation for target readers.
7. Un-translation	Especially for familiar international names. May carry with it two complications: the semantic meaning of the name will be lost, and it may lead to reading difficulties (Lathey, 2015:49).

Table 1: Translation Procedures For Proper Nouns Suggested By Lathey (2015).

5.2.3.5 Illustration

Following Oittinen, Lathey touches upon the translation of extra-textual elements of children's books, which are illustrations. These are an essential part of children's books and have a great impact on the child reader's comprehension of the text (Lathey, 2015:55-56). For young children, the images accompanying the texts are of great importance as their linguistic abilities are not at the point where they are able to read, so they digest the meaning of textual elements via pictures. Writers use the images to help readers understand the story, or because their imagination at that age is so stimulating that it will make the reading experience more enjoyable. Oittinen believes that pictures are more important than words in children's books. Furthermore, she asserts that if we want to judge whether a translation is good for children, then illustrations are no less important than words (Oittinen, 2000:100).

Lathey expresses similar views, as she insists that translators of children's books -which have illustrations - should maintain harmony between the written and illustrated components of the text. As she states, translators should coordinate between them in terms of space and coherence.

5.2.3.7 Evaluation

Whenever Lathey discusses translation decisions, she mentions the translators as if they are the main players in the translation decision-making process. This may be correct on some occasions, but generally and especially in the context of this research other extra-textual players in the translation process may suppress the translator's role. This will be at the core of the discussion throughout this research, as the absence of translators in the field has led them to become imaginary nameless figures. This research made the initial judgment that the profession itself is more marginalized than we anticipated, and regarded the publishers as the main players and focused on their roles and productions. The translators' roles may require further in-depth examination which was not possible for this research.³

Lathey's work on translation strategies concentrates on translations of fiction for children, and avoids translation problems in non-fiction texts. In addition, little emphasis was given in her approach to the socio-cultural factors that direct the

³ In some cases, translators of children's books in Saudi Arabia are found in no recognised location in the country, and there is no information about their work policies and fees.

translator's work, or to the power of other players in the field and translation acts, such as publishers, as well as an underestimating of the ideological constraints that sometimes suppress the translator's work and affect the strategies they use.

5.3 Adaptation of Children's Literature

An initial look at the bibliographic list of translations of children's books in Saudi Arabia sheds light on the tendency towards adapting classic children's literature for young Saudi readers, especially among particular publishers such as the Dar-Alnabtah and Jarir publishing houses. This suggests this type of literature is of high status in the translation field of children's literature in this country. This section will discuss adaptation as a part of the translation procedures. It will focus on classic children's literature and its high status in the field of Arabic children's literature.

When reviewing past translation theories for children's literature, adaptation stands out as a major concept in the field (O'Sullivan, 2010:11). Adaptation is also commonly used in many fields of translation, for example theatre and advertising, but is especially prevalent in the field of children's literature (Milton, 2010). Desmet (2007:78) states that the "children's literature field allows for drastic change and adaptation of the source text". These changes can range from substitution of cultural elements and paraphrasing sentences to the abridgement and rewriting of entire texts. Adaptation mainly involves textual transformation via different verbal and non-verbal modes, such as:

- Adapting novels to the theatre or cinema; for instance, the adaptation of various classic fairy tales by Disney, or the transformation of the Lemony Snicket novels into a movie.

- Adapting adults' texts for children, such as abridging adult texts for young readers, which can mean making changes in the texts in the level of language and ideas. The adaptation of Shakespeare's literary works for children is one example of this, and can involve abandoning various textual elements for the sake of appropriateness for the young readers, as Milton (2010:4) states that these texts "will lose their strong sexual references and bawdy language. Mores and morals may also change."

- Adapting classic literature into contemporary literary systems. This is the most common form of adapting classic children's literature to contemporary children's literature. in this case, a modernisation strategy can be used, as many

textual elements (such as themes of horror and violence) should be purged from classic children's literature to suit modern children in a modern age (Lathey, 2006).

It is safe to argue that classic literature has a significant status in children's literary production worldwide, and forms an important part of children's reading translation heritage around the world (O'Sullivan, 2005; Lathey, 2015). Regardless of their position in the children's literary system, and in order to occupy a position in the literary polysystem, these classic tales have to undergo a degree of manipulation and adaptation in order to be considered acceptable by the target culture and to receive recognition in the target literary system as literary works of merit. Contradicting and disrespecting the dominant cultural norms of the target culture could lead the translation to be censored or to be received negatively.

An example of this can be seen in the adaptation of *The Adventures of Pinocchio* (1883) by the Italian writer Carlo Collodi in Saudi Arabia. The leading Saudi publisher Jarir published various adaptations of children classics, but during an interview with their publishing manager he mentioned that their adaptation of Pinocchio was suspended because of some of the ideas in the book (the fairy changed the wooden puppet into a real boy) which contradict essential beliefs in Islam (توحيد) as the only creator is almighty Allah, as this religious notion should be submitted to children without contradictions (see more on this example and others in the Jarir case study).

5.3.1 Adaptation as a prevalent translation procedure in classic children's literature translations

As noted above in section 5.2.1, the debate between adaptation/domestication and foreignisation and keeping the unknown cultural elements in children's texts is a heated one in the field. No one solution is available, as all situations, target culture constraints and translation objectives are different. As Alvstad (2010:22-23) writes, "Adaptation and domestication are however not negative or positive as such, which translation strategy or strategies to choose depends rather on the translation project as a whole."

Adaptation seems to be one of the most suitable options for translators and publishers operating in conservative target cultures, which have many constraints at the cultural and ideological levels. In a way to make the classic literature more understandable, transparent and enjoyable, translators of children's texts are free to

make a series of interventions in the classic tales until they are appropriate to the target readers. These alterations can take place on linguistic and cultural levels as well (O'Sullivan, 2005:123) Adaptation offers these translators the freedom to paraphrase and rewrite these tales to suit their target readers.

As a point of departure all translations have a degree of adaptation, ranging from the adaption of certain terms and phrases as in the case of Klingberg's cultural context adaptation, to shortening and abridging texts for young readers, to changing the characteristics of certain plots to suit the cultural and ideological conventions of the target readers. Much of the classic literature available nowadays is adapted, for instance the works of the Brothers Grimm, as the original tales undergo various changes in their linguistic and textual elements to suit readers in modern age. Violence and sexual references that are unacceptable will be censored.

Although the adaption of classic works of literature is widely accepted internationally, the degree and the tendency towards adaptation varies from culture to culture. The adaptation of fairy tales into Arabic for instance (where numerous textual and paratextual changes, including paraphrasing, addition and deletion are considered to be acceptable) might increase their chances of success in Arab culture, because these changes could be the only way to transmit the classics/fairy tales which are loaded with historical and religious symbols in a way that suits Arabic culture specifically. Bastin (2009:3) claims "adaptation is a set of translation operations, which result in a text that is not accepted as a translation but is nevertheless recognised as representing a source text."

Many classic tales have reached Arab children via adaptation and abridgment. Most of the well-known European classics of the 19th century, for example the stories of Hans Christian Andersen and the Brothers Grimm, have their place in Arab literature, as do titles from other cultures including *Cinderella*, *Rapunzel*, and *Alice's Adventures in Wonderland*. Faithful translations may make these texts less popular among Arab children and adults, since the texts are long and full of cultural and sometimes religious themes, so adaptation is the only way to appeal to children of different ages and cultural backgrounds.

Time and historical factors play a role in the degree of adaptation, and some periods witness more adaptations than others (Milton, 2010:5). For example, the Arabic children's literary field was hugely reliant on translations when it first

emerged, which are mostly adaptation (Abu-Naser, 1996; Mouzughi, 2005). At the emergence and evolution periods of Arabic children's literature, the adaptation procedure was used as it gives translators and publishers the freedom to manipulate texts based on the dominant ideological and social conventions of the time. Furthermore, adaptation was used as a way to cover the lack of Arabic publications and writing for children. The field of writing for children in the Arab world arguably started with adaptation, as the first children's book published in the Arab world was an adaptation of the *Fables de La Fontaine* by Mohammed Othman Jallal, which came out in Egypt in 1874 (Abu-Naser 1996; Mdallel, 2004). However, the series of adaptations produced by the Egyptian translator and author Kamel Kilani from 1928 marks the true starting point of the children's literature genre in this region. Kilani is regarded as a pioneer of children's literature in the Arab world (Mdallel, 2004:2). His adaptations include international literature from places as diverse as India, Persia and Europe.

Kilani's adaptations of classics from different cultures underwent various changes in order to render them acceptable for the target readers - Arab children who had just started to read international literature. Kilani tried to ease the western culture shock for Arab children. Most of his texts have been modified at the textual and extra-textual levels to satisfy their target audiences. For example, in an effort to familiarise Arab children with Shakespeare's plays, Kilani includes an extensive introduction to Shakespeare the writer in the first book of his Shakespeare series, which includes *The Tempest*, *The Merchant of Venice*, *King Lear* and *Julius Caesar*. Kilani also uses the dialogue style in his adaptation of the plays to communicate with Arab children; he tends to use the phrase "dear little reader" or "dear reader" in Arabic (القارئ العزيز) or (عزيزي القارئ الصغير) especially at the beginning and the end of stories when he delineates their moral lessons (Albakri, 2007).

5.3.3 Motivation for adapting children's literature

Adaptations of children's literature takes the target audience or the child-reader as its primary concern when making linguistic and textual choices. According to Milton (2010:5), adaptation is constrained in the first place by the target audience as regards "its age, social class, and possible physical disability". In addition, Lathey suggests that the target reader should be the main concern influencing the adaption

degree, as well as the selection of the classics to be translated and adapted (2015:115).

In this specific field, two types of adaptation can be distinguished: language adaptation and cultural adaptation (Oittinen, 2000; O'Sullivan, 2005). Language adaptation refers to the linguistic suitability of the texts for the target readers, and involves making the text readable for the target audience. The degree of adaptation in this case can mean taking the different linguistic considerations between the language pairs into account as well as the age of the intended audience. "Language pairs may also influence the way in which we translate. The tendency is to adapt much more when we are translating from a language which is much further away from the source language than a language which is grammatically much closer" (Milton 2009:54).

Adaptation for different age groups of children is evident from the production of some classic works in different versions of the same narrative, for example at level 1, 2 or 3, which will suit the reading skills of children at each level. The different versions will have different writing styles, as works for young readers at the foundation stage will have simplified lexical and syntactic structures.

The second type is cultural adaptation, conducted in order to suit the cultural conventions and dominant ideological patterns of the target context. As in the case of ideological purification translation for cultural elements that can be harmful or taboo to the child's cultural upbringing (Klingberg, Shavit). In this regard, Dukmak (2012:214) suggests that "ideological adaptation, which is a prevailing norm in translation for children into Arabic, is applied especially with items that are religiously unacceptable in Arab Islamic society". It can be argued here that adaptation motivated by cultural reasons is prevalent in the translation of children's literature and classics into Arabic language.

To conclude, various motivations and constraints affect the adaptation of children's books. The adaptation process takes a variety of factors into account, such as the tolerance of the target culture, the age of the readers and the status of the translation in the literary polysystem. However, other than the case of classic literature, adaptation - in its wide meaning as paraphrasing or rewriting - may not necessarily be used when translating modern children's texts. Different translation strategies can instead be employed to cover or manipulate cultural themes that may

seem offensive to the target culture, such as nudity and provocative language or pictures. Translators could opt to manipulate particular themes as a way to respect the dominant norms of the target culture and seek acceptance in the literary field.

5.4 Sociology and translation studies

Following the cultural turn in the 1980s and 90s, translation studies witnessed another shift. This recent shift in paradigm took the direction of a more social approach, what called the “social turn” (Wolf, 2006:9). This new paradigm has been studied by many scholars in the field, many of whom grounded their analyses in the work of a purely sociological theoretical framework. Many of the emerging theoretical approaches have been built on Pierre Bourdieu’s groundwork and his symbolic notions of “field, habitus and capital,” among other notions. Although Bourdieu’s theory was not related to translation studies directly, it was used widely to investigate the social aspects of translation and seems to be the most appropriate sociological theory, when applied to the field of translation (Gouanvic, 1997: 126).

This growing interest in translation studies in the sociological theoretical context resulted in the backdrop of descriptive translation studies that have dominated the field (Inghilleri, 2005:126). Khalifa (2014) insists that cultural translation studies cover certain translation behaviours and undervalue the role of the human agent in the process of translation (2014:10). It has been argued that systematic theories in translation studies have been devoted to the system and the process of translation, rather than the practices and agents within these systems (Gouanvic, 1997: 126). For example, polysystem theory and norms are criticised as they overemphasise the texts and ignore the “social explanation” of the agent’s role in translation (ibid). This is in contrast to Bourdieu’s theory, which offers analytical tools for translation studies that, if combined, allow for a wider analysis of the translation, as a process and as a product within the wider socio-cultural realm. In this regard, even Lefevere’s approach of rewriting was criticised as being focused on the power of patronage and the ideological constraints, more than the social space that they operate in (Hermans, 1999: 129). As a consequence, more agency-oriented analytical tools may be needed, as translation studies scholars have found in Bourdieu’s concepts of habitus and field, along with his other notions. Hermans (1999) found that the use of Bourdieu’s concepts could be a way to cover the shortage of cultural approaches in translation (ibid: 131).

5.4.1. Field

Bourdieu views the social realm as constituent of multiple fields which are structured by struggle between players and agents, over different stakes and capitals within a specific social context; “In analytic terms, a field may be defined as a network or a configuration of objective relations between positions” (Bourdieu and Wacquant 1992: 97).

Bourdieu emphasises the concept of struggle between different agents, in order to gain the most powerful position in a specific field: “We know that in every field, we shall find a struggle. The specific forms to which we have to be look each time, between the newcomer who tries to break through the entry barrier and the dominant agent who will try to defend the monopoly and keep out competition” (Bourdieu 1993: 72). That struggle between agents is what defines the boundaries of the field. In any field, the boundaries are dynamic, and thus, they change according to the changes in the social positions occupied by agents, these changes are a result of the ongoing struggle (Hanna, 2006: 43).

Within the field of cultural productions, there are constant struggles between agents aiming for autonomy, and producers of a high literary standard, whose interests are in the aesthetics and literary values more than the economic profits. These have been described as small-scale pole of production (Bourdieu, 1993; Sapiro,2008). Conversely, agents with a tendency toward the economic consideration and prioritise productions for the large audiences and the mass market, are situated in the large-scale pole of production.(Ibid)

This struggle between agents mainly includes, on the one hand the agents who want to maintain the autonomy of the field, and on the other hand, those who are in favour of interaction with other fields. These support the heteronomy of the field. Autonomy and heteronomy are two distinctive concepts in Bourdieu’s theory. When describing a field of cultural production, the autonomy of the field requires that the field be directed and governed by its own laws, without interference of laws imposed from other fields. In contrast, a field of heteronomy is open to other fields in the social space, and thus it can be governed by laws from other fields. (Bourdieu, 1993)

For instance, the translation field in Saudi Arabia has a complex heteronomous relationship with other social fields. It is governed by policies and rules from other

fields. For example, the field of power has a strong hand in the translation practice in the country, which is obvious in the interference by the government in the laws of publication. These are regulated by royal orders and administrated by the Minister for Culture and Information. This interference has led, in some situations, to censorship of some translations, as well as the tightening of the selective translation criteria for translations by the translation agents.

Other interference comes in the form of regulations and laws of translation as a profession, which are imposed by the Ministry of Commerce and Investment which is the only institution founded in Saudi Arabia that regulates the profession of translation. According to the Ministry's official website, the first ministerial order regarding the regularities of translation as a profession was made in 1976 and revised in 1987, and no further revision to the order has been made since then.⁴ These regulations allow certain people to open translation agencies. These people need to have their names registered in the Ministry translators' records, which accepts translators who have a university degree in languages and at least three years of experience as a translator in a governmental body.

The interference of other fields' laws, such as the Ministry of Commerce's laws, along with the publication laws, lead to a weakening of the field of translation in Saudi Arabia, as its regulations come from other fields, far from the aesthetics and norms operating within the field of translation itself. For instance, the laws for the profession specifically come from the field of commerce. All professions in the regularity guide in the Ministry of Commerce are related to industrial and commercial fields, such as investment, accounting or engineering. There is no profession that belongs or is related to the fields of literary or cultural production. Ultimately, it can be argued here that the laws imposed by the field of power have affected the shape of translation flow into the country. (see Conclusion Chapter).

One heated debate in translation studies is the question of whether translation is an autonomous field directed by its own rights and logic, or regulated by laws from other social fields. Simeoni (1998) and Wolf (2006), among others, have discussed this matter. Simeoni argues that the field of translation interacts heavily with other

⁴<http://mci.gov.sa/en/LawsRegulations/LicensingRegulationsAndDecisions/Resolutionsoftheliberaprofessions/3-10/Pages/3-35.aspx> (Accessed: 30 May 2015).

fields, such as politics and economics. Hence, it does not maintain specific boundaries as an independent field. In the same vein, Wolf (2006) focuses on the specific genre of a feminist translation context, but she also notes that the field of translation lacks autonomy, and commonly suffers interference from other fields such as literary, academics and political fields. (Wolf, 2006:136).

In reality, any assertion regarding the autonomy of the translation field stands on weak ground. The description of a field as autonomous or having a degree of autonomy should be specific to a particular culture or context. Translation as a field cannot be described as merely autonomous or heteronomous, as it combines characteristics of both terms. Thus, the argument should be built on empirical analysis, which includes the history of the field and the cultural traditions that operate within the field. This can be achieved only by analysing a specific culture or genre within that culture, if historical evidence is available. However, the degree of autonomy of the field varies between different fields and cultures. In this regards, Bourdieu notes that this autonomy can vary “considerably according to periods and national traditions” (Bourdieu, 1996: 220–221).

Thus, the fields of translation of a specific genre can develop an autonomous nature over its long history of practice. For example, Liang (2008) articulates that the field of translation of fantasy fiction in Taiwan developed autonomy after 1998 (2008: 108). Before that date, the fantasy fiction translation genre was influenced by the constraints of the translation field of children’s books in Taiwan (ibid.). Social agents and fans of the genre have struggled for the recognition of their genre as an independent field. Those agents, mainly translators, have fought to differentiate this genre from those of children’s literature, using different means, such as adding particular terms that are specific to fantasy fiction (2008: 109). The symbolic capital possessed by social agents adds more legitimacy to the field, as with Xue-heng Zhu, the translator of many fantasy fiction books such as J. R. R. Tolkien’s novel, *The Lord of the Rings* in 2001 (ibid:109). This has eventually led to it becoming a more autonomous field.

Gouanvic (1997, 2005, 2010) discussed other specific genres in accordance with Bourdieu’s theoretical tools. He focused on translations of American science fiction in France. In his study, he explored the homology of the French and American science fiction fields in the post-war period of the 1950s. There are similarities

between the structures of the two fields in terms of the audience of the genres, as well as the system of control of the publication and distribution of the products in the field (Hermans, 1999: 133). Gouanvic (2005) notes that the French literary field developed its autonomy at the end of 19th century. He describes it as:

The fact that the fields were becoming autonomous was evident above all in the extent to which they became the site for struggles, for exclusive appropriation of authors and their works, whether translated or original, in the form of a monopoly for the acquisition of maximum symbolic capital (Gouanvic, 2005:157).

Hanna (2006/2016), also discussed the field of translation of drama in Egypt. This analysis is based on the field of cultural production notion and includes various Bourdieu concepts, such as doxa, orthodoxy and heterodoxy. These concepts employed in the analysis, explore the genesis of drama translation and the earliest translations of Shakespeare's tragedies in Egypt. The translation in the field of drama in its early years tended to be heteronymous, as it was governed by the field of entertainment. Over time, the field of drama developed autonomous characteristics as it started to operate within its own laws and norms.

The translation of drama during the second half of the 19th and early 20th century in Egypt conforms to the dominant aesthetics (doxa) of drama translation, which required the translation to include "happy endings, singing, and conforming to accepted social conventions," to be acceptable and successful among drama audiences, regardless of the source text (Hanna, 2006: 73). At that stage, the translation "conformed to the expectations and needs of the mainstream audiences at the expense of source text plays" (Hanna, 2016:11). The main interest of the social agent, or producer, at that time was commercially oriented as the agents tended to generate more audiences (2006: 280). This situation changed by the late 1900s onwards to "produce translations that are more likely to appeal to the elite sectors of theatre consumers, as well as readers of published drama translations" (2016:11). This influenced the translation practice of the field and helped to refine the boundaries of the field, making it more autonomous, by using different strategies, such as adhering to the source texts and moving towards the publication of translations and away from the theatre (ibid: 169).

Wen-chun Liang (2008), Gouanvic (1997, 2005, 2010) and Hanna (2006/2016) have highlighted the fact that the development of autonomy of any specific field may need time to evolve. Therefore, a precise description of a field as autonomous or heteronymous in nature is better built on historical analysis of translation practices.

5.4.2 Habitus

Habitus of social agents is socially rooted; it gradually becomes inherited during the life experience. It is produced by and through the field. Bourdieu define habitus as

[t]he habitus, which is the generative principle of responses, more or less well adapted to the demands of a certain field. “It is the product of an individual history, but also, through the formative experiences of earliest infancy of the whole collective history of family and class.

(Bourdieu, 1990:91, in Gouanvic, 2005:158-159).

The relationship between the socio-cultural norms and the habitus of social agents is an disputed issue in numerous studies. Simeoni stressed the relationship between Bourdieu’s concept of habitus and translation norms. He believes that the long history of a translator’s behaviour of accepting the privilege of translation norms have contributed to the low prestige that they have suffered (Simeoni, 1998). He describes translators’ habitus as “voluntary servitude” (ibid: 14), where they have to adhere to the norms of the field and the context they are working on.

Similarly, Gouanvic (2005:149) believes that the norms-based research of translation is not sufficient to measure the various activities of translation, especially in terms of the role of social agents. He was eager to use other analytical tools, such as habitus, that shed light on the agents’ behaviours and practices in social contexts.

The concept of habitus proves useful in translation studies, focusing on translation as a profession, such as a translator’s roles or training (Hermans, 1999:135). However, the focus still should be within the general study of the relevant fields and capital. All these concepts cannot be studied as disconnected theories (Gouanvic, 2005:149). Bourdieu’s model focuses on the relationship between the social structure, the field and the social agents; individual or institutional. This relationship is complementary as each of these concepts influence the structure of the others (Gouanvic, 2005:148). For instance, Social agents such as translators are affected by the socio-cultural factors around them, and this affects their decision and selection

criteria. At the same time, translators as agents contribute to the structure of the field, as well as refining its boundaries by competing with other agents over stakes and capitals in the field.

Alkhamis (2012) provides examples of the effects of the dominant socio-cultural forces on the translation agents, their choices and decision. Alkhamis insists that the self-censorship practiced by the Saudi publisher Obeikan stems from habitus and adhering to the dominant doxa, i.e. the political and social factors. To clarify, the Saudi publisher Obeikan tends to translate books that are of a political nature, which feed in to the national view of the field of power. Alkhamis describes Obeikan's habitus influence in the selection of translating political texts as:

A closer look at the *trajectory* of Obeikan's line of translational production reveals a glimpse of Obeikan's institutional habitus, which has produced a certain level of consistency in terms of importing foreign works that touch upon current socio-political issues involving Arabs as well as Muslims in general. (Alkhamis, 2012:148).

The influence of Obeikan's habitus in this translation did not stop at selection criteria, but also the translation process itself where the publisher employed a self-censorship strategy, where there is a constant purification of any textual elements that conflict with the institutional habitus. A high number of interventions were observed by Alkhamis in the Arabic translation of Niall Ferguson's *Colossus: The Rise and Fall of the American Empire* by Obeikan in 2006. These interventions took various forms, such as footnotes and omissions. He then concluded that "The doxa can be traced in the habitus or the dispositions instilled in the minds and bodies of the agents. Their practice in the field of publishing can provide a glimpse into these dispositions" (ibid: 173). Obeikan by his selection of translation (for adults), directed the publisher towards the small-scale circulation pole, where the choices and translation productions seem to be directed toward more well educated readers in subjects that attract limited audiences, such as political books. (Ibid: 187).

5.4.3 Capital

This discussion about the struggle between agents leads to another of Bourdieu's concepts that is capital, which was adopted by Bourdieu from economics and used to explore practices of social agents. Therefore, it not only concentrates on the

economic aspects but also any links to agents' interests, which may be more of a cultural or social nature. Bourdieu suggested four forms of capital that agents struggle to achieve, including;

1. Economic capital, such as money and economic profits.
2. Social capital, in the form of relationships, supporters and group networks.
3. Symbolic capital comes in the form of recognition, honour or prestige.
4. Cultural capital, comes in various forms, such as the agent's qualifications and educational level, as well as for the highly appreciated cultural products.

(Bourdieu,1986)

Capital can be converted from one form to another, and some agents possess different kinds of capitals (Ibid). Symbolic capital, for example, can generate economic profits and facilitate more social relationships. Out of the field of production for instance, Makkah and Madinah offer this symbolic capital to the Muslims who visit them, especially Makkah, at least once in their lives. Makkah is highly recognisable with Islamic values to all Muslims around the world. This symbolic value has been converted into economic capital. Saudi Arabia has greatly benefited from what it calls Islamic tourism, which is important to the Saudi economy. For example, the revenue of religious visitors to Saudi Arabia totalled about \$16.5 billion in 2012 (Althakafi , 2013). This symbolic capital also transforms to a cultural capital. Specific institutions in these two cities have emerged as Islamic institutions, that are widely respected among Muslims. For example, Madinah contains the Islamic University of Madinah, which is the only university in Saudi Arabia that focuses only on two programs: Islamic education and Arabic language. This university allows Muslims from all countries to study for free; in fact, the university pays for tuition and room and board. The Islamic university's official website for UK students' states, "In the Muslim world, the Islamic university of Madinah [is] considered by many as the Islamic university, equivalent to [O]xford or Yale."⁵ The site notes that it has accepted more than 50 British students between 2012 and 2014.

⁵ From the official website of the British students at Islamic University of Madinah, available at: <http://www.madinahstudent.co.uk/#/info-about-the-university/4542000391>

Another institution with cultural links related to the symbolic capital of Madinah, as an Islamic city, is the King Fahd Glorious Quran Printing Complex, which is responsible for printing, translating and distributing copies of the Quran around the world. Thus far, it has distributed millions of copies of the Quran in the original language. It has also produced more than 30 translations of the Quran and made them available on their website in electronic form for all Muslims around the world. Their translations and copies of the Quran are considered to be the most prestigious, as they are revised and edited by a team of highly educated and intellectual Islamic scholars in Quran studies. Also, they are generally supervised by the minister of Islamic Affairs in the Kingdom. These translations are created cooperatively among Islamic bodies in the target languages⁶.

5.4.4 Translation Agents

One of the major contributions of the Bourdieu theory in translation studies is that it sheds light on the agents' role in the translation. Agents in translations can be seen in different forms, rather than just translators. They can be "someone who has exercised translation as a minor activity" (Milton and Bandi, 2009:14). That includes publishers, censors, institutions, and all of the players involved in the act of translation, or setting up the role of the other agents in the field (ibid). As Gouanvic puts it, translation agents include, along with translators, "all other agents that are involved in the importation of the source work, its publication and its reception in the target space or specific field" (Gouanvic, 2010:124). Accordingly, the application of Bourdieu's themes in the Saudi translation field of children's literature suggests two types of agency; *producers* (publishers) who produce actual children's translations and *institutions* that control the field by imposing laws and policies.

The publishers, as translation agents, have significant roles in the translation process, as they can intervene in the translators' work at any stage, as well as manipulate the texts on both textual and paratextual levels (Alvstad, 2003:269). Alvstad (2003) emphasised the powerful roles of the publishers in the translation

⁶ King Fahd Glorious Quran Printing Complex website, available in English at:
<http://www.qurancomplex.org/?Lan=en>

flow of children books in Argentina, stating that “the publisher is crucial in the mediation between the source text and the source culture on the one hand, as well as the target culture and reader on the other” (Ibid: 268). She notes that publishers have the primary decisions, in terms of selection of source texts to the very detailed decisions in the translation process (Ibid: 269).

The main producers/publishers that distinguish themselves as important social agents in the field of translation for children’s books in Saudi Arabia are: Jarir, Obeikan, King Abdul-Aziz Public Library and Dar-Alnabtah specialised publishers. Each of these have different strategies that distinguish their products, in terms of genre and type, and therefore, each of them possesses an interest in different kinds of capital (Case Studies Chapters).

Whereas the Ministry of Culture and Information and the Ministry of Commerce and Investment play institutional agent roles, even though they are from totally different fields, those institutional agents serve as patrons in the field of translation. Primarily, the Ministry of Culture and Information play a substantial role in the field of publication in general and the field of translation, with all the roles imposed by laws of publication applying to translations. The role of this agent is to dictate the publication, according to the dominant cultural doxa. (Chapter Four).

5.4.5 The Voice of Translator /Visibility

The invisibility of translators became a part of translation studies after the use of the phrase by Venuti to describe the situation of translators in the English-American contexts. Translators in his view should take measures in order to be much more visible in the texts, such as keeping the original ‘flavour’ of the original texts, rather than domesticate them to the dominant literary model in the target culture and making them recognisable as translations (Venuti, 1995/2008). The notion of invisibility of the translation includes their economic and prestigious situation in their field, which according to Venuti (1995/2008), should be challenged.

In the field of children’s literature, it seems clear that the invisibility of the translators, specially their names is common practice (Lathey, 2010). It is not always easy to identify the translators from their work in the translation, especially in situations where their names and even locations are unknown. Relevant to this, O’Sullivan turned Venuti’s term from invisibility to the metaphor audibility, (O’Sullivan, 2003:198) as she attempts to find the voice of the translators in the

translated children texts. O'Sullivan gives two possible occasions where the translator's voice can be identified. First, in the case where translators try to present themselves in the translation on the paratextual level, for example through footnotes and prefaces (2003:202). Second, is when translators try to present themselves as a narrator, for example translators use the narrator's voice of the text to pass on their ideology or judgments on characters, or even explain or simplify terms or textual narratives. To demonstrate this, she gives examples where translators are identified through textual comparative analysis of translations of classic children's literature, such as that of *Heidi*, where the translator judges the character (Peter) for his attitude towards learning and reading. The translator described that as "lazy," which is an added element that was not in the original text. O'Sullivan sees this intervention of addition as one of the main ways to identify the translator's voice and audibility in the texts, even if their names are absent (Ibid: 203). In this occasion, the translator seems to be much more visible in the children's texts. While the first occasion can directly point to the translators, the second one takes the form of manipulations, which in some cases should be directed by other translation agents, such as publishers or editors, who may insist on translation policies for dealing with certain concepts and themes. Translators therefore cannot be the ones who make those narrative decisions.

However, she insists that these two occasions are more apparent in translation of children's texts, more than other literary translation models, "due to the specific, asymmetrical communication structure which characterises texts, which are written and published by adults for children" (Ibid: 205).

Translators' names, on the textual level, are the main criteria which first gives them their right to be noticeable in the field for the works they do, and can enhance their position among translators of other kinds of literature.

5.4.6 The World System of Translation

Heilbron (2000) refers to the English language dominating the worldwide translation market, viewing the translation of books and the flow between international languages as a cultural world system of communications. He stresses the importance of analysing the translation flow of books, as he argues that "such an analysis is indispensable for the understanding of how translation works" (Heilbron, 2000: 11). Also, he pointed out that the study of translation flow helps us to understand various

phenomena from a socio-cultural perspective, such as how “cultural goods circulate outside the context of their production” and “the relationship between different countries and cultures” and reveal the complexity of cross-cultural communication (Heilbron 2000: 11).

Heilbron indicates that there are four levels in the international translation system, and that the flow between these levels takes the form of a hierarchical structure. Moreover, he referred to one significant point about the relationship between the international position of a language in the world system of translation and its translation rates; the flow of translation goes from the centre to the periphery, but not the reverse (Heilbron & Sapiro, 2007). Heilbron states that “a central position in the international exchanges implies that there are many translations out of this language (by definition), but this corresponds to relatively few translations into this language.” He continues, “the other way around: there are few translations from peripheral languages (again by definition), but this generally implies that: many translations into these languages.” (Heilbron, 2010:4). Furthermore, Heilbron argues that there is a noticeable “imbalance between import and export.” For example, the flow from English to Arabic (a peripheral language), is much larger than the flow in the opposite direction (Ibid). Another example is how the children’s literature translation flow from a central language (Spanish) to a peripheral language (Argentina) is one-sided (Alvstad, 2003).

Other significant observations by Heilbron & Sapiro (2007) are, for example, the flow between peripheral languages “passes through” the central language. Also, the central languages have a variety of genres and have well developed forms (2007:96).

Heilbron proposes the existence of a world system of translation, but such a system cannot be regarded as worldly as it does not measure all languages and language groups. Therefore, information and data about some languages would not show up in his system. In this regard, what makes Arabic a special case is that it is spoken and published with different accents in around 22 countries, which have different statistics and data. For this reason, generalisations about the Arabic language should be avoided. Also, there is no accurate percentage in existence of the share of translated books in the national production of any Arab country. For this reason, measuring the increase or decrease of the share of book translations is not always possible.

5.4.7 Investigating translation flows

Translation flow refers to the number and frequency of translations from one language/culture to another language/culture (Munday, 2016; EST glossary, 2015). Heilbron and Sapiro (2007) call for an integrated model that combines the study of the socio-cultural factors surrounding and affecting the translating process with the study of the flow of translation, from or into a language.

They state, “To understand the act of translating one should, as a first stage, analyse it as embedded within the power relations among national states and their languages” (2007:95). These power relations constitute the socio-cultural factors, such as the economics, culture and political factors, which are influential during the act of translation. They can also affect the position of the language in the world system (ibid). They continue that the study of quantitative translation flow should be “resituated” in the macro level analyses of translation in specific contexts (Ibid).

As a way of investigating the flow of translation in the US and French markets, Sapiro (2010) employed the Bourdieu concept of field to the publishing field in both countries, in order to assess the globalisation effects on the flow of translation. She used linguistic diversity as a means of cultural diversity, specifically in the publishing field; by “using the number of source-languages as an indicator of cultural diversity” (2010:420). Sapiro argues that translating from diverse source languages, and the tendency towards up-market books are clear indications of the small-scale production pole. In contrast, the large-scale production pole is dominated by the hyper-central English as a source language and by commercially oriented publications.

In her study, Sapiro outlines the struggle of political, economic and cultural forces that direct the publishing strategies and may determine the place of a language in the international language market. For instance, she states that “some languages owe their position mainly to state policies, and a change in political power relations or the disappearance of such policies can alter this position” (2010:424). She ultimately illustrates that globalisation enhances the English language position as a global central language, in both countries under investigation (Ibid: 436).

5.4.8 The use of UNESCO Index Translationum to analyse translation flows

Many attempts have been made to account for translation flow in and from different languages by using various means. The UNESCO Index Translationum or

International Bibliography of Translations is an important tool to measure the translational exchanges between languages. However, it also has some pitfalls regarding its reliability. This can be attributed to various reasons, such as incomplete and inaccurate data, or late submission of information from the national libraries of the participating countries. Despite all this, there are no available alternative options that can provide information about the translation flows between languages and countries in the same way as the Index Translationum does. Therefore, many recent studies that focus on the translation flow into and out of specified languages based their analyses on data from the index, such as Sapiro (2010) and Hanna, (2011). However, as a means of gaining a rounded picture of the fields under question, both studies have consulted other resources for much coverage and reliable data. Due to its limitations, the index is best used in a manner where the provided information revised to ensure accuracy. Also, further research into other available resources, such as online or libraries, publishers' bibliographical lists, along with other research methods, should be used in combination with information from the Index Translationum. For instance, Sapiro's (2010) study combines the data extracted from the Index Translationum with interviews with publishers to obtain a more comprehensive picture about the American publishing field.

In terms of the Arabic-English translation flow, Hanna (2011) conducted a study in which he researched the translation flows between English and Arabic in Egypt, in the literary field including theatre. His study covered a very broad time period, as it focused on the flow in the late 19th and 20th century. Hanna (2011) insists on the fact that translation of books have suffered from "inconstant documentation" and that the inaccuracy of the data resulted from lack of statistics and information about book translations and its publication from and into the Arabic language. These two factors; the broad timeframe of the project, along with the scarcity of data made the data collection even harder.

Therefore, Hanna opted to collect data for his analysis from different sources and using different tools. For this reason, he admitted that the information and data of this period was just to demonstrate a general picture of the translation flow, rather than give a detailed account. In this regard, Hanna avoids mere dependency on the Index Translationum for information about translation for many historical periods, such as the period between the years 2006 and 2010, because they have not been compiled in the index yet. His data about translations produced in the late 19th and

early 20th century depended on the manuscripts and the index of the national library and archives of Egypt (Dar Al-Kutub), which is the first national library in the Middle East and was established in 1870. Hanna generates his data from both the manual bibliography and the electronic catalogues available online.

Although the Index Translationum has been helpful in giving an overall comprehensive picture in Hanna's analysis, it failed to obtain accurate figures on many occasions. The Index included works which were not originally written in English but translated from English as a middle language. Furthermore, it included children's literature and educational books with literary works, which was in contrast to Hanna's parameters, as he focused on literary works with the exclusion of any work intended for young readers.⁷ In addition, the Index Translationum listed false information, for example, it listed Arabic works written by Arab authors as translations, along with the fact that some translations had been indicated with the wrong translator's or publisher's name (Hanna, 2011).

To conclude, the quantitative analysis of translation flow is not sufficient to either map the translation field or to analyse the translation agents' practices. "To understand these variations, one has to analyse the structure of the book market, which results from the articulation of economic, political and cultural factors." (Sapiro, 2010:425) Therefore, in analysing translation flows, the sole reliance on quantitative data should be avoided. Instead, data should be applied to the different socio-cultural norms and be put in their social context to avoid inaccurate conclusions.

5.5 Summary

This chapter shed light on the polysystem and translation norm theories as a way of building a theoretical framework for the current study. It also noted the deficiency of these models in providing comprehensive coverage for the translation field in question. Multiple theoretical bases from other models could therefore be supplemented to cover the gap in the descriptive translation models.

⁷ Unfortunately, Hanna excluded all translations of children and young adult literature from the data covering the years from 2000 to 2010. His reason for doing so is that he asserts that: "The large scale of translation of children literature from English into Arabic in the last ten years needs a study on its own." (Hanna, 2011:3).

Secondly, the chapter shed light on the main and basic translation theories in the field, and noted that the main translation theories in the field studied language pairs that are either culturally or linguistically close (Klingberg studied English and Swedish, Shavit investigated English and Hebrew, and Oittinen looked into Finnish and English). These language pairs do not have distinct cultural differences, and may not pose many cultural issues; on the other hand, English and Arabic are two very remote languages, and culture and translation between them always leads to cultural and linguistic complications. The application of the previous theories to these two very different languages seems insufficient. The last theoretical review clearly illustrates the theoretical gap in the field of translation studies for children between Arabic and English.

However, this research does not aim to create a new translation theory, but rather is intended to improve the research in this field and so enhance the translation training and activities for Arabic translations from English. It thus created a model of analysis that encompasses comprehensive theoretical coverage of the main issues in the translation activities in the field from a socio-cultural point of view.

In addition, This chapter has attempted to outline the sociological paradigm in the field of translation. This included an overview of the main socio-cultural aspects related to translation research, such as Bourdieu's concepts of field, capital, agents and flow, among others. In terms of the context of this study, the Saudi Arabian translation context is complex due to the interference between different heteronymous socio-cultural systems and the dynamic conflict between them. This in turn, arguably casts a shadow on translation activities and the shape of translation flows into the field. Henceforth, the four case studies chapters shall be devoted to explaining the socio-cultural sphere of the translation practices in Saudi Arabia, as an attempt to emphasise the main forces that have contributed to the current status and flow of translation of children's books in the country.

Chapter 6

Methodology

Towards a model of constructing/analysing translation norms' effects on the translation flows of children's books in Saudi Arabia

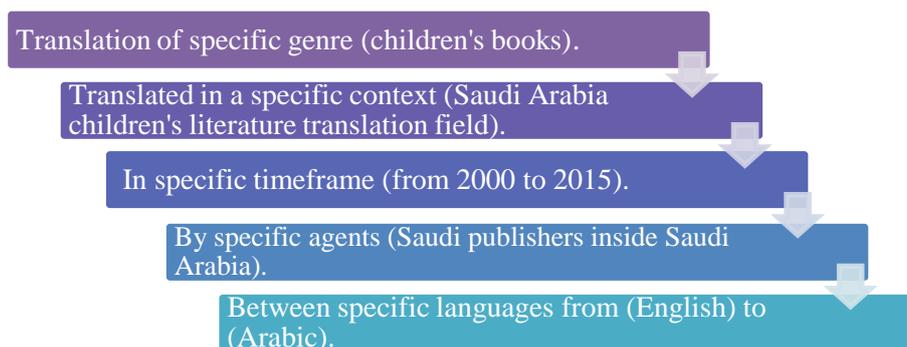
The present study stands out as part of the framework of descriptive translation studies, as the aim is to describe the current situation of translation by using the mixed methodology approach and combining both qualitative and quantitative methods. This mixed methodology choice will help to address the research questions from different angles as well as fulfil the research objectives (Saldanha and O'Brien, 2014:204) in order to ensure accurate field mapping and obtain a comprehensive picture of children's literature translation activities and the socio-cultural factors (norms) that determine these activities.

6.1 Introduction

This study attempts to reconstruct the translation norms within the domain of children's literature translation. However, reconstructing translation norms in a context or language is a complex task due to their unstable nature and their socio-cultural specificity (Toury, 1992/2012). The generalisation of norms is impossible, as each country, and in some cases, each publisher, has its own translation norms and policies, which are specific to its cultural specifications and understanding, and adherence to the conventional norms of the time. Thus, a translation norms model that covers all the translations for children's books is impossible, as each culture and language has different situations.

Thus, the analysis of norms in this research will be specific to the following criteria:⁸

⁸ The timeframe of the bibliographic data-list will include translations from 1997 until 2016; also, the list will include all translations, even from other languages than English; however, the textual analysis will focus on Arabic translation of English source texts.



The mere identification of translation norms in a target culture is not sufficient for understanding the translation process in that culture (Medeiros, 1999), and thus explaining their influence would be much more beneficial to understanding the field as it is now. Hence, the mere identification or reconstruction of norms is not the aim of this research; instead, the objective is analysing these norms' influential role in the translation flow (Heilbron & Sapiro, 2007) of children's books within a single country under consideration (see Chapter five).

Since Toury's norms (1995/2012) lack the socio-cultural explanation of the effects of translation norms on the flow of translations in a field, a pressing need was to find a model that explains the influence of socio-cultural norms on the translation of products and the overall translation flow in the particular culture.

Hermans (1996) discusses the complex relationship between translation flow and the socio-cultural norms in the target culture. For him, the export or import of cultural products (in this study, children's books) depends to a great extent on the norms of the receptor system (in this case, Saudi Arabian literary system). Along with the agents who can undertake different functions in the translation processes and who have the main power over the final product decisions (Milton and Bandai, 2009) (in this case, publishers) who are the ones who decide what is to be translated and what will not; their textual and extra-textual decisions are based on the social and cultural norms around them.

To this end, this chapter will explain the methodological model and its tools used for collecting the data and the criteria for analysing such data. The methodology of this research has been built on multiple theoretical backgrounds, mainly the translation norm theory propagated by Toury (1995/2012), and linked to the concept of translation flow (Heilbron 1999), (Heilbron and Sapiro, 2007). The context provided is the field of Saudi children's literature and this research will

focus upon the flow of translations from foreign languages (mainly English) into the Saudi children's translation field.

The integration between the two nations, translation norms and translation flow leads to the theoretical model proposed in this chapter.

6.2 Methodological Model

To investigate translation norms, Toury (2012,87) suggests two methodological tools: first is the observation of textual behaviours (textual analysis), which highlights the conventional norms and regular behaviours with regard to textual-level decision-making processes. The other is to analyse the verbal statements of the human agents involved in the act of translation, such as translators, publishers and editors.(Ibid) These human agents can offer a clear impression and reflection of the influential factors that determine their activities in the act of translation.

The correlative investigation of both tools, which includes the textual and extra-textual elements, can present a comprehensive model able to reconstruct translation norms in particular contexts. This type of investigation can also identify active norms that affect the process and production of a translation in a specific time. However, this study is concerned not just with determining norms in the translation of a particular context or time, but also with utilising the broader picture in order to explain the ultimate influence of norms on shaping the field. Therefore, a multidimensional investigation that covers the analysing of human verbal statements and the observation of textual behaviour in addition to the flow of the products into the field is potentially the most effective way to map children's literature translation in this research.

For the purposes of this research, it was then decided to add a third theoretical tool; namely a bibliographical data collection of children's books translated in Saudi Arabia. This method is highly instrumental, especially in cases like the Saudi field where there is currently very little information about children's literature translation activities. This is because national bibliographical or statistical information regarding translated books is scarcely available and there is no responsible authority that can be consulted. Furthermore, there is an absence of previous studies on this specific research subject.

The adoption of this multi-method descriptive model that includes these three methodological tools will lead to a more effective construction and understanding of

the function of socio-cultural norms in Saudi children's literature. It will also facilitate the study of their influence on the flow of translations into the field.

Ultimately, examining the textual (products) and publishers' data (agents) along with mapping translation flow (bibliographic data) will address the main research questions (as discussed in Chapter 1) which revolve around the main socio-cultural factors affecting the translation flow which will be revealed through micro case studies and macro level analysis of the field. Also the agents' role will be revealed through their perceptions and verbal statements via interview in addition to their actual volume of translations.

6.3 Data Collection and Analysis Stages

The first stage of data collection and analysis, which is the general macro analysis of the field, depends on the **bibliographic data collection** and the analysis of the translation flow, in addition to the examination of the publishing aspects of translating books for children in Saudi Arabia. This stage will also include investigation about the influence of publication law and censorial practices in Saudi Arabia.

The second stage, specific micro analysis, depends on selective **case studies** of Saudi children's literature translation publishers and in each case studies utilising the three methodological tools proposed earlier will be applied, namely:

- Human agents' verbal statements.
- Observation of textual/ paratextual behaviours.
- Publisher's publication list analysis.

6.3.1 Bibliographical data collection⁹

One of this research's aims is to build a bibliographic database for translation of children's literature in the country as a step towards filling the existing gap in the data and information about the translation trends and publishing trends in the Saudi children's literature translation field.

⁹ The online data-list available at: <http://archive.researchdata.leeds.ac.uk/46/>

6.3.1.1 Data resources

The bibliographical data collection process depends on the following sources;

- King Fahad National Library catalogue

All books to be published in Saudi Arabia need to receive an ISBN from the King Fahad National Library before publication and distribution in Saudi markets. Copies of each published book must be provided to this library in order to obtain permission for printing, publishing and distribution.

The library has an online catalogue that includes all Saudi intellectual publications, which have ISBN numbers. In terms of translated children's books, the online catalogue displays general bibliographical data - in Arabic - about some of them (Fig.3). The list of data provided on the website about each book (as shown in Fig.4) usually includes the name of the book in Arabic, author name, translator name (in very few cases), date of publication, page numbers, the main subject/genre of the book, for example, children's stories, encyclopaedia, etc., the fact that the book is translated, and the depository number of the book in the library. It should be mentioned here that the data displayed for books varies, for example, for some books the translator's name or the original title is displayed, while some are not.

There is no definitive number of children's books or translations that are listed in the catalogue. The search at some point had to follow different techniques to extract data; for example, a search with the publisher's name will retrieve all the published books by that publisher without any indication of separation between translation and indigenous books or children and adult books. Other search options also were not completely sufficient, for example searching by the keyword children's literature in Arabic (أدب الأطفال) results in information that includes books about children's literature as well as actual children's literature.

It can be seen that this data has limitations and access is complex. Any misleading or inaccurate data from the online catalogue needed to be revised and reviewed by consulting other sources.



Fig.3. Example of the Information Displayed in The King Fahad National Library Online Catalogue for the Arabic Translation of *Fish is Fish* by Leo Lionni.

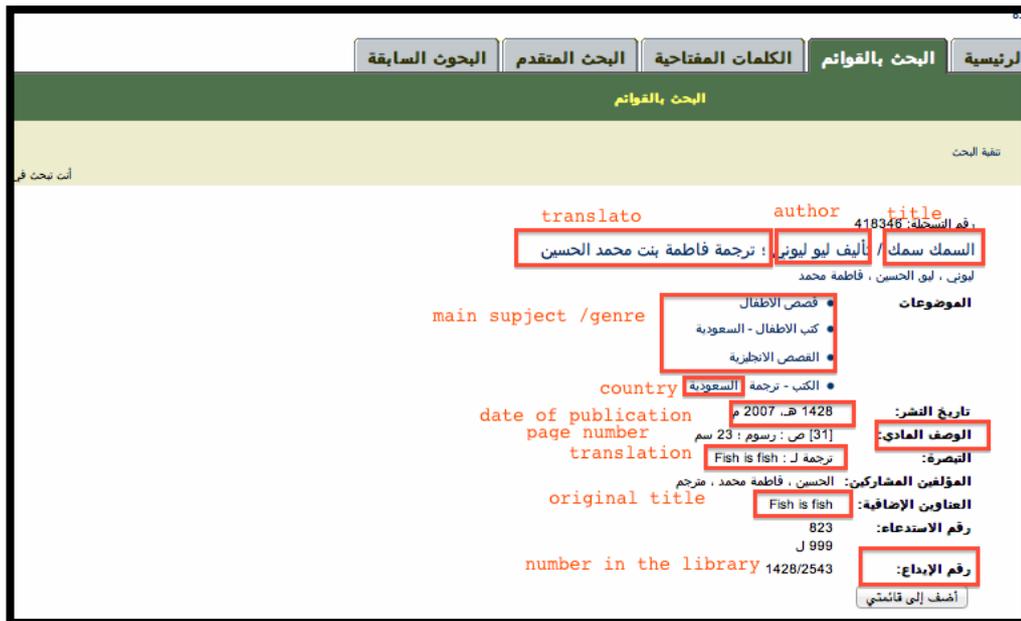


Fig.4. Close-up of the Information Displayed in the Online Catalogue.

- Publishers' lists

Bibliographical lists were obtained from the four publishers (Jarir, Obeikan , King Abdul-Aziz Library, Dar-Alnabtah) included in the case studies about their translated books for children. For example, Jarir publishers sent, via email, a list of its translated children's books from the past 10 years in 2013 (Fig.5)¹⁰. The main

¹⁰ Another updated list was obtained from the publisher in January 2016.

relevant data included in Jarir's list are; the title in Arabic, title of the series also in Arabic, the intended age group, the date of publication and the price of each book. No information was given about the source texts or the original authors.

CH	9.6	282204425	حواديت الاحلام		69	1	EA	السعودية	جسير مكتبة	2009	62810720590
CH	9.6	282204438	يامني مجلد جيب	سلسلة القصص المنشورة	7	1	EA	السعودية	جسير مكتبة	2009	62810720600
CH	9.6	282204439	ذات الورد الاحمر مجلد جيب	سلسلة القصص المنشورة	7	1	EA	السعودية	جسير مكتبة	2009	62810720600
CH	9.6	282204440	سندباد مجلد جيب	سلسلة القصص المنشورة	7	1	EA	السعودية	جسير مكتبة	2009	62810720600
CH	9.6	282204441	جفتر في بلاد الاقزام مجلد جيب	سلسلة القصص المنشورة	7	1	EA	السعودية	جسير مكتبة	2009	62810720600
CH	9.6	282204442	الجميلة الثالثة مجلد جيب	سلسلة القصص المنشورة	7	1	EA	السعودية	جسير مكتبة	2009	62810720600
CH	9.6	282204443	سكوايت مجلد جيب	سلسلة القصص المنشورة	7	1	EA	السعودية	جسير مكتبة	2009	62810720600
CH	9.6	282204450	حكايات قبل النوم القيات	قصص الخيال الاطفال	39	1	EA	السعودية	جسير مكتبة	2010	62810720601
CH	9.6	282204451	حكايات قبل النوم لاولاد	قصص خيالية للاطفال	39	1	EA	السعودية	جسير مكتبة	2010	62810720601
CH	9.6	282204452	500 نشاط ازرق		29	1	EA	السعودية	جسير مكتبة	2009	62810720601
CH	9.6	282204453	500 نشاط اصفر		29	1	EA	السعودية	جسير مكتبة	2009	62810720601
CH	9.6	282204455	انا اعرف عن	قريق ورد وركس	15	1	EA	السعودية	جسير مكتبة	2010	62810720602
CH	9.6	282204456	انا اعرف لسانا	قريق ورد وركس	15	1	EA	السعودية	جسير مكتبة	2010	62810720602
CH	9.6	282204457	انا اعرف ابن	قريق ورد وركس	15	1	EA	السعودية	جسير مكتبة	2010	62810720602
CH	9.6	282204458	انا اعرف كيف	ابارجبا ايل	15	1	EA	السعودية	جسير مكتبة	2010	62810720602

Fig.5. Example of the Information Sent From (Jarir) Regarding Its Publication of Children's Literature.

- King Abdul-Aziz public library catalogue

Both online and in-library catalogues were searched in order to examine the available literature for children in the biggest public library in the country. Unlike the King Fahad Library which holds children's books for administration purposes only and does not provide any service for them, the King Abdul-Aziz Library has a children's section and holds various children's books in Arabic and English and from Saudi and foreign publishers. The diversity of books and the special attention given to children's books and translations from King Abdul-Aziz Library made their online catalogue an extremely useful supplementary resource to complete and supply bibliographic data to the research list. However, the same problems encountered with the online catalogue of King Fahad National Library, that is, limitation of the data and complicated research techniques, were encountered in this catalogue too.

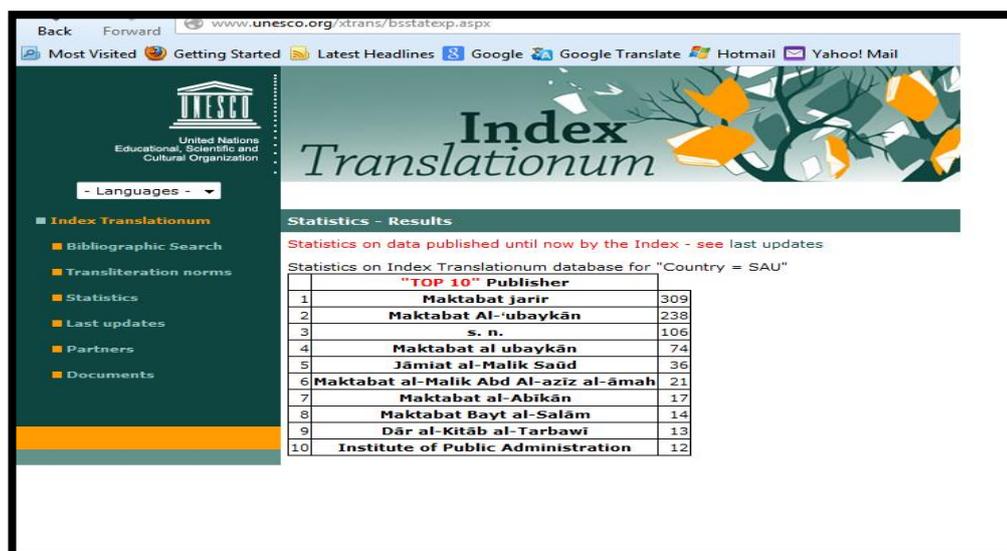
- UNESCO Index

The UNESCO global database of translations provides information on the status of translations in Saudi Arabia from 1979 to 2010.

The statistics of the index have some drawbacks which can affect the overall extracted statistics and results. For example, Werner (2009), who studies the literary translation flow from Brazil to other languages, criticises the index for its low

accuracy as she found out that some editions of the same translations were repeated (2009:6). In addition, Werner indicates that methods and time frame of the data gathering for the index from national libraries of some countries was not very clear and likewise the update of the data process (Ibid:8).

Despite these concerns, the UNESCO index will be used as a partial complementary source. It could provide some generally useful information, which will help to analyse the flow of translated English books in Saudi Arabia. This type of information is essential for the completion of the research. For example (Fig.6) shows information extracted from the Index Translationum about the top ten publishers of translated books in Saudi Arabia. This includes three of the publishers used as case studies in this research as they are active in both the translation for adult and children's books, namely, Obeikan, Jarir and King Abdul-Aziz library. No specialised children's publisher is included in the top ten list. The figure (Fig.6) also illustrates how the data of the index is insufficient and not fully dependable. For example, the well-known and leading Saudi publisher Obeikan has been included three times in the top ten publishers but with a different spelling each time - Maktabat Al-ubaykan, Maktabat al ubaykan and Maktabat al Abikan. In addition to the inaccuracy with the publishers' names it should be mentioned here that the data of the list remains the same from 2012 till 2015 without any updating.



Back Forward www.unesco.org/xtrans/bsstatexp.aspx
 Most Visited Getting Started Latest Headlines Google Google Translate Hotmail Yahoo! Mail

United Nations Educational, Scientific and Cultural Organization
 - Languages -

Index Translationum
 Bibliographic Search
 Transliteration norms
 Statistics
 Last updates
 Partners
 Documents

Index Translationum
 Statistics - Results
 Statistics on data published until now by the Index - see last updates
 Statistics on Index Translationum database for "Country = SAU"

"TOP 10" Publisher	
1	Maktabat jarir 309
2	Maktabat Al-'ubaykân 238
3	s. n. 106
4	Maktabat al ubaykân 74
5	Jāmiat al-Malik Saūd 36
6	Maktabat al-Malik Abd Al-aziz al-āmah 21
7	Maktabat al-Abikân 17
8	Maktabat Bayt al-Salām 14
9	Dār al-Kitāb al-Tarbawī 13
10	Institute of Public Administration 12

Fig.6. Information Extracted from The Index Translationum about The Top Ten Publishers of Translated Books in Saudi Arabia.

- King Fahad National Library published bibliography.

Bibliographical control of the books in the country usually rests with the indexing and national bibliography department in the King Fahad National Library. The only bibliography published of translated books - *Translated Books in the Kingdom of Saudi Arabia* - was in 2008 and it covers the years from 1966 till 2007 and shows that only 2218 books were translated over the period of 41 years which shows a slight development in the volume of translation in the country. It can be argued that this bibliography is not comprehensive and did not reflect the exact number of the children's literature translations in Saudi Arabia for many reasons, including the following.

- Firstly, it covers a long period of time and also covers all subjects, which makes control of the number of books more difficult.
- Secondly, the fact that the only data collection method this bibliography depends on is the availability of actual books in the national library. They depend on the ISBN numbers of the books without making efforts to contact publishers and get further information. Many governmental translations have not been included (Alkhamis, 2012:21).
- Since the translation of children's literature is the main concern of the present study, the focus was also on the reliable data which could be extracted from the national bibliography. Unfortunately this bibliography has inaccurate data in this regard. Many of the translations for children were missing. For example, only six translated Enid Blyton books were included in the bibliography, whereas Jarir published 10 of Blyton's books in 2006.
- The difficulty of retrieving information from the bibliography is another drawback of the list. It mixed children's books with other books and that makes it difficult to know which books are for children and which are not. For example, Deborah Fox's book about professions, titled *People at Work at a vet's*, was categorised under veterinary hospitals/veterinary medicine and was not referred to as a children's book. Therefore, each book from Fox's series *People at Work* was categorised under different subjects and only eight out of ten books written by Deborah Fox were included in the bibliography based on the data of the publisher Obeikan's list.

This subject overlaps and lack of attention to children's book's classification makes it difficult to anticipate the volume of books translated for children based on this bibliography without resorting to the publishers' lists for more precise figures.

Regardless of its drawback, this bibliography is still a useful resource for covering the missing data of some translations and to check and review the data of others.

6.3.1.2 Criteria for organizing the database

The bibliographic database will cover the chronological, geographical, linguistic, genres and audience-age grouping distributions of the production of translated children's translation books in Saudi Arabia. This will include: Arabic and English titles, author and source text publisher names, dates of publication and dates of translation. These factors can show important trends about the field, including: the visibility of the translator name, the genre of the target text, the age group of the intended readers, the source language and the pivot/relay language in the case of indirect translations. All these data are instrumental in this research's objectives and can lead to interesting explanations. One example is that information about the source and middle languages in some translations or what Toury (2012) called *directness of translation*, which refers to the degree of tolerance the target culture has for translations from other languages other than the original source language.

A number of translations in Arabic by Saudi publishers were themselves translated from other languages. In this case the audience came into contact with two cultures: one directly and one indirectly. The indirect translation process could lead to the text reaching Saudi child readers with complex cultural messages from both cultures; the translation of the text itself may have some cultural manipulation, which suits its target readers.

6.3.2 The main difficulties

The bibliographic data collection process faced many obstacles that sometimes hindered the process of fully recording the information of some books, and the main obstacle was the missing data. Academically, it is difficult to produce a comprehensive record of data for all the books that were produced in specific places or in particular contexts. Therefore, the present study obtained (as much as possible) the data of publications by consulting the previous data resources (in a few cases, a full set of data for a book is not possible).

The main hindrances to the recording process of translated books published for children inside Saudi Arabia will be demonstrated as follows:

1. The inadequately described data recorded and absence of specialised Saudi national bibliography of children's book translations or in Arabic. No precise attention was given to recording children's literature even in the Saudi national bibliography as published by the King Fahad National Library, the latest 2014 version of which, for example, only included two children's book translations.
2. Inaccurate and limited coverage of children's publications on the main online catalogues, which include the King Abdul-Aziz Library and King Fahad National Library. These two online catalogues were highly important resources; nevertheless, they proved inadequate on some occasions as has been discussed earlier, including missing information about some books for example, plus it was difficult to ascertain the publisher's name on some occasions. Also children's books do not merit a separate section in these catalogues and the translation is mixed up with the non-translations.
3. Low cooperation from publishers; although four Saudi publishers agreed to participate in the research, their responses in some cases were limited. For example, Dar-Alnabtah failed to give important information about some of their translations, which made the process of including such publications in the list very complicated.
4. The sporadic mentions of the source texts' titles or data in the target texts, which made the process of locating the source texts rather difficult. Examples include the adaptation of the classics made by Jarir and Dar Alnabtah publishers.
5. Not all publications were covered in the online lists of the publishers. Examples of that will be discussed in the Jarir and Obeikan publishers' case studies.
6. Absence of age classification about children's books either in the books themselves or in the online/publishers' catalogues. The age of the intended audience is of great importance to our list, in order to identify the predominant age group intended and the age groups that have been ignored, which, of course, has cultural implications and motivations, and, as such, the age grouping is instrumental in this research and will be discussed later on.
7. One of difficulties and reasons behind the assumption that the list cannot be totally comprehensive is the diversity of publishing sectors of translated children's

books with the total absence of one responsible authority. Some governmental sectors, for example, publish materials for children (translated and in Arabic) that explain their service or serve any of their objectives, which, in this case, makes getting some of these publications very difficult. For example, the Ministry of Petroleum and Minerals in Saudi Arabia, which generally is very far from children's book affairs, published a translation for children (which we obtained by chance from one of the workers in the Ministry, which may indicate that these books are available to some children and families only). This book was published by OPEC and called (أريد ان أعرف) in Arabic and *I need to know* in English, about the oil discovery and industry. Such divergent activities and unconnected efforts in publishing for children makes it difficult to obtain a full and comprehensive perception of what translations are offered to children in Saudi Arabia.

Nevertheless, constant updates for data in the list were continued throughout the research period: by contacting publishers, consulting the King Fahad Library catalogue and by book fair lists – for example, the Riyadh Book Fair among other resources.

6.4 The Case Studies Approach

It was decided to utilise a case study method of investigation. Four case studies were chosen on four major children's literature translation publishers. Using case studies in this research will lead to a better understanding of the current mechanism of translation for children in Saudi literary fields (Saldanha and O'Brien, 2014). Focusing on selective publishers will reveal the active translation policies and norms and Saudi publishers' interaction with them.

In each case study the analysis will include investigation by using the three methodological tools. The discussion will include the historical background surrounding each publisher, the publisher's perceptions of the field by using interviews (verbal statements), along with analysis of transition flows by using the translation publication list of their publications, and finally an examination of a selection of their translations (textual analysis).

The sampling frame was compiled and narrowed down to Saudi publishers that have a special interest in translated literature or who have published translated children's literature. The sample includes four publishers, two of which are leading in the country in terms of publishing translated materials for adults and children:

Obeikan and Jarir. Two others are; a specialised children's literature publishing house: Dar-Alnabtah and a governmental institution that has published and translated children's books, the King Abdul-Aziz Library. The latter is the only publisher the researcher found that is funded fully by the government.

Including different kinds of publishers in the research sample should ensure that the study is highly representative of the target population. This is especially useful because the number of publishers interested in translations for children in Saudi Arabia is very low. There is no possibility to give exact figures in this regard, especially in the light of the absence of institutional information about this peripheral field.

Each case study distinctly differs from the others, providing a rounded view of attitudes among Saudi publishers in regard to translations for children. This will help to highlight the predominant factors and norms that affect the translation of children's books in Saudi Arabia.

6.4.1 The human agents' perceptions

Human agents' perceptions are also instrumental because norms are actually complex relationships between people (human agent), texts and the socio-cultural realm. Toury states that translators "play a social role" (Toury, 2012:52) in transferring a text between two remote cultures. The translator's work is regulated by the target culture's conventions and by what is appropriate in the target culture in the related situations. Toury has been criticised firmly by Hermans (1999) as omitting the agents' role largely in his descriptive analyses of translated texts. However, Toury's focus on the significance of the target cultures in his norms analysis may overlook the discussion about the role of the translators or other agents involved in the translation act, but he points out the important role of agents in the dynamic of translation norms and also the difficulty of identifying the agents' role in translation norms - "the relative role of different agents in the overall dynamics of translational norms is still largely a matter of conjecture even for times past, and much more research is needed to clarify it" (Toury, 2012:86).

The study of agency in translation has so far mainly focused on translators as the main agents. However, translational agents can sometimes be located further away from the site of textual production. Some individuals may appear to have no direct connection with translation, yet a closer look reveals that they impact the

selection, production and reception of translations through their cultural practices (Tahir Gürçağlar, 2009:163).

6.4.1.1 Collecting verbal statements

The second stage of this study consists of collecting verbal statements (interviews) of publishers included in the case studies' sampling frame. It is vitally important not to underestimate the human agent role in the field; they are the ones who affect and are affected by the norms in any field. Saldanha and O'Brien (2014) speculate that the ethnographic methods of research, which include interviews as well as other research methods, such as textual materials analysis from a culturally holistic perspective, require direct observation from the researcher to the human agent behaviours in a specific culture, which will lead researchers to "understand social reality from the perspective of those belonging to that culture" (Ibid:208). The interview in this research will be used as part of the qualitative research methods under each case study.

In the particular field of translation of children's books in Saudi Arabia the translator role was illusive and invisible, therefore the publishers who seem to be the most effective agents in the field will be dealt with as the main agent; they are the ones who decide and choose the texts and decide how the texts will be translated and the degree of conformity to the socio-cultural values and also the submissive degree to the official norms (the Law of Publication in the field). The aim of this stage is to investigate the socio-cultural factors surrounding the translation of children's literature in Saudi Arabia and to determine the interviewees' understanding of these factors. The research also asks the publishers about the various related aspects regarding the context of publishing for children in Saudi Arabia and the process of translation for them from the selection to the distribution stages. The interview questions for the children's literature publishers are designed to answer important points that are essential to this research. The goal and the formulation of the interview questions was to collect statements regarding the following research points:

- The type and number of children's books translated within the particular publishing house.

- The overt/covert factors and policies that affect the choice of children's texts to be translated and published, and the effect on the way these texts are translated.
- The possible principle guidelines provided to translators of children's books.
- The translation process and the role of translators within this process (the visibility of translators).
- The main difficulties the publishers faced in the way of publishing translated materials for children in Saudi Arabia.

Interviews were conducted by different means: in person, via email, and over the phone¹¹. Follow up questions were asked when possible to the interviewee. The interviews depend on a prepared set of questions (semi-structured), with the objectives utilised to outline the predominant influential factors in the field of Saudi translations for children. Each publisher received the same questions but follow up questions were asked occasionally to the interviewee.

6.4.1.3 Ethical review

Ethical considerations are crucial to this research. All human participation is strictly confidential and the data generated will be used in accordance with the academic ethical approval instructions. A consent sheet and an information sheet explaining the research aims were provided to the participants before the interviews took place.

6.4.2 Observation of textual/ Paratextual behaviours

As discussed in detail in Chapter 5, Toury distinguished three types of translation norms, including **operational norms** which are textual and the ones Toury postulated directly as "the decisions made during the act of translation itself" (2012: 82). These operational norms are governed by the translation approach and adherence toward the source culture's norms (adequacy) or towards the target culture's norms (acceptability) which Toury terms **initial norms** (Ibid: 56). Both the initial and the operational norms investigation will be correlated with the textual analysis stage of the research while the **preliminary norms** investigation, including

¹¹ Three interviewees accepted that their names will appear in the thesis, one preferred to be anonymous.

the translation policy and the directness of the translation, will be correlated with the interview and the bibliographic analysis stage.

This research provides a great deal of attention to the sociological and cultural aspects around the translated texts and their effects on the translation process and product more than the linguistic aspects of the texts. In the textual stage, attention will be mainly focused on the translation strategies employed for the cultural and socio-ideological themes and terms. This can provide evidence on the Saudi publishers' pattern of behaviour in dealing with cultural markers from source texts that do not adhere to or clash with the dominant ideological and cultural norms in the target culture. It can also indicate censorship behaviour - whether self- or authorial- censorship – and pressures on choice between different strategies when dealing with problematic cultural markers. Therefore, a textual/paratextual level of analysis for the selection of texts translated and published for children in Saudi Arabia will be implemented. The objective of this stage is to show how specific translation choices may have been influenced by current socio-cultural factors in the field, and to what extent these choices change according to the altered norms.

6.4.2.1 Textual data selection criteria

The data used for the comparative analysis are restricted to various considerations; all the texts in the sample will be restricted to Arabic translations of English children's books published inside the country by the four Saudi publishers included in the case studies sample. Saudi publishers included in the case studies differ in their interest in the field and therefore their translation policies and publications were also diverse in term of sub-genre, volume, and intended age groups. Aiming at covering most of these diverse aspects, the selection criteria for the texts will be different in each case study to achieve the most comprehensive representation of the entire sub-genre of the field and for most of the age groups. The examples in the textual analysis will be extracted from fictional/non-fictional and targeting different audience ages.

Special parameters then were designed to facilitate the selection of sufficient texts that help the exploratory analysis of this stage and ensure the representation of the field. These parameters revolved around two main points -sub-genre and the intended audience:

elements include: titles, pictures, blurb, format and layout, along with other deep translation terminology such as translator visibility.

The paratextual elements such as illustrations have significance especially in the case of translation for children where illustrations are equally important as the text (Oittinen, 2000:5; Lathey, 2015), and illustrations function as important contributions to the meaning of the text. Translation strategies applied to illustrations and other paratextual elements will help the process of identifying and analysing textual translation norms as well as establishing how the texts have been perceived and dealt with by the translation agent. Illustrations are instrumentally functional in pointing out the translation agents' perception of the child readers' needs and skills, for example, by adding explanatory footnotes that aim to provide extra information that is considered important to achieve a better understanding of the text (Lathey, 2015).

In light of the above, the non-verbal extra-textual elements are an integral part of the analysis stage and will go hand-in-hand with textual elements in order to establish a privileged picture about the translation norms that govern the translation activities from the very last product of the translation process, which are the texts themselves.

Micro-analysis will focus on concrete translational problems regarding the textual elements in the chosen texts and will observe the method of dealing with such textual features. Observation of the methods of dealing with particular cultural lexicons or terms in the children's books, which have been translated in specific cultural settings and during specific periods, could lead to uncovering a pattern in the translation procedures that could consequently lead to reconstructing the influential norms that define and control this process.

As was discussed in Chapter 5, most of the children's book translation models that have discussed the translation of culturally specific items in children's books have, to a great extent, similar coverage of the cultural categories and have proposed similar translation treatments via different terminologies (Dukmak, 2012:54); however, most of the proposed translation procedures revolved around the two main/basic translation strategies of foreignisation and domestication proposed by Venuti in 1995.

For the purposes of this study, the theoretical categorisation model will examine examples from certain cultural categories that impose translation problems and could be manipulated for cultural and ideological purposes and by different means during the translation process. This model examines items from the source text that could present problems to the target text culture and readers and that may motivate censorial interventions or hinder the flow of the texts in the target field; these general categories include but are not limited to:

- Proper names, geographical places
- Political and religious references
- Food

It will also include thematic examples about ideological manipulation in some of the books on the level of ideas and perceptions. These cultural categories present concrete sources of investigation for the explanation of particular decisions made during the translation process and, consequently, of the norms that govern it.

Among others, these items are the most problematic cultural items that seems to be dominant in children's literature and that requires cultural mediation from the translator's side (Lathey, 2015). These categories will show how the cultural terms have been changed and manipulated and how the translation decisions were influenced by the socio-cultural norms in the field. Also, these categories present instrumental roles in the children's texts and will be very helpful in determining and tracking the translators' method of dealing with them in translations, especially when they impose ideological translation problems, such as when religious consideration is involved.

6.5 Summary

In conclusion of this chapter, the three proposed theoretical tools (human agents' verbal statements; observation of textual/paratextual behaviours; and publishers' publication list analysis) will be used to draw a clearer picture of the current translation field of children's books in Saudi Arabia and the main socio-cultural factors and norms affecting it.

Next, the analysis of the first case study will be illustrated by applying the model of methodology provided in this chapter.

Chapter 7

Case study: Obeikan Publishing House

The aim of this chapter is to extract findings and statistics about the translation flows for children in this particular publishing house which can serve as a contribution to the bigger analysis of mapping the field of children's book translation in Saudi Arabia.

As has been mentioned earlier in the methodology chapter, various methods should be used to facilitate an understanding of the most influential factors and norms of a specific culture/language in a specific time and genre. In this chapter, the two methods proposed by Toury (1995/2012) to reconstruct translation norms, namely, examining the actual translations and examining the statements from human agents involved in the translation act, will be supplemented by a third method - examining the bibliographical list of the publisher's translations of children's literature.

The three sets of data (interview, textual materials and bibliographical data list) will be analysed with the objective of explaining the relationship between socio-cultural factors/norms and translation flow at Obeikan and then linking translation norms and flow to the bigger picture of the translation field in Saudi Arabia. The ultimate goal is to identify the factors that operate and control translation activities in relation to children's literature in Saudi Arabia.

7.1 Obeikan Publishing House

Obeikan is one of the biggest private publishers in Saudi Arabia. Its publication activities began in 1995 as part of the Obeikan Education Group and has become one of the leading publishers in the private sector in Saudi Arabia (Alkhatib, 2005:24). Its translation activities are also notable and Obeikan is said to have added more than 600 translations to the Arabic library (Alkhamis, 2012:127).

Obeikan gained a preeminent position in certain niche publishing markets, for example, the academic and educational publishing sector in Saudi Arabia. Obeikan is also well-known for its business management and self-development books, which are mostly translated from texts published by prestigious Western publishers.

Obeikan publishing house has also paid a great deal of attention to children's books, and their translation. On its official website Obeikan describes itself as a supporter of education and dissemination of knowledge, with an emphasis on children's literature all around the Arab world (Obeikan, 2015). This interest in the children's books field will be demonstrated in the following analysis of this publisher's role as a translation agent in the field of children's book translation in Saudi Arabia. Also the translation flows of children's books in Obeikan in accordance with the socio-cultural norms will be explored and qualitative analysis will be conducted based on interviews and textual observations along with quantitative analysis of translation flows.

7.2 Obeikan as An Agent of Translation

An interview with the deputy publishing manager, Mr. Aref Atia – who participated to represent the company's vision – proved a valuable tool for exploring the publisher's activities, difficulties and opinions of the translation field, and was also a means of revealing the agent (publisher) role, practices and interaction with national regulations and the socio-cultural factors and constraints in the field. As Saldanha and O'Brien state "the main benefit of interviews is that they give privileged access to a person's thoughts and opinions about a particular subject, which are difficult to access through direct observation of behaviour" (2014:169).

Therefore, aiming at in-depth investigation about the role of Obeikan as a translation agent, and the publisher's opinion and views about the field, the interview research method was supplementary to the other research methods. Below are the main points that arose during the interview:

7.2.1 The publisher's view of translations for children

Obeikan publishing house's deputy publishing manager Mr Aref Atia stresses the fact that Obeikan uses translation as a tool to address the lack of Arabic creations for children especially in the scientific and non-fictional genres. According to him the focus is on simplifying science for children: "we have a wide variety of photographic books presenting science and education in a simple way." (Atia,2013).

Although the publication of translations can add additional expenses to the process of making a book for children, Obeikan still believes in the importance of translating children's books. This is because Obeikan appears to see foreign books as being of superior quality to Arabic creations, especially in the scientific and

education genres where foreign books “provide information systematically to the child, in contrast to the Arabic book which is based on personal interpretations of publishers without the presence of specific plans or direction” (Atia, 2013)¹². For Obeikan, foreign books fulfil two important functions that should be achieved by children’s books, particularly in the scientific genre. First, foreign texts keep up with modern scientific developments worldwide and rely on innovative ways of delivering information to readers instead of traditional methods. Second, foreign scientific books simplify the content in a way that is suitable for the target age group.

These two features, according to one of the leading publishers in the region, are lacking in Arabic scientific texts for children and therefore Obeikan relies on translations as the solution to this shortcoming and to create children’s books that attract modern children. Specific other features serve to highlight this particular publisher’s publishing and translation activities for children, for example, Obeikan limits the production of texts for children to children from pre-school age (three to six in Saudi Arabia where the formal age for beginning school is six) to 15 years old. Obeikan’s definition of children’s literature does not include books or literature for children younger than three years of age, or what it calls ‘infant books’. No clear-cut explanation of why material for very young children is excluded by Obeikan is given by the publisher. It could be that books for very young children usually rely heavily on pictures more than written text and therefore these works could be classified as learning materials rather than books.

Another feature revealed by Mr Atia (and later confirmed by the publication list) is the hegemony of the (global international) English language on translation (Heilbron,2000).This hegemony and symbolic capital of the English literature is clear from Obeikan’s translation lists where the source language of 92% of the children’s books translated is English. In this regard, Mr Atia confirms that most of Obeikan’s publications of translations for children are actually translated from English, except on some occasions where the books are translated from other European languages. This hegemony does not apply to children’s books only, as most of the adults’ books translated by the publisher are translated from English

¹² Based on personal interview 2013.

source texts. This tendency can be explained in a number of ways. For example, the second language in Saudi Arabia, Arab Gulf countries and most of the Arab world (excluding North Africa and Lebanon) is English and it is also the language of work in most workplaces and universities in the region. It is therefore taught in schools in Saudi Arabia from an early age and most universities in the country have English translation and literature departments and rarely teach other languages. As a result, most graduate translators from Saudi universities specialise in English-Arabic-English translation.

The position of the English language in Saudi social life makes it the preferred source language for publishers to translate works from. This, of course, is not specific to Saudi Arabia as English is the dominant source language for translations (Heilbron, 2010:2).

7.2.2 Ideology and censorship

During the interview, Mr Atia revealed that Obeikan has an optimistic view on translation in general. In relation to translations for children, he asserts that Obeikan sees translation as the primary way of transferring knowledge from culture to culture, and contrary to the widespread belief, he believes in the effectiveness of translation as a means of cultural communication. However, he acknowledges the importance of using a “cultural filter”, interestingly, the same concept was introduced by translation scholar Juliane House 1977/2015 as “a means of capturing socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities” (House, 2015:68). Obeikan uses the cultural filter as a means to highlight any textual or paratextual elements that oppose Islamic morals and values. Obeikan appears to look at children’s literature from a religious point of view, as for the publisher any translation should be in line with Islamic culture and mainstream social beliefs. The publisher’s approach to the translation of children’s literature seems to be built on suspicion as Obeikan sees translations as very strong socialisation and educational instruments that are “a double-edged weapon” (Atia, 2013). These texts, according to the interviewee, can be ‘destructive’ and destroy Saudi Arabian children’s Islamic and Arabic identity if they are not filtered in regards to social values and ideology. In other words, translation involves manipulating the text for ideological purposes (Lefevere,1992). Filtering while translating here mainly refers to ideological

intervention and the texts undergo a process of manipulation before being approved for publication.

The interviewee added that Obeikan as a translation publisher plays “a supervisory role in the transfer of what is appropriate and endeavours to avoid things that violate the ethics and public taste of the Arab community” (Atia, 2013). Hence, the selection process of texts is the most important part of the translation process and the publisher is very strict when it comes to children’s literature. The selection process does not just concern a book’s content, but also the source book’s publisher as the deputy director states that any publishers who appear to hold contrary ideas about Islam could be on Obeikan’s blacklist. This strict ideological approach when selecting books can be explained by the following statement from the deputy publishing manager:

In addition to our internal standards in Obeikan, such as our policies with some international publishing houses, houses that have missionary orientations or include within their publications ideas contrary to Islamic laws or attempts to enhance abnormal behaviours, we completely ignore their books (Atia, 2013).

The main scenarios that are avoided in children’s books translated by Obeikan are:

1. Pictures of boys and girls mixing,
2. Pictures showing nudity,
3. Pictures showing patterns of unacceptable behaviour or appearance,
4. Certain words are prohibited, such as swear words or words that represent friendship between the sexes and other things prohibited within the Kingdom of Saudi Arabia,
5. Any stories or ideas that express contempt of a particular religion or an invitation to join a religion other than Islam.

According to the deputy publishing manager, these strict internal translation policies have resulted in no books produced by Obeikan being banned by the censor.

Among the factors affecting the publisher’s work, Mr Atia explains, is the censorship practised by the “patronage” (Lefevere,1992:15). In the case of Saudi

Arabia, this is the Culture and Information Ministry which implements publication laws that are highly respected by publishers and regulate how their publications are to be distributed and marketed among Saudi readers. Mr Atia stated that they have “systemically planned activities for translations for children based mainly on the publication law set by the Ministry of Culture and Information in Saudi Arabia, which is responsible for authorising material to be published and marketed in Saudi markets” (Interview, 2103).

Obeikan does not see censorship laws as posing any difficulties but instead sees them as responsible for controlling and managing the field in relation to what is socially, culturally and politically feasible. To this end, Obeikan has created internal guidelines in line with what the production controller of the Culture and Information Ministry of Saudi Arabia accepts and expects.

This self-censorship and obedience to the censorship authority can be seen from two angles. It could be a sincere belief that what the house produces should promote and increase the Islamic and Arabic tradition in Saudi society even if the texts are not Arabic in the first place. Alternately, this as practiced by Obeikan could be driven by the fact that any clashes with the censor (patronage) could lead to commercial and social complications and threaten the house’s reputation. Over many years Obeikan has gained a prestigious place in the publishing field and has acquired mainly social and cultural capital in the field (Alkhamis, 2012). It is also one of the most successful publishing houses in Saudi Arabia in term of sales and production (Alkhatib, 2005), and producing books or publications that do not take into account the preservation of Saudi society will have social and economic consequences. Managing publication strategies so they are in line with Saudi law on publication and the vision of the patronage may be one of the reasons for the house’s success and viability in the market.

7.2.3 The visibility of translators

The interview with Mr Atia confirms the assumption that the main and dominant agents in the field of translation in Saudi Arabia are the publishers and not the translators. The publishers are the ones that make the essential translation decisions. Importantly, it is the publisher that decides how cultural and social constraints and related laws are dealt with and the translators hold a marginalised position in the

publishing process, with their role suppressed by the publishing industry (Venuti, 1998).

The publishing firm chooses translators with the particular characteristics needed to successfully complete the work of translation for children. In answering the question about the skills that translators should possess in order to be able to successfully translate children's books, the interviewee states that a translator should have a high degree of familiarity with both Arabic and the other language that he/she is translating into or from. They should also be specialists in the translated text subject.

The publisher as agent dominates translation activities and this has implications on the shape of the translation field itself. For example, it has an effect on the visibility of the translator and their status in the field, particularly given the absence of any associational authority for translators in Saudi Arabia and the absence of their names on the translated works.

It should be mentioned here that the absence of the translator's name for children's books is not the same as with books for adults which do present the name of the translators preceded by "Arabised by", "transferred to Arabic by" and, on rare occasions, "translated by". The translators' names do not necessarily appear on the first page of the book but can instead appear on the title page.

Furthermore, Mr Atia states that the house has translators who work for it in outside offices. This practice will obviously have an effect on the textual features and poetics of the texts as the translators are located far from the children's, or the readership's immediate environment.

In this regard, Mr Atia stresses that Obeikan maintains the translation of texts for children in modern standard Arabic language and these do not include dialects and colloquialisms and so on which may create reading difficulties for Saudi children and other children in different parts of the Arab world. No issues have as yet been found with translation offices outside of the country because of the very tough internal guidelines translators must follow. In addition, the publisher hires copy editors that maintain the final product's textual quality and represent the house's vision. Copy editors also "revisit the structures of language in order to suit the different age stages of children" (Atia, 2013).

7.2.4 Commercial considerations

One of the main difficulties affecting the publisher's work is the distribution network. This seems to be a common problem among many Arab publishers and constitutes a publishing obstacle in the Arab world (Alkhatib, 2005). Accordingly, it affects the circulation of books for children and for adults whether they are translations or indigenous Arabic books.

For Obeikan, the weak distribution network requires greater economic and administrative efforts in relation to their work publishing books for children as they are the ones who "do all the book production processes, marketing and selling which imposes a significant burden upon them in terms of both the economic side and time constraints side" (Atia, 2013). To tackle this problem, one approach available to Arab publishers including Obeikan is to participate in regional and international book exhibitions, which gives them more opportunities to sell a higher volume of their publications and to cover a larger geographic area. However, this route costs Obeikan more money, time and effort, as the deputy manager states, "you can imagine how much effort is required to prepare for the exhibition and freight forwarding in addition to the burdens during the period of the exhibition itself" (Ibid.). The circulation, distribution and marketing of children's books constitutes a significant economic obstacle in the field.

The price range for children's books published by Obeikan (Arabic and translations) is between 15 and 25 SAR (equivalent to £3-5). In the case of translations, the price of the book will be higher for the reader because, as the interviewee states, they added the cost of translation process, but in all, the price still seems very reasonable and affordable for the average Saudi family (Ibid.).

Although Obeikan does not receive any government funding, according to the deputy publishing manager, government policies regarding publications are still seen by the publisher as essential tools to control and manage the field of translation. In addition, according to the interviewee the government of Saudi Arabia is paying an increasing amount of attention to pre-school education which "will have a good impact on enriching the Arab library with books that have been carefully selected by the publishers and followed-up by the government agencies concerned" (Ibid.). And also, the growing academic interest in the field will also lead to a bright future for the field of translations of children's books.

7.3 Obeikan Publication List

The list of publication of all books translated by each particular publishing house will be instrumental to examining the company's contribution to the publication field in the country and its capital acquired in the field. Also the variables in the list can serve as a database to extract translation evolution information and the historical account of each publishing house. In addition, the list and the data are evidence of any claims about how a publisher is influenced by the socio-cultural norms and the law of publication in the field. In this regard, Sapiro (2008) asserts that publication lists along with observing publishing strategies are tools for exploring the field of publishing, in accordance with Bourdieu's sociological approach (2008:161).

For the purposes of the present research, a publication list of Obeikan books was obtained from the publisher (this same list was published in 2013 online)¹³. The publisher's list includes adult and children's books, translations and indigenous Arabic books.

ID	Title	Author	Year	Other
7000001	عشرون عاماً	عشرون عاماً	2003	15
7000002	عشرون عاماً	عشرون عاماً	2003	15
7000003	عشرون عاماً	عشرون عاماً	2003	15
7000004	عشرون عاماً	عشرون عاماً	2003	16
7000005	عشرون عاماً	عشرون عاماً	2004	22
7000006	عشرون عاماً	عشرون عاماً	2004	22
7000007	عشرون عاماً	عشرون عاماً	2004	15
7000008	عشرون عاماً	عشرون عاماً	2005	10
7000009	عشرون عاماً	عشرون عاماً	2005	10
7000010	عشرون عاماً	عشرون عاماً	2005	8
7000011	عشرون عاماً	عشرون عاماً	2005	8
7000012	عشرون عاماً	عشرون عاماً	2003	8
7000013	عشرون عاماً	عشرون عاماً	2005	10
7000014	عشرون عاماً	عشرون عاماً	2005	10
7000015	عشرون عاماً	عشرون عاماً	2003	10
7000016	عشرون عاماً	عشرون عاماً	2005	8
7000017	عشرون عاماً	عشرون عاماً	2005	8
7000018	عشرون عاماً	عشرون عاماً	2005	8
7000019	عشرون عاماً	عشرون عاماً	2005	9
7000020	عشرون عاماً	عشرون عاماً	2005	8
7000021	عشرون عاماً	عشرون عاماً	2005	9
7000022	عشرون عاماً	عشرون عاماً	2005	9
7000023	عشرون عاماً	عشرون عاماً	2005	8
7000024	عشرون عاماً	عشرون عاماً	2005	9
7000025	عشرون عاماً	عشرون عاماً	2005	9
7000026	عشرون عاماً	عشرون عاماً	2005	9
7000027	عشرون عاماً	عشرون عاماً	2005	9
7000028	عشرون عاماً	عشرون عاماً	2005	8
7000029	عشرون عاماً	عشرون عاماً	2005	8
7000030	عشرون عاماً	عشرون عاماً	2003	9
7000031	عشرون عاماً	عشرون عاماً	2005	10
7000032	عشرون عاماً	عشرون عاماً	2005	8
7000033	عشرون عاماً	عشرون عاماً	2005	8
7000034	عشرون عاماً	عشرون عاماً	2005	8

Fig.7 Obeikan's List of Publications of Children's Books

The total number of children's books listed is 531. Translated books account for 134 of these and there are also 11 published in English. The list presents valuable data about the publisher's contribution to the field of children's literature and clearly

¹³ <http://twitmail.com/email/423426097/4/المحدثّة-العبيكان-إصدارات-قائمة/> (last accessed 20/10/2015)

shows the diverse trends and genres in Arabic publishing and translated books for children. However, this public list is not fully reliable and does not represent a complete account of the publisher's publications. A great deal of evidence justifies this claim. First, some of the translations of children's books published by Obeikan are not included in the list. The number of translated books included in this list is 134, while this research has identified the number of publications as being 153 books.

The following are examples of the books published by Obeikan that do not appear on its list:

- *Like Me Like You* series of six books.
- Four books by the author Wayne Dyer.

Second, the list does not distinguish between indigenous Arabic children's books and translations of books for children, unlike the list composed for this research which aims at collecting and compiling a list of all the translations published in the country which will be helpful in exploring the flow of foreign books into the Saudi children's literature market. In addition and most importantly, Obeikan's publication list is missing important data about the original texts, such as the original language of the texts. All that is included is the title of the translated text and, in some instances, the authors' names as well as the price of the books.

This gives the impression that this list has been created for commercial purposes, especially since it was published and advertised online via social media platforms such as Twitter. In contrast, this research list includes as much bibliographic data of the source text and translations as possible. This data leads to various conclusions about publishers' attitudes and preferences when it comes to translations for children.

	Original Title	Author	Publisher	Original Publish	Date of Publication	Date of Translation	Translator	Age	Language
1	ذوق (الحواس الخمس للحيوان)	Andreu Llamas	Alobican	Chelsea House Publics	1995	1998	Tragy fatehy	6-9	E-A
2	ذوق (Five Senses of the Animal)	Andreu Llamas	Alobican	Chelsea House Publics	1995	1998	Tragy fatehy	6-9	E-A
3	لمح (الحواس الخمس للحيوان)	Andreu Llamas	Alobican	Chelsea House Publics	1995	1998	Tragy fatehy	6-9	E-A
4	لمح (Five Senses of the Animal)	Andreu Llamas	Alobican	Chelsea House Publics	1995	1998	Tragy fatehy	6-9	E-A
5	السمع (الحواس الخمس للحيوان)	Andreu Llamas	Alobican	Chelsea House Publics	1995	1998	Tragy fatehy	6-9	E-A
6	السمع (Five Senses of the Animal)	Andreu Llamas	Alobican	Chelsea House Publics	1995	1998	Tragy fatehy	6-9	E-A
7	أسئلة وعناوين في العلوم	Anita Ganeri	Alobican	Evans Brothers Ltd	1993	2000	no	6-9	E-A
8	أسئلة وعناوين في العلوم	Anita Ganeri	Alobican	Evans Brothers Ltd	1993	2000	no	6-9	E-A
9	أسئلة وعناوين في العلوم	Anita Ganeri	Alobican	Evans Brothers Ltd	1993	2000	no	6-9	E-A
10	أسئلة وعناوين في العلوم	Anita Ganeri	Alobican	Evans Brothers Ltd	1993	2000	no	6-9	E-A
11	أسئلة وعناوين في العلوم	Anita Ganeri	Alobican	Evans Brothers Ltd	1993	2000	no	6-9	E-A
12	أسئلة وعناوين في العلوم	Anita Ganeri	Alobican	Evans Brothers Ltd	1993	2000	no	6-9	E-A
13	دم أحمر (Body Books)	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
14	دم أحمر (Body Books)	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
15	أنا بحاجة للتنفس	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
16	أنا بحاجة للتنفس (Body Books)	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
17	أنا بحاجة للتنفس (Body Books)	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
18	أنا بحاجة للتنفس (Body Books)	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
19	أنا بحاجة للتنفس (Body Books)	Anita Ganeri	Alobican	Evans Brothers Ltd	2003	2005	no	6-9	E-A
20	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
21	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
22	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
23	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
24	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
25	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
26	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
27	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
28	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
29	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A
30	لماذا يجب أن أتناقش أسنانك؟	Jackie Gaff	Alobican	Cherrytree Books	2005	2011	no	6-9	E-A

Fig.8 The current research's list of Obeikan's translated publications of children's books.

Nevertheless, the list obtained from Obeikan has helped this research to compile a list of translated children's books in Saudi Arabia and those produced by Obeikan in particular. Hence, a full bibliographic list of its publications for children over the last 12 years has been compiled (illustrated in figure 8) including the author's name, the title in both languages (target and source), the publishers of the original and the translated texts, the translator's name if available, the date of publication and date of translation, the recommended age group and the SL and TL. Various resources were consulted in this respect, mainly the King Fahad National Library catalogue, the Saudi national bibliography of translated books published in 2008 entitled "Translated Books in Arabic in the Kingdom of Saudi Arabia", and the Obeikan website, which only includes some of their publications (88 children's books).

7.3.1 Statistics from the list

The statistics generated from this research list provide very interesting findings that can help to create a more comprehensive picture of the translation of children's books in Saudi Arabia and of Obeikan's role as translation agent and its interests and activities in the field of children's books translation.

The main trends identified are:

Evolution

Inconsistent growth and decline in the number of books translated over the years can be seen. Obeikan began translating children's books in the mid-1990s and experienced a boom in 1997 with 32 books translated. However, translated book numbers declined sharply in the following years with seven books and 0 translated books published in 1998 and 1999 respectively. There is no clear-cut reason for the fluctuation in the number of publications, but the publisher's focus tends to be directed at translating a series of books, so the large number of translations in 1997 was due to the series of 34 books, *Secrets of the Animal World*, published by Gareth Stevens Publishing between 1996 and 1997 and translated into Arabic between 1997 and 1998 by Obeikan.

At the start of the millennium, the number of translated books for children published maintained steady growth with six books published by Obeikan in 2000. 71 more translations were published over 2001, 2002 and 2003, this can be seen as the point at which the translation of children's books at Obeikan truly evolved.

Other years show less of an impact, with no publications found for 2008 to 2010. This sharp fluctuation in publication numbers can be understood as the result of unplanned activities on the side of the publisher which has not given any specific reason for such disparities in publication numbers during the interviews.

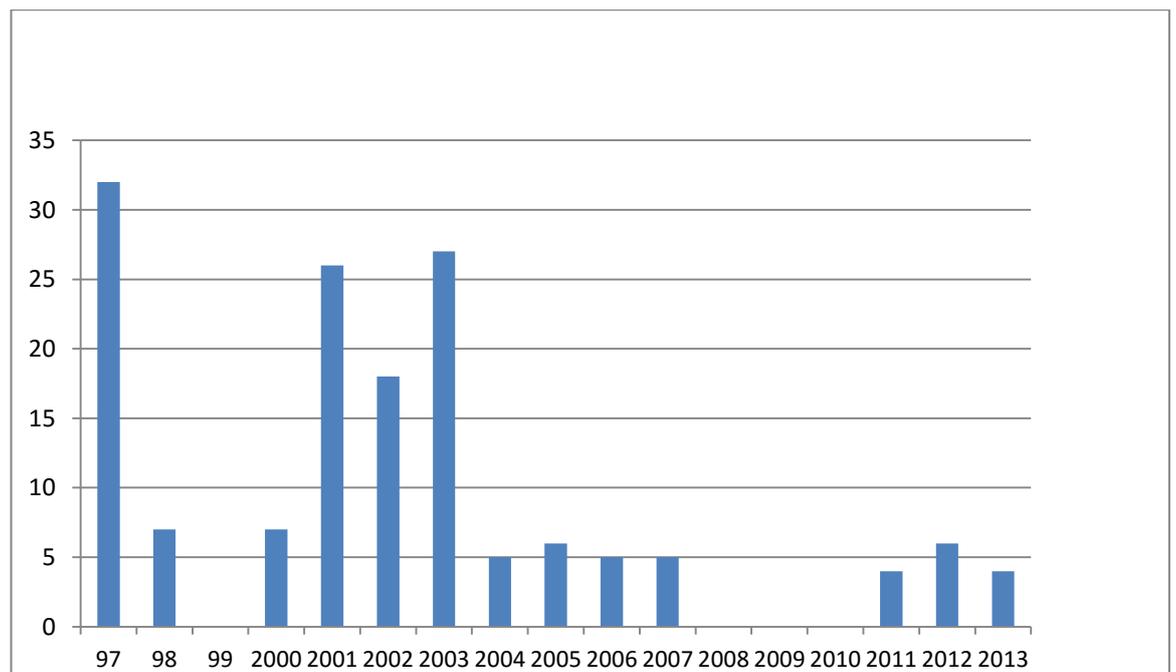


Fig.9 Number of children's books translated by Obeikan from 1997 to 2013.

Acquiring cultural capital

The figures also indicate that most of the translations are from distinctive children's books from Western publishers, such as Evans Brothers based in London and Gareth Stevens based in Wisconsin in the United States and which specialises in non-fiction publications for children. Obeikan's focus is on recognised source texts produced by publishers with symbolic capital in the field of children's publication. This approach provides Obeikan with highly respected publications as the source texts themselves present high value in their own culture.

Obeikan's prestigious reputation in the market of publications for children in Saudi Arabia may be due to the publisher focusing on scientific and educational translations which are very rare in the Arabic canon and literature for children in general, therefore Obeikan fills a gap in the literature available to Saudi and Arab children.

Dominant genre

Non-fiction translations form the core of Obeikan's translation system for children, and hold a dominant position, whereas the fiction genre is not in the interest of Obeikan's translation strategies and is relegated to a peripheral position in their translation output.

The titles of the books in the list clearly show that the non-fiction genres are dominant in Obeikan-translated titles with a complete absence of any literary or fiction titles in the list. The non-fiction books include scientific and medical subgenres and also topics about planets, the animal world, the human body and continents.

This favouritism towards non-fiction books could lead to speculation that Obeikan chooses the safest translations for children by moving away from fictional works which may involve cultural or ideological dilemmas when translated, especially as fictional children's books are full of foreign names and cultural items. However, this idea is built on pure speculation and the reason why Obeikan had moved towards the non-fiction genre is not clear. What is clear is that most of Obeikan's Arabic publications for children belong to the fiction genre and the topics addressed are hugely different from the subjects of translated texts. For example, books about prophets and historical and Islamic figures (stories about the companions of the Prophet Mohammed), and also short fictional stories feature

prominently. In the interview process, the general impression was that Obeikan believes in the importance of translations for children but also stresses that the translated texts could be harmful to children and their Islamic identity. Therefore, the interviewee of this case study, stresses the importance of the filtering process that takes place during the translation process and also stresses that the translations should cover the gap in certain genres for children in Saudi Arabia.

The hegemony of the English language

Another important trend that can be identified from the list's data is the hegemony of English as a source language. The source languages of all of Obeikan's translated children's books is English.(Heilbron & Sapiro,2007) In rare cases English is the mediator language between the source text and the target Arabic text. Only 12 books out of the 153 translated books by Obeikan were originally from a language other than English but were nonetheless translated from the English version.(Ibid)

Target age groups

The list includes various publications that cover the interests of children from pre-school age (3-6) to the older age group (9-15).

The process of refining age groups for Obeikan publications was problematic. No clear cut division or breakdown for age ranges for children's books is available from Obeikan, and so the age groups of children's books depend on what is stated on the source text publishers' websites, in the books themselves (source and translations) or on international online book store websites such as Amazon. As a final resort, age ranges for the books listed were devised based on a review of the stylistic features and the main theme of the books.

Next, due to the importance of linking actual translations with the wider socio-cultural situation in the field, the following macro-analysis will focus on both the textual and extra-textual elements in certain Obeikan texts as compared with their sources texts.

7.4 Observation of Textual/Paratextual Behaviours in Obeikan Publications

The textual investigation of translation production by Obeikan is necessary to highlight the publisher's behaviour in dealing with the textual and paratextual elements in translation. Paratextual and visual materials have long been considered equal to textual elements in children's books, as they possess great importance in the

young readers' understanding and enjoyment of the texts they read (Oittinen, 2000; Lathey, 2015). Also, paratextual materials can outline the general function of the books (Kruger, 2012:133), and they are an equally essential tool for the marketing of books (for instance, by referring to the author's profile). Therefore, investigating the transformation of these elements between cultures can be very rewarding in explaining different socio-cultural norms that affect the translation methods in dealing with paratextual cultural or stylistic problems (Kruger, 2012; Frank, 2007).

In this case study, textual and paratextual and stylistic elements will be investigated, including the translators' interventions in translating cultural items, pictures, cover blurbs, prefaces, if available, and the general ideas and outline of the books.

7.4.1 The selection of texts

Fourteen English books and their translations will be included in the textual comparison analysis in this case study. The total number of books included in this analysis is 28. The selection criteria were restricted to children's books translated by Obeikan that cover different age groups and topics. The textual material selected in this research had to represent the main trends in publishers' output in the Saudi market. Therefore, specific parameters were used, drawn from two main points: subgenre and target age group.

As mentioned earlier, Obeikan's main interest in translations for children is the non-fiction genre for different age groups from 3-15. Hence, the chosen texts should reflect this interest. For that reason the following books were selected:

<i>English texts</i>	<i>Arabic texts</i>	Author
<i>People at work at a vets</i>	أعمال الناس المستشفى البيطري	<i>Deborah Fox</i>
<i>People at work in TV news</i>	أعمال الناس محطات التلفزيون الإخبارية	<i>Deborah Fox</i>
<i>People at work for an airline</i>	أعمال الناس الخطوط الجوية	<i>Deborah Fox</i>
<i>People at work in a department store</i>	أعمال الناس المتاجر	<i>Deborah Fox</i>

<i>People at work at making cars</i>	أعمال الناس صناعة السيارات	<i>Deborah Fox</i>
<i>People at work in mountain rescue</i>	أعمال الناس فرق إنقاذ متسلقي الجبال	<i>Deborah Fox</i>
<i>People at work making books</i>	أعمال الناس صناعة الكتب	<i>Deborah Fox</i>
<i>People at work in a hotel</i>	أعمال الناس الفنادق	<i>Deborah Fox</i>
<i>People at work making a film</i>	أعمال الناس صناعة الأفلام	<i>Deborah Fox</i>
<i>People at work in a children hospital</i>	أعمال الناس مستشفى الأطفال	<i>Deborah Fox</i>
<i>It is not what you've got</i>	النقود ليست كل شيء	<i>Wayne Dyer</i>
<i>Incredible you</i>	أنت رائع	<i>Wayne Dyer</i>
<i>No Excuses!</i>	لا أعذار	<i>Wayne Dyer</i>
<i>Unstoppable me</i>	أنا متفوق	<i>Wayne Dyer</i>

Table 2. Selection of Textual Analysis for Obeikan Case Study

The table above illustrates the book titles in both languages and the authors' names. It shows that 10 of the selected books are from one series published by Evans Brothers between 1998 and 2000 under the title *People at Work* and written by Deborah Fox, a writer who specialises in non-fiction books for children. The Arabic version of the series was published by Obeikan in 2003 under the title (أعمال الناس) which has the equivalent meaning to the original title.

The *People at Work* series illustrates different workplaces and work ethics in England and includes quotations from real people working in England. This series comprises various books presenting different workplaces to the Arab child and depicting different career choices and work policies specific to English culture. For example, working at a veterinarian's practice represents a very unusual workplace for Saudi children. The idea of pets is not familiar to them and the veterinary

training courses discussed in the book are not available in Saudi Arabia. Animal-related studies do not have a high status in Saudi culture.

The other four books are by the author Dr. Wayne Dyer and were published by Hay House in the United States in 2007. These actually comprise one of the most recent translation projects for children by Obeikan, and were translated and published in 2013. These books were selected primarily for their distinctive content which covers rare topics in the area of children's literature in Saudi Arabia and belong to the self-help subgenre. The books contain overt and covert messages for children regarding their personalities and daily challenges and encourages their inner motivations. Dyer, who is also a well-known author for adults, holds a prestigious position in the West having published over 41 books, including 21 New York Times bestsellers. His book for children, *Incredible Me*, was one of these New York Times bestsellers. This accolade is clearly presented on all the four children's books cover of both the translation and the original book. The significance of Dyer's books stems from their content, as they address some new and interesting concepts in a child's life. Dyer, for example, looks at how children can manage stress, the meaning of money and possessions in children's lives and their inner power. Dyer had based his books for children on successful books he has written for an adult audience, such as *10 Secrets for Useful and Inner Peace* published in 2001 and *Excuses Begone! How to Change Lifelong, Self-Defeating Thinking Habits* published in 2009. Both titles were published by Hay House in the United States. Dyer frames his ideas and simplifies concepts in a way that is suitable for young readers, for example, using rhyme and numbers in *Unstoppable Me!* to explain the book's ideas in a way that is accessible to young children.

Analysing these books which include various cultural differences in their contents will highlight interesting points about how translators deal with these differences and challenges during translation, together with the factors that influenced their decisions.

7.4.2 People at Work series

The content of the source texts within this series is considered to be of an informative and educational function, and was obviously intended to be preserved in the translation process. However, various manipulations on the paratextual level as well as substantial manipulations within the texts are exercised in the translation

process of this series. Various examples from the English and Arabic texts will serve to highlight this manipulation.

7.4.2.1 Analysis on the paratextual level

Example 1

The Islamic utterance (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) is an Islamic phrase used to start any work by seeking Allah's blessing. This expression was actually added to all the Arabic books in the series. Translated in English as "In the name of Allah the most beneficent, the most merciful", this constitutes an essential expression in every Muslim's life, as it should be recited before reading the Quran. Various sayings attributed to the prophet Muhammad encourage Muslims to begin their daily tasks with expressions such as his emphasis that everything that does not start with Allah's name will not be blessed¹⁴.

These paratextual changes may refer to manipulations by the translation agent, the translator or the publisher, who wants to imply the importance of starting the book by Allah's name so children become familiar with the practice.

Alternatively, it could be that the publisher wishes to appeal to a wider audience, an audience who will appreciate Islamic practices such as these within their children's books. The addition of such a phrase can be seen as an ideological intervention, and may also be seen as an attempt by the translation agent to promote production capital by enforcing preferred elements into publications regarding the field in question, thereby attracting a wider audience, be they children or their parents, guardians or teachers. Indeed, some Arabic publications for children in the field have full phases of the Quran within their introduction and always have a Quranic and Islamic touch to them. When translating this series Obeikan seems to opt for that touch by adding an Islamic introduction, especially when the text is completely non-fiction and it is difficult to implement Islamic features within the text itself.

¹⁴ Sayings (Hadith) by prophet Muhammad are actually the second resource of Islamic traditions and law following the Quran.

Example 2

A notable ideological change that may be attributed to censorial normative control, as well as to marketing factors, is the cover change of some of the books within the series. Four covers from the series have been changed to other pictures taken from the inside content of the books themselves, three of which have covers featuring pictures of women and one of which features a picture of a dog. The former was substituted for other pictures featuring males only, while the latter substituted the dog with a swan. All pictures of the translated covers are taken from within the source text, while the changed pictures on the covers are preserved inside the books. Figure 10 and Figure 11 depict these examples:



Fig.10 Source text of *TV news* and cover of the Arabic version

محطات الأخبار التلفزيونية

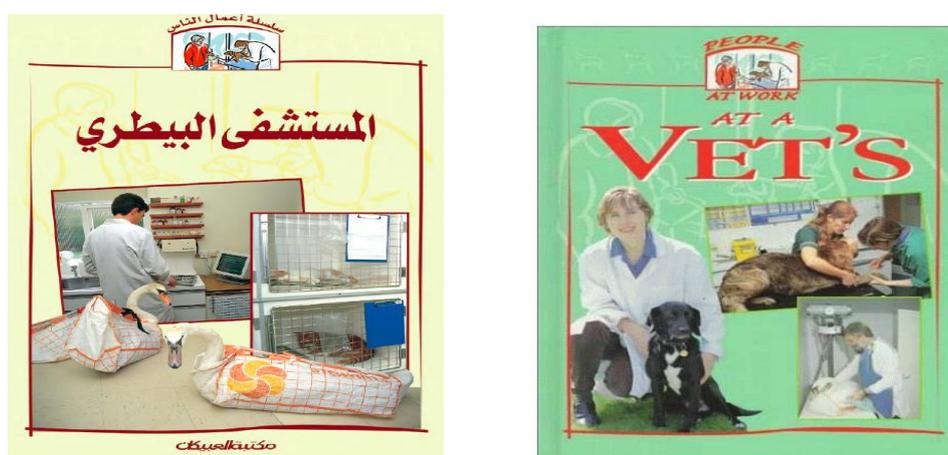


Fig.11. Covers of the source text of *People at Work at a Vet's* and the translation

المستشفى البيطري

Figure 10 demonstrates that all three pictures on the covers of the Arabic texts have been substituted with other pictures from inside the book that will not properly lead to cultural repercussions such as the pictures of females.

The translation agents/publisher seeks out acceptability within the Saudi market and to align themselves with ideological censorial concerns with preserving Saudi culture, a country where the covering of women and the segregation of men and women is applicable to most social settings. Publication restrictions related to Islamic conventions are reflected in adult books in Saudi Arabia as well. Indeed, Alkhamis (2012:120) states that “the censorial practice applied to photos and drawings by covering certain parts of a women’s body is not uncommon” and that Saudi publishers tend to adhere to such practices because they are the “rules of the market” (Ibid).

The representation of women is the only reason for such changes with regard to book covers, such as the change of the picture of the workplace in the top right of the cover to an identical workplace without any women present, as can be seen in Figure10. Figure 11 also highlights the high degree of ideological manipulation wherein the picture of a dog has been removed from the cover and substituted with a picture of a swan. Animals are conceived differently in different cultures. With regard to Islamic cultures using Obeikan translations, dogs have a very different social position for Arabs and Muslims when compared to western societies. Dogs are not seen as pets or as friendly animals that can live around people, instead, they are used to fulfil people’s needs as a utility—in very rare cases, they are used for hunting and guidance or shepherding (Foltz, 2006). Indeed, it is unusual to see pet dogs walking on the streets with people. The social view of dogs stems from an Islamic tradition based on the second source of Islamic law, the Hadith, wherein dogs are deemed as ritually unclean animals (Foltz, 2006:131).

Cultural differences like these may present translation problems whenever the source text includes certain animals, especially dogs and pigs. Scholastic, the American publisher and leading publisher of children’s books worldwide, carried out a children’s book translation program for some Arabic speaking countries, all of whom have Islam as their state religion. The American publisher struggled to meet the cultural borderlines of these countries and precisely adjusted their translation strategies so that they fell in line with the social constraints of the target market. “To

observant Muslims he is, because dogs are considered ritually unclean. Scholastic wanted to be careful not to appear culturally imperialistic, so Clifford was put in the ‘no’ pile” (Baum, 2010).

For children's books, translation agents may be encouraged to maximise the children's experience by reserving new and unfamiliar concepts regarding other cultures but, at the same time, they are required to control these concepts so as not to clash with the target reader's socio-cultural environment (Puurtinen, 1994:84). This same issue with dogs also applies to pigs with some overlap; the animal itself is not a problem, the only problem is that Muslims are not allowed to eat their meat, a point that may have been radically interpreted by some Muslims who reject the animal itself and any pictures associated to it (Foltz, 2006: 131).

With regard to the pictures inside the books, those within target texts are identical with the source text. All of them are maintained the same even if some of the pictures present cultural differences. For example, a bottle of wine was kept in some of the pictures in the book titled *People at work in a Hotel*, which may indicate that translators were more tolerant of cultural differences on pictures inside the text rather than on the cover and more than on the textual elements themselves.

Other paratextual changes can be noticed within the translations of the series *People at Work*, wherein Arabic texts were published with absolutely no mention of the translators' names.

7.4.2.2 Analysis on the textual level

To translate culturally-specific terms, translators usually resort to a combination of different strategies. These strategies may involve foreignisation, such as literal translation; the preservation of foreign words and proper names; or domestication, such as adding explanations, using cultural substitutions, and deleting words. But one approach may present itself as predominant throughout the translation. In this series, the texts carry picture representations of a foreign culture, and the translator seems to prefer to preserve most of the foreign cultural context within the text through various means; the transliteration of the cultural terms include proper names, measurements, temperatures, and geographical places. Proper names of people and places all have been preserved and transliterated into Arabic calligraphy, even if there were 13 different names in one single book like *People at Work in a Hotel*. No cultural connotations seem to be connected to these names as they were

alleged to be the names of real people working in these different industries, thus localising the names or substituting them in this case would make no sense as the pictures illustrate foreign work places and foreign people to the Arabic audience.

The acknowledgment of foreign work places in the pictures and the preservation of proper names in a foreign language give the text the effects of foreignisation. However, in some cases, the extreme preservation or literal translation of foreign names and other elements within the translation may affect young readers when experiencing the text (Puurtinen,1998), especially with regard to literal translations of technical medical terms that could be difficult for young readers to comprehend. For example, too much literal translation makes it difficult to grasp points in books like *In the Children's Hospital*, which is full of medical terms, and whether they are familiar to the source audience or not is unclear, but such terms are definitely not familiar to the target text's audience, and could potentially put them off reading such books. It seems that the translation in some parts needs to include the use of a dictionary or footnote to make reading and understanding easier for children (Lathey, 2015). In fact, for such books of an informative fictional nature, each source text was followed by glossary. Even the words within those glossaries provided to the source text readership, that is, English-speaking children, were literally translated without thinking of the need and comprehension of the target text audience, namely, Arabic-speaking children.

It is fair to mention though that the translator made some effort in other books in this series to overcome some problems regarding difficult or unfamiliar technical terms. The translator even used domestication strategies to facilitate the understanding of cultural or specialised terms for the children. For example:

Example 3

In a book titled *People at Work in Mountain Rescue*, the English text included some instructions related to safety, including the statement:

ST *Carry a polythene survival bag for shelter.*

TT

احمل معك كيس النوم الخاص بالمعسكرات و المصنوع من البولييثين لوقايتك

كيس النوم الخاص بالمعسكرات: هو كيس نوم واق من العواصف والأمطار ويستخدم في الحالات

الطارئة

BT Carry your camping sleeping bag made from polythene to protect you.

Camping sleeping bag: protective sleeping bag from storm and rain in case of emergency.

This is an example of when the translator attempts to increase the understanding of a foreign cultural concept within a book, and he/she provide an explanation (Lathey, 2015:41) as to what is in the polythene survival bag. While English children may be very familiar with this mountain camping survival kit, Saudi children may never have experienced such a thing due to the vast differences in the environmental climate and setting of each culture. As a result, the translator chooses to ease the understanding for the child reader by adding a compact but effective explanation.

Example 4

The following statement features in the book *People at Work in TV News*:

ST *If the colours of a photograph are little bit dull, then you can brighten them by using the paint box in your computer.*

TT *إذا كانت ألوان الصورة الفوتوغرافية داكنه بعض الشيء يمكن تخفيفها بواسطة صندوق التلوين وهو وسيلة برمجية تستخدم بواسطة الحاسب الآلي.*

BT If the colours of a photograph are little bit dull, then you can brighten them by using the paint box, which is computer software.

In this example, the translator attempts to explain the term ‘paint box’, which he believes may be confusing for children. The translator defines the term to facilitate the child’s understanding. The paint box, when translated into Arabic, seems not to align with the computer topic that the source text is centred on. In this case, the translator finds it useful to add that ‘the paint box’ is actually computer software. This confirm to the adding explanation strategy proposed by Klingberg (1986:18).

Example 5

Furthermore, the translator also felt free to change cultural terms inside the text *Making Books*. The fact box about the western typefaces is localised into another box of Arabic nature.

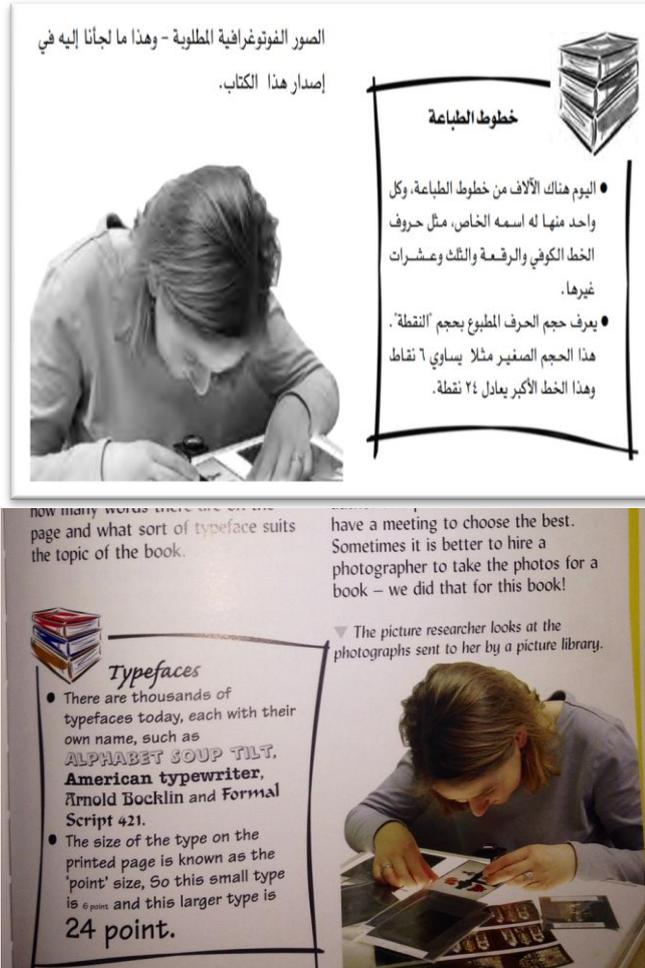


Fig.12. The Fact Boxes from the Arabic and the English texts

Figure 12 shows the translation replacement of Western typefaces with Arabic ones in order to avoid any miscomprehension for the readers, and so that the text is fitting for the reading experience of young readers. It would make no sense and would be confusing to speak about the typefaces of English language when the book is in Arabic. In this case, the translator resorts to localisation of the cultural markers, so as to “have a similar impact” on the Arab young readers (Lathey, 2015:43) and so English typeface is changed to Arabic (خطوط الطباعة) printing typography.

In the last three examples 3,4 and 5 no cultural or ideological pressure influences the translation decisions, instead these added elements are present to aid the child in comprehending the text and to ease their understanding of the new elements.

Food items

The process of deleting and changing textual elements is also exercised by Obeikan in this series for ideological reasons. For example, deletions can be used to remove

certain restricted types of food and drinks. Food items represent valuable elements in the children's texts, especially in fictional works (Lathey, 2015: 40), but food items also present some translation problems when translating text into Arabic, even with non-fictional texts.

Example 6

One classic example of food items is pork. When this item is included in one of the English texts, it has to be culturally domesticated and the ideological purification strategy usually used (Klingberg, 1986). In the Arabic translation, the consumption of pork is prohibited by Islamic law, and so the translator removed it from the Arabic text, which may be seen as a suitable strategy for a new audience who do not experience eating or encountering pork in restaurants.

In the English sentence from *People at work in a Hotel*, The chef in charge shouts.

ST "*Table 48: two rump steaks two fish, one chicken and one pork*"

TT (الطاولة 48: 2 طبق ستيك، 2 سمك، 2 دجاج)

BT "Table 48: 2 Steak dish; 2 fish; 2 Chicken".

Another food item that may be difficult to deal with for translators of children's books is wine, which has also been deleted and manipulated ideologically in the translated text.

Example 7

It seems that translators were more tolerant of any visual cultural difference issues inside the text (not on the cover), and cared more about the textual elements. The following example extracted from the same book will explain this in more detail:

ST *The bar manager fills one of the fridges with soft drinks.*

TT الموظف يضع قوارير المشروبات الغازية داخل الثلاجة

BT Employee puts bottles of soft drinks inside the refrigerator.

The items that carry cultural connotations have been domesticated, in order to suit the socio-cultural frame of the target field. The translator substituted the "bar manager" to "the employee" thereby avoiding any link with the word "bar", which is

linked to the idea of alcohol and therefore is better to be omitted (Klingberg 1968:18).

Example 8

Deleting food items for ideological concerns is not the norm, and other strategies may also be used in such cases. For example, the utilisation of localisation (Klingberg, 1986:18) to convert the term into a suitable equivalent for the new audience culture. For example, the book *People at Work in Airlines* includes within its text a variety of food served to passengers. The choices include “kosher”, which is a food that is part of the Jewish diet. This was subsequently translated into Arabic as: (الأطعمة الحلال) Halal food.

The three previous examples 6,7, and 8 state that the ideological and religious motivations affect translation strategies, that the translator is aware of the cultural implications that may stem from retaining these elements in the texts, and for that reason he changed or manipulated them via different means without destroying the coherency of the texts.

7.4.3 Dr. Wayne W. Dyer books

7.4.3.1 Analysis on the paratextual level

Unlike the previous series, no Islamic introductory phrase was added to the content page, but various other Islamic elements were visible within the text referring to the various strategies Obeikan used to implant the texts with religious elements in one way or another. This will be clear from the textual examples.

The translator of the books is Amal Joudet, and this is one of the few times that Obeikan has allowed the name of a translator to appear on the front cover of one of their children’s books. It is quite rare for the names of translators to be placed on the cover of children’s books, with most publications being published with the complete absence of a translator’s name. Only three translators have been known to work with Obeikan throughout the last 16 years for children’s books: Taragy Fathi, Amal Joudet and Mouhamed Salhi. For the remainder of its publications, instead of using the translator’s name, the statement “Obeikan Committee of Authoring and Translation” that is; (لجنة التأليف والترجمة) appeared on the front cover of its books. The acknowledgment of a translator who is actually the real cultural mediator, and the link between the author and the readers is important. The absence of a

translator's name on children's books may also be a sign of the low status of translators, It could also be a sign of the high degree of manipulation exercised by the publisher (Venuti,1995).

Other paratextual features worth mentioning here are the manipulations found on the text *Unstoppable Me*, which started on the dedications page.

Example 1

Here, the translator completely changed the personal tone of the dedication, which was meant to be from the author, who dedicated the book to his grandchildren; and the contributor, Kristina Trace, who dedicates it to her husband and children.

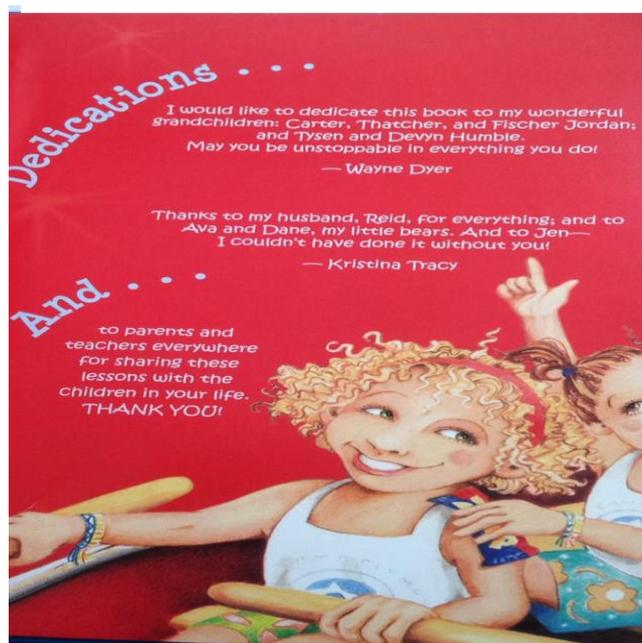


Fig.13. The Dedication Page from Dyer's Book *Unstoppable me*.

Conversely, the Arabic dedication was very general, and totally omitted any personal tone. As a result of this, the names of both authors have been deleted from the page and the dedication is presented without names.



Fig.14. The Dedication Page of the Translation of Dyer's Book (أنا متفوق).

The back translation of the Arabic dedication as it appears in the figure above:

To all the talented kids who trust in themselves and competing with each other to be successful. And to parents and teachers everywhere for your participation in these lessons with your children

The final part of the dedication, which was directed to all children, was literally translated. This may provide an explanation as the translator meant to delete the personal message from the author to his family, and change it into a much more general one so that Arab children readers do not feel the translation taste of the text.

Example 2

Another ideological form of interference is the omission of parts of the text for cultural and ideological reasons, whether the decision is made by the translator or by the publisher, or else imposed on them by a censor. For example, in Dyer's book *Unstoppable Me*, whole paragraphs were removed, and the relevant pages subsequently appeared blank in the Arabic text, as the illustration below shows (see Figures 15&16).

Some translation strategy decisions were made in order to avoid certain ‘inappropriate’ habits in particular cultures, such as singing, which, in Saudi culture is prohibited in large parts of the Saudi conservative community.

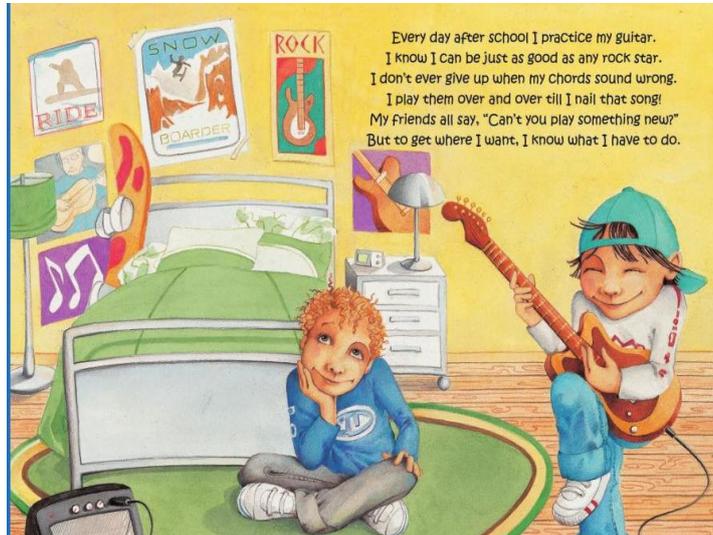


Fig.15.The English Page from *Unstoppable Me* with the text on it.



Fig.16.The Arabic page after removing the whole paragraph.

This can be seen in the picture above where, in the English text, the boy passionately speaks about his musical hobby and his dream of being a rock star.

The mere singing here is not what is problematic, indeed, it is the musical instruments, which should not be used in Saudi culture, and in Saudi Arabia there is no musical education for children in school. The translator’s decision to remove the paragraph may stem from their Islamic belief as well as their desire to avoid setting

a wrong example, in her view, for Arab children. The strange thing is that the publisher left the visual image unmodified¹⁵.

Puurttinen (2006:57) states that, as children's literature holds low prestige with regard to literary systems, the translation tends to be closed to the available model within the target system, and to be acceptable to the target audience. Therefore, translators adhere to what is conventional, rather than bringing in new ideas and breaking taboos. Therefore, seeking suitability and acceptability in this case may have led the translator or editor to delete the paragraph in question.

7.4.3.2 Analysis on the textual level

From the first comparative reading of the texts by Wayne Dyer, several very obvious differences can be seen between them and their Arabic translations, one of which is the changes in the levels of perceptions and ideas. Another difference is the overall contextual meaning of the texts, including deleting, adding, and changing of many of the author's motivational messages for children. To illustrate this, examples will be cited from the English translated books in the series.

In the book *Unstoppable Me* and its Arabic translation (أنا متفوق) the author explains that the first way children are able to become successful derives from the power inside them, and therefore they have to fully trust and believe their inner instincts. The Arabic translation emphasises the fact that, besides children believing and trusting their inner power, the only way for them to be successful in life is through Allah's blessing.

The translator adds the name of almighty Allah three times in the first page, which reflects ideological intervention. This is further illustrated in the following examples:

Example 3

ST

*You are worthwhile
Simply because you're alive
Never forget this and you are sure to thrive.*

¹⁵ Different speculation could be given such as the cost reasons.

TT

أنت شخص جدير بالاهتمام
 ببساطة لأنك على قيد الحياة
 لاتنس هذا أبداً
 وستنجح بإذن الله حتماً

BT

You are a worthwhile person
 Simply because you are alive
 Do not forget this ever
 And you will succeed inevitably, by Allah's willing.

While the author stresses the ideas that children will certainly be successful if they simply believe in their own value and personality, the Arabic sentence instead emphasises that this will not happen as a result of the child himself, but through Allah's will. This added expression to the translation: (وستنجح بإذن الله حتماً) can be translated as you will succeed inevitably, Allah's willing.

Example 4**ST**

*If you value yourself
 And all that you are.....*

TT إذا قدرت نفسك و احترمتها و استفدت من كل ما أعطاك الله و وهبك.....

BT If you estimated and respected yourself and take advantage of all that Allah has given you...

In this example, the translator has added a reminder utterance directed at the children with regard to their creation and the gifts from Allah that make them unique, and therefore they must strive to benefit from what Allah gave them. In this example, the translator has again directed the children toward another Islamic thinking pattern, namely, the appreciation of creation. These ideas are shared by many religions, but the author did not include them so that the children could be more independent and self-motivated. Consequently, the translator has manipulated the author's meaning and has imposed her own ideology.

The translation of the book *It's Not What You've Got!* also includes the insertion of numerous Islamic elements in the text. The translated book is about how children should appreciate their lives, and the dependence on Allah (الرزاق) as the provider, the means to earn money. The Islamic insertions herein ranged from the addition of verses from the Quran, changing the words in the picture captions to Islamic words, and inserting religious themes within the text.

Example 5

A religious addition can be seen wherein the translator inserts the idea that all money and welfare stem from Allah.

The author defines abundance for children as:

ST *It means when it comes to life's gifts there are always more.*

The translator clearly deleted the author's meaning regarding abundance and instead inserts three dots, followed by a verse from the Quran, as illustrated in the picture below:



Fig.17. Addition of verses from the Quran to the Arabic Translation of *It's Not What You've Got!*

TT

الثروة تعني " ... في السماء رزقكم و ما توعدون"
تذكر هذه الآية العظيمة إذا شعرت بالشك.
وأعلم أن الأشياء الرائجة في الحياة لن تنفذ بفضل ربك.

BT Wealth means ... ‘.And in heaven is your Sustenance, as [also] that which ye are promised.’ (Quran 15:22; Yusuf Ali)

Remember this verse if you felt doubt.

And know that wonderful things in life will not end, thanks to Allah.

This particular example shows how far the translator is able to go when submitting the English text to children, the translator functions here acutely as a writer, rather than as a translator as they completely change the meaning of the text and have replaced it with a much longer ideological utterance.

Dyer’s message for children regarding the meaning of wealth does not have any cultural or ideological problems, and this can be translated in its current form for Saudi children. However, the translator nevertheless felt this was a suitable way of implementing ideology here and continue to fill the text with Islamic themes so as to remain in line with the publisher’s strategies for children’s books publications.

Allah’s name has been included in the translation of Dyer texts more than 35 times in different formulas, predominantly phrases such as “Allah’s willing”, “with Allah's help” and “Allah the provider”, despite the fact that the source texts have no religious content whatsoever. These phrases are frequently used in everyday life in most Islamic and Arab societies. In the translation, the insertion of Allah’s name is followed by a change in the whole perception of ideas, indeed, it conveys to the person that, when depending on inner power, they should depend on Allah’s will more than personal power. This takes us back into the discussion as to how the children’s books are conceived as a tool for socialising children, as well as presenting to them ideologies regarding the current social and cultural environment in the target culture, In translations, this can result in the manipulation of the text on multiple levels. In this example, the addition of the words of Allah’s name and inculcating the Islamic idea of reliance on Allah first and foremost. This also contradicts the faithfulness to the source text and the author’s original intentions, which appears not to be the priority of the translator.

Animals’ names

Conversely, the following examples explain how translation strategies operate to overcome one of the main problematic cultural items such as having animal names in children’s text. This will explain Obeikan’s way of dealing with such a dilemma.

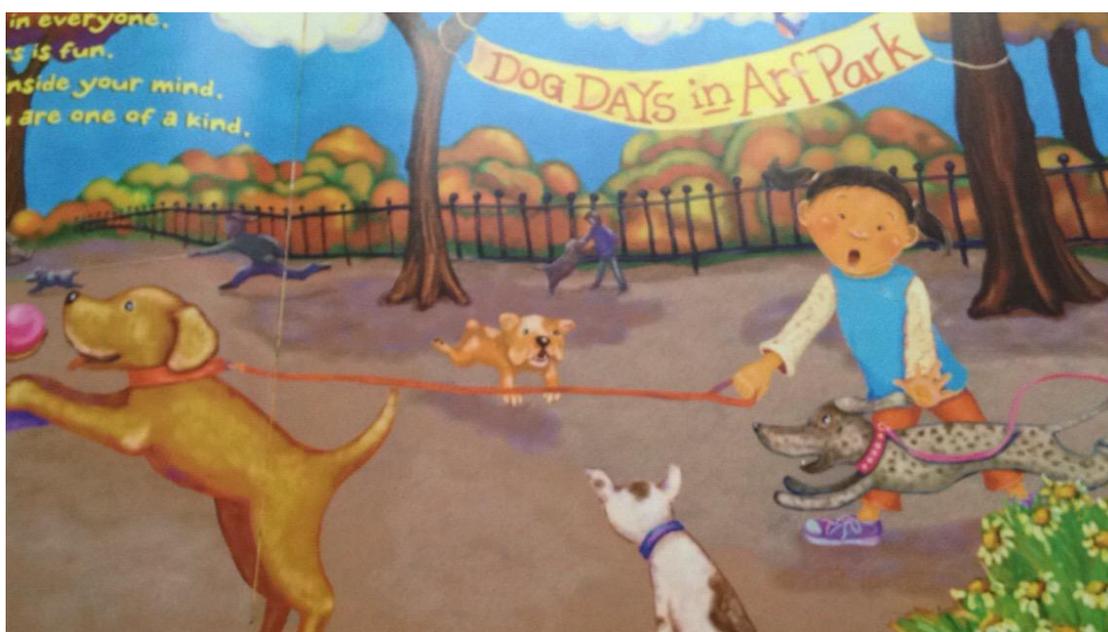


Fig.18. Picture from the Source Text illustrating a Dog Park with a Sign.

Example 6

As clear from the picture the sign title in the park is Dog Days Arf Park. In the translation, the park name has been changed to the more socially-accepted alternative Animal Park, even though all the animals in the picture are dogs. This returns us back to the sensitivity issue regarding particular animals in the Arabic culture stemming from religious belief.

From the *No Excuse!* book, the following Example 7 and Example 8 also elucidate the means by which translation agents, whether they are translators or publishers, feel they have the freedom to manipulate the cultural items relating to particular animals in the texts, and thereby make them suitable to the new audience and their career.

Example 7

This is a very interesting case to explain. Indeed, in this example the family of the main character, the boy, wonders why he has a passion for turtles but not for other types of familiar animals they have in the family farm. They ask him:

ST *Why not cows? Why not pigs? Why not chickens?*

The picture also illustrates these animals, while the Arabic translation overplays both the picture and the text by translating the questions as:

TT

لماذا ليست الأبقار؟ لماذا ليست الخراف؟ لماذا ليست الدجاج؟

BT

Why not cows? Why not sheep? Why not chickens?

Consequently, the picture has changed in the Arabic text by removing the picture of the pig and substituting it with the picture of a sheep.

As been mentioned before, some animals may constitute translation problems from cultural points of view, especially in children's books. This usually arises as an issue in fiction but in our case it seems that there are also some modifications for non-fiction books.

Example 8

This serves to elaborate and explain the point. The sentence said by the boy who wants to earn money to fulfil his hobby is:

ST

Walk my neighbour's dog to earn money.

TT

أغسل سيارة جارنا لأحصل على النقود

BT

I wash my neighbour's car to earn money.

This seems to be a wise choice from the translator as the dog and dog walking is unfamiliar to Saudi children. It should be mentioned here that, although the translator seems passionate about removing any dog or pig-related words from the texts while also removing the pig picture, she nevertheless retains the pictures of dogs throughout the book. This may raise the question of what is the exact policy in terms of these two animals' presentation in children's books? And the policies regarding harmony between the texts and the visuals? It seems that there is no general policy, and that the decision is in the hands of the translator, or the editor, who assesses the need and possibility to remove the item or change it, or not, in individual situations.

Proper names

In the translation of the book *No Excuse!* the translator resorts to changing the only proper name in the text with another from the children's own culture by using a localisation strategy (Lathey, 2015:43).

Example 9

Dr. Tortuga has been translated to Dr. Loloah in the Arabic text as: (دكتورة لولو). Loloah is a very famous name in the Gulf and in Saudi culture and may be both easier and more appealing to Saudi children. Retaining the name from the source text or transliterating it may affect the readability for the Arab children because it is difficult to pronounce, and for that reason it was substituted for an Arabic name. It should be mentioned here that translating the meaning of the name itself would carry no meaning as does not have any equivalent in Arabic.

Translators in these cases decide to change proper names even if they lose some of its overt connotations with the text itself. Dyer's selection of the name was not by chance, especially as children's books authors tend to have connections between the names of their characters and the text itself, in this case, the book was full of pictures of turtles, which constituted the central idea; that the main character, the boy, loves turtles. Dyer chose a name that has connotations to the idea that he wants to transmit into the child's mind.

Conversely, in some other examples from the *Unstoppable Me* book, the author seems to use standard English names, and in this case, the translator has substituted them to the closest Arabic standard names as to retain the closest effect on the target readers (Lathey,2015:50).

Shay translated as شمس "Shams."

Tim translated as تميم "Tamim".

7.5 Summary

The above analysis of the three research tools in Obeikan's translation projects elucidates that ideological, socio-cultural (extra-textual) factors have considerable normative impacts on the trend of translation flow, as well as upon the strategies that are applied during the translation act. In Toury's terminology, normative pressures have influenced translation decisions, starting from the selection of the source texts which are governed by the preliminary norms (Toury, 2012) and which are influenced by the ideological and censorial pressures in the field. The analysis of Obeikan's publisher statements through use of an interview, supported by a textual and publications list analysis, demonstrates the fact that the selection process for the

source texts depends on planned strategies that are harmonious with the social and cultural beliefs of the target culture. This, in turn, affects the flow trends of translation itself. Based on the data and analysis context, Obeikan's translation flow consists of non-fiction scientific works, which have no cultural or less cultural content than literary works. These choices may stem from a desire to avoid ideological or cultural clashes with Saudi's strict literary field, as well as to guarantee social acceptance and censorial approval. In contrast, the titles of Obeikan's Arabic children's books show that literary, Islamic, and Arabic historical books are the dominant titles, with a total absence of any fictional work or historic religious nature books in their translated productions. Obeikan has acquired a prestigious reputation in the publications market of Saudi Arabian children. This symbolic capital may have been obtained by the publisher first, by avoiding any cultural sensitivity in their publications and second, by focusing on scientific and educational translations, which are rare in children's Arabic literature. Therefore, Obeikan opted to fill a gap for available literature regarding young Saudi and Arab readers, by producing books for children that are intact with the dominant beliefs, and beliefs that pervade in the field of children's books, a belief that is much more culturally sensitive in Saudi society when compared to adult books.

Systemic manipulation by the translators with regard to both textual and paratextual levels stems from a combination of ideological, pedagogical, and commercial forces, which make Obeikan's publications acceptable in the Saudi market. The acceptability of translations for children does not entail acceptance by the young readers who are the primary readers, but, more importantly, by the adults, teachers, and parents who will appreciate such culturally conformed reading material for their children. In the Saudi context, acceptability also requires approval and acceptance by the censorship authority.

The analysis also shows that socio-cultural factors influenced the decision making process during the translation act. Examples from the texts show how translators tend to culturally mediate in some cases in order to transfer cultural components to the child readers in a way acceptable in their society (Lathey, 2015:39) such as translating the names of some animals that are perceived differently in the Islamic and Arabic cultures when compared to western societies. Alternately, there is also linguistic mediation where the translator chooses to add

explanations for young readers in order to ease their understanding of new concepts that are unfamiliar in their culture, such as adding explanations to clarify new terms.

Ideological interventions such as deleting or changing religious-related elements are also evident in translation systems in other cultures, as well; translators may resort to omitting or downplaying religious aspects of children's texts, as they are viewed as negative aspects for the child's social development. For example, Pokorn (2012) analysed Soviet children's literature between 1945 and 1992 and accounts for such deletion and replacement of religious elements (Ibid: 67) that stemmed not from censor pressure, but from personal decisions that the translators built on ideology and background knowledge about the mainstream culture in the Soviet state at that period (Ibid).

In contrast, Obeikan is embedding and adding new religious features that are not in the source text. Shavit insists that adding elements to translations explains the normative pressure of the field on the translator. "One of the most interesting manifestations of text adjustment is those elements that translators find necessary to add to the original. These added elements are the best indicators of the force of constraints on the model" (Shavit, 1986:121). Therefore, for Obeikan Publishers, it seems to be accepted and encouraged to add Islamic elements to the translated texts, which is a distinctive practice of Obeikan.

Other factors that may have influenced translation flow in Obeikan, but obviously less than the ideological consideration, are economic factors. The high cost of producing translation books compared to Arabic books, along with the distribution issues and the absence of a governmental economic fund and the distribution issues, all have their implication in Obeikan's translation plans, despite the fact that economic factors are not dominant in the decision-making process and the translation act, as the profit and the sales are not the main concern of the publisher. Obeikan's publication strategies acquire the publisher a symbolic cultural position, as the main aim in publication is to produce children's books that fulfil many objectives, first bridging the gap in the non-fiction Arabic creations for children. And, second, translating children's books that conform with the dominant ideology in the field. This places Obeikan in Bourdieu's sociological term, in *the small-scale circulation* poll, in contrast to publishers whose main objective is economic profit (Spiro, 2008). Obeikan's cultural and intellectual motivations take

precedence over economic profits. Eventually, the cultural symbolic capital will subsequently have been converted into economic profit as one of the leading publishers in the market of children's books translation. Obeikan Publishers are ranked 2 in terms of the number of the translations in the Saudi market.

Chapter 8

Case Study: Jarir Publishing House

This chapter will follow the same methodological basis of the rest of this research, which integrates the three methods of interviews, bibliographic data-list analyses and textual and paratextual observations. The current chapter will focus on translation policies and strategies of the Jarir Publishing House, as well as its role in the field of translating literature for Saudi children.

8.1 Jarir Publishing House

Jarir Publishing House is part of the Saudi Jarir Company, which was started in 1979 by the Saudi businessman Abdul-Rahman Al-Agilas to sell stationery and imported books. After achieving success in selling books, Jarir expand the scope of its work to the publishing and distribution of books. Translation was and still is one of the most important publishing strategies pursued by Jarir, which has gained the publisher distinct and important status in the Saudi publishing market. Jarir uses translation to cover the needs of the Saudi readers in multiple disciplines instead of importing books from other Arab publishers, as well as adding international books in various fields of knowledge that were absent or largely ignored in the Arabic book publication industry. Areas include business and management books, self-development books and children's books.

At present, Jarir Publishing House presents itself as the main publisher in the Gulf region and one of the leaders in the Arabic book market. The publisher's role in the field of children's literature will be discussed throughout this chapter.

8.2 Jarir as an agent of translation

Over the course of its history since starting translation services in the mid-1990s, Jarir Publishing House has provided the Arabic library with about 2300 adult books, including 1600 translations (Alkhamis, 2012:16), and about 800¹⁶ children's books, including about 500 translations¹⁷. Jarir is considered one of the most prominent private publishers in the country, particularly in terms of translation

¹⁶ Based on personal interview with the director of Arabic publications at Jarir Publishing House.

¹⁷ Based on publication list obtained directly from the publisher. However, this number does not reflect the correct number of translations as some of the publications listed are colouring books or games.

productions. The figures listed above, together with previous studies such as those by Alkhamis (2012) and Alkhatib (2005) show how translation production constituted a substantial proportion of Jarir's general production flow. In this regard, Jarir has built an excellent reputation among Saudi readers for the quality of its books, which are aimed at a broad mainstream readership. In addition, Jarir has obtained the rights to translate many English publications into Arabic, including best-selling adult and children's books from major publishers in the UK and the USA. These publications include Agatha Christie's books (25 books translated between 2013-2015), the Nancy Drew series (translated in 2006) and Enid Blyton's books (10 were translated in 2006). Furthermore, Jarir covers global marketing and internationally appealing fields such as self-help and self-development books for adults with titles like *Men are from Mars Women are from Venus* (2006) and *Who Moved my Cheese?* (2001). This is in addition to the on-going translation of technical books, such as books that simplify Office and Microsoft – an example is *Teach Yourself Visually Windows 8*, which was translated by Jarir in 2012.

These kinds of genres are still not covered by Arabic creation, at least in Saudi Arabia. Therefore, Jarir's translation projects in such genres have succeeded in bridging the knowledge gap for Saudi readers, which has contributed to Jarir's symbolic capital in the book production field in the country, which is converted into profit capital. Alkhamis (2012:22) pointed out that Jarir's translation projects are highly influenced by commercial and economic factors; consequently, he positioned Jarir in the pole of large-scale circulation (Alkhamis, 2012; Spiro, 2008) in which marketing profit is one of the main motivations for the publisher's translation activities. Alkhamis describes Jarir's publication strategies in terms of translation as an "exclusively commercially oriented translation publisher, motivated by economic profitability" (Ibid: 114).

The tendency towards global marketing genres, such as self-help books, as well as towards neglected genres in the Saudi publishing field, such as that of children's literature, can indicate that the publisher's translation practice does in fact pay commercial considerations a great deal of attention (Ibid.). Inevitably, the translated books in these genres have become an integral part of the Saudi literary polysystem.

8.2.1 Economic capital

Jarir Publishing House has a high profile as one of the predominant publishers and book retailers in the Saudi intellectual market and publication industry. The services that Jarir provides changed from just retailing books, and has increased considerably to include under its umbrella trade in electronics and smart phones, the publishing and translation of books, and stationery and office supplies. Jarir is currently one of the most distinctive businesses in the Saudi economy (Alkhatib, 2005).

As a way of strengthening its marketing status and attracting large groups of readers, Jarir initiated new services and developed diverse marketing strategies for its publications. For instance, Jarir Publishing House has established an electronic library application called Jarir Reader that enables customers to buy and read books via smart phones and tablets. It includes some of Jarir's publications such as children's books, which enhances the reading experience for consumers by allowing them to search within the book itself while they are reading it, as well as making comments inside the texts.

Although the Jarir Reader app and website are still in the early stages and do not include every Jarir publication, this service will increase Jarir's profile as a social and intellectual leader while also increasing its sales.

It should be highlighted that Jarir's orientation and commitment to the translation of children's books seems not to be merely commercially driven, but also stems from a deep belief that Arabic books do not provide Arabic children with suitable materials in the present era. The belief that translations could bridge this gap and fulfil the requirement of Arabic children for high-quality books with modern, creative content can achieve the aims of children's literature translations, namely to encourage children's creativity and enhance their levels of reading. This view of Jarir was obtained via interviews, which were used as a supplementary method in this research together with other theoretical methods to outline the publisher's interest, opinion and role in the field, as well as its interaction with the socio-cultural factors within the Saudi literary context.

8.3 Jarir's Perceptions of the Field of the Translation of Children's Literature

The economic and symbolic capitals that Jarir possesses in the field and the ideological concerns about censorship, as well as the intervention of the field of

power are among the issues revealed by the analysis of the verbal statement given by the publisher's representative in this research, Mr Mahmoud Farag, Director of Book Production at Jarir. This will help to highlight the predominant factors and norms that affect Jarir's production of translations of children's books. The interview was conducted in 2013.

8.3.1 Jarir's view of translation for children

According to the interviewee, Mr Farag¹⁸, children's literature refers to any books, (including learning materials, even those including few or no written texts) for children aged between three and 15 years. Accordingly, Jarir seems to have a broad definition of children's books in terms of the format or subgenre of the books, as the definition Mr Farag provided can include picture books, colouring books, board books and various other formats. Comparing this information with Jarir's publication list reveals the extent of children's reading and learning materials that the publisher provides for Saudi children via translation, as the list includes puzzle books, books with CDs, encyclopaedias, classic short stories, and other literature. Mr Farag explained that Jarir published more than 800 books for children, including translations, which made Jarir one of the leading players in the field of the production of children's books.

In addition, Jarir's vision - as expressed by the interviewee - emphasises the age-range of Jarir's target audience. Jarir's publication strategies show comprehensive coverage in terms of age groups, but it is particularly distinctive for its focus on the translation of works of fiction for young adults (aged 12 and above), such as *Eragon*, a literary work published in English in 2002 and translated by Jarir in 2007. This is distinctive because no other Saudi publisher seems to be interested in translating this genre for the young adult age group. Nonetheless, the absence of books for children aged nought to three is obvious in Jarir's publications, as is the case with other Saudi publishers. This age group has books designed for it in the field of Western children's literature, but is still neglected in translation activities in Saudi Arabia.

From another perspective, the interview revealed the similar visions of Obeikan and Jarir publishers in terms of the weakness of the Arabic indigenous

¹⁸ He agreed to represent the publishing house's view.

writing system for children, which caused these two Saudi publishers to turn to translation as a strategy. In this regard, Jarir's main concerns are twofold; the first is that Arabic books are using the traditional "old writing style as in the old tales of *Kalila and Dimna* and *One thousand and one*" (Farang, 2013), which may not be suitable for children in the global era. Secondly, according to the interviewee, Arabic children's books suffer from a lack of creative ideas, as Arabic books "do not encourage children's imagination" (Farang, 2013).

These two concerns regarding the absence of Arabic innovation and outdated writing styles in this specific genre allowed translated literature to occupy a central position in Jarir's publication output (Even-Zohar 1978: 193-194). As noted earlier in Chapter 5, from a polysystem point of view, translated literature can occupy a central position in certain situations. One of the situations is when the native literature cannot satisfy public expectations, as it is easier for foreign literature to assume a central position. As Jarir believes that the Arabic creations for children are insufficient for the educational, cultural and creative upbringing of Saudi children, and in the light of the absence of indigenous Arabic literary writing initiatives that combine modernity and attractive factors for children, the publisher relies on translation to satisfy young Saudi readers.

As well as bridging the gap in Arabic creations, Jarir also believes in the importance of translation as a means of cultural communication among nations and languages. However, Mr Farag expressed that some translations into Arabic should be approached with caution because some of these translations, particularly pertaining to those of children's books, could impose "*intentional or unintentional*" cultural invasion on the target readers. Surprisingly Mr Farag noted that most of the culturally invasive materials were in the form of fictional works for children and that most of the non-fiction translations usually had less culturally harmful elements for Arab children. What is surprising here is that most of Jarir's translations involve fictional genres. As the statistics extracted from this research's bibliographic list demonstrate, 85% of Jarir-translated titles are from the fiction genre, including classical literature, in contrast to 15% of translated non-fiction titles¹⁹. The fraction of the number of non-fictional works compared to the number of fictional works

¹⁹ These figures are based on speculation considering the titles listed in the publisher's bibliographic list, which does not contain distinctions between fiction and non-fiction by the publisher.

contradicts the view that fictional works can be conceived as cultural invasion. In turn, this indicates that such an invasion - if it exists - is not one of Jarir's priorities, as long as the books sell in the market. The priority is to publish and sell materials that achieve profits, regardless of the cultural implications that may result.

Jarir overcomes this dilemma by focusing on translation for young readers, as such books have fewer cultural problems and, should such problems emerge, they can easily be overcome. Large numbers of Jarir's translations revolve around well-known international classical literature that has been adapted for many years and which has been accepted to be adopted culturally in many of the children's literature systems (Chapter 5; O'Sullivan, 2005). In such cases, Jarir has overcome the problem of the suspicion of cultural invasion directed at Arab children and at the same time less problematic with the approval of the authorities.

Diversity of the subgenres is one of the most obvious differences between the two leading publishers in the country (Jarir and Obeikan). Their attitudes towards and views regarding the needs and the interests of Saudi children in terms of translation materials are reflected in the fact that Obeikan believes in the importance of upmarket books in scientific and non-fiction genres (Spiro, 2010). Obeikan's tendency towards non-fiction translations actually gained Obeikan cultural capital in the market of publications for children, as well as a position for the publisher in the small circulation pole (Ibid.). On the other hand, Jarir's interest is in the field of the translation of commercial books (Spiro, 2010) that include picture books, fairy tales and fictional works for young adults, while educational and non-fiction books seem of less interest (Frag, 2013).

It is telling that, in a question about the publishing house's best-selling books, Mr Frag replied that these are books based on cartoon characters, such as Tom and Jerry, and Disney books. He added that the *Harry Potter* series, which is translated in Egypt by Nahdat Miṣr, is also very popular among Saudi children.²⁰

8.3.2 Ideology and censorship

Jarir pays a great deal of attention to the selection process of its books, which Mr Frag claims is a substantial part of the process of translating for children. In

²⁰ Jarir is the main distributor of the famous *Harry Potter* series in the Saudi and Gulf regions.

general, Jarir's selection criteria are based on primary and secondary factors, as Mr Farag explained. Primarily, there are two main factors;

1. Ideological factors: concerning the content of the texts and the suitability for the target culture.
2. Economic factors: concerning the potential profit and marketing success.

These two factors are highly and equally influential in Jarir's selection process of original texts. Jarir, as a private Saudi commercial publisher, seems to study its selection strategies so as to benefit on both cultural and economic levels and to achieve a balance between the marketing share of its products and the acceptance thereof by the Saudi readers and authorities.

Secondary selection factors include aspects such as the modernity of ideas and themes, as well as creativity in the styles of the books, in addition to the printing quality and the appeal of illustrations inside the books and of the pictures on the covers (Farag, 2013). Mr Farag points out that these secondary factors are influenced heavily by the primary economic and ideological factors.

Even though Jarir seems enthusiastic about introducing a variety of translation products to the field of Saudi children's literature, it still has to work within the boundaries of the Saudi socio-cultural norms. For instance, the publisher opts for selective methods when dealing with translating a series of books; in some cases, not all the books in a series are translated. Jarir reserves the right not to translate some of the books on the grounds that they are not compliant with Saudi socio-cultural norms. This can be explained by the example of a series entitled *I Like to Read*, published by Sterling Publishers, which includes 16 books. Jarir only translated 13 books between 2008 and 2009, and the three titles excluded from translation are:

- *I Like to Read Birthday Party*
- *I Like to Read Christmas Day*
- *I Like to Read at the Beach.*

Different reasons for the exclusion of these titles may be suggested, but ideological justification is clearly the most obvious reasons for such selective choices. In this example, Jarir Publishing House shows a high degree of self-censorship whereby it

has "...internalised the norms pertinent to the culture, and uses them as a constant monitoring device" (Toury, 2012:313).

Birthdays have been classified as a Western cultural value by some of the religious groups in Saudi Arabia, even though celebrating birthdays is a common social practice in most Saudi moderate families. Equally, Christmas is usually regarded as a religious celebration for non-Muslims, which must therefore not be included in Saudi children's books or learning materials (Alfahadi, 2012:180), while the *At The Beach* book contains (cartoon) pictures of females in swimsuits on the cover and throughout the book, which is contradictory to Saudi culture and social practice that dictates female bodies should be covered. Therefore, these books were deemed unsuitable for the field of Saudi children's books in particular and for the Saudi cultural production field in general (Alkhamis, 2012:120).

This example indicates how Saudi cultural and ideological beliefs influence Jarir's selection of source texts for translation for children. In this regard, the interviewee, Mr Farag, explained that Jarir has a set of internal guidelines that must be followed when translating and selecting books for translation. These include rules governing sexual references, religious themes, inappropriate female clothing and, to an extent, sensitivity regarding pictures of pigs and friendships between members of different sexes (Farag 2013).

Some of these taboos are common in children's literature in many cultures, particularly references to sexual and religious themes. However, most of Jarir's taboos are rooted in Saudi cultural and social practices; for example, the restrictions on pictures of pigs and 'inappropriate' female clothing are based on Saudi and Islamic ideology. Ideology in translation is described by Lefebvre as: "opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts" (Lefebvre, 1998: 48).

Women's clothing is important in Saudi ideology, as women have to obey certain dress codes. Strict dress codes apply more to women than to girls, but nonetheless even young girls must wear modest clothing in public in order to familiarise them with the dress codes they will have to obey when they are older. As Jarir also includes dress codes for women in its policies for adult and children's books, translators and editors usually delete or change any pictures that are considered contrary to this policy (Alkhamis, 2012:120). In addition, pictures of

pigs, or presenting a pig as a main character in children's books, are unacceptable. This is based on the Islamic prohibition of eating pork, which has resulted in a hatred of the animal itself. Although this is not a tenet of Islam, where the taboo is only associated with the meat of pigs, many classes of society reject the existence of pigs in children's materials (Foltz, 2006:131).

Although ideological concerns influence Jarir's selection process to a considerable degree because its publications should not be contrary to Islamic and Saudi culture, Jarir seems to appreciate Saudi censorship policies. According to Mr Farag, censorship is a positive force in the literary field, as it can prevent any *cultural invasion* in children's books and allows publishers to produce children's books that are in line with Saudi cultural norms. Mr Farag commented, "Most of the time it is positive as it prevents any possibility of the unintentional cultural invasion in some foreign books from spreading" (Farag 2013).

Although the publisher tries to maintain culturally accepted translated books for children, its tendency to translate fictional and classical works for children has given rise to censorship complications on two different occasions:

1. Jarir provided the example of *Pinocchio*, based on the children's novel *The Adventures of Pinocchio* (1883) by Italian writer Carlo Collodi, where the book was denied approval by the authorities because of some of the ideas in the book's content (a fairy changed the wooden puppet into a real boy). This idea contradicts an essential belief in the Islamic religion (توحيد), that the only creator is the almighty Allah, and this should be taught to children from an early age.
2. One of Jarir's translations encountered social rejection by the target culture. The controversial work was part of the classic Charles Perrault Story Collection, namely the story entitled *The Donkey Skin*, which was translated by Jarir in 2010. The text describes how a king decided to marry his daughter after being impressed by her beauty. This passage was shocking for Saudi readers who socially opposed the publisher's translation projects, with people circulating an image of the text via social media and expressing their disapproval and condemnation of the Jarir translation that did not take the social tradition and religious considerations into account, as incestuous relationships are forbidden on

religious grounds, are illegal, and are considered socially outrageous and taboo. Having such a scenario in a children's book clashed with the cultural norms of the field because Arabic children's books have to be in line with the social norms of the target culture. Jarir bravely admitted the mistake and withdrew the translation of the book from the shelves and from the on-line catalogue. The publisher subsequently responded via social media, stating that the offending book was no longer on the market. (Jarir Bookstore, 8 April 2014).

Ideologically speaking, not all classic children's literature is suitable for the Arab children's literature context, which is still controlled by ideological factors that are sometimes the main factors in selection and translation strategies, overriding literary factors.

Thus, three types of censorship can be observed to affect Jarir's translation production:

- Self-censorship, such as when the publisher excluded some books in the *I Like to Read* series from the translation project on the grounds that these books do not adhere to the dominant social and cultural doxa in the field of Saudi children's literature. Merkle et al (2010) described this as a ***cultural blockage***, whereby the publisher prevents the "entry of a cultural product into the target culture" (2010:16) because of its culturally incompatible content.
- Authority censorship, as in the case of banning the translation of *Pinocchio*.
- Social censorship, as in the case of *The Donkey Skin*, where the translation was eventually removed from circulation.

8.3.3 Commercial considerations

Unlike Obeikan, Jarir seems to see the economic profit from the books as having equal priority as the socio-cultural ideological factors and content of the book. As illustrated earlier, Jarir's translation projects consider whether the translated book will generate a profit and will be accepted by the target readers. This creates the perception that Jarir's main motivation when translating for children is economic and is controlled by the role of marketing.

The publication director at Jarir pointed out that the most important factors determining the translation and children's publishing activities are economic. The interview with Mr Farag illustrated two commercial considerations affecting Jarir's translations for children. The first is a lack of governmental financial support. Although the Saudi government provides several financial funds and supports many sectors, such as health care and agriculture, Mr Farag believes that the publication sector receives less financial support and interest from the government. Secondly, he stressed that financial concerns can prevent many translation projects for children from coming to fruition, as the process of translating, printing and publishing children's books is much more expensive than it is for publishing adult books (Farag, 2013).

Jarir's publication prices range from SR 6 (equal to £1) to the higher price of SR 90 (equal to £16); thus, the range is from reasonable to expensive for average Saudi families. The interviewee asserted that translation entails higher costs for obtaining the rights from the source publishers in addition to the translation costs, and the price of books available on the market means the publisher has a low profit margin.

8.3.4 Visibility of translators

The publisher, which has most of the power in the translation process, requires that the translators working with Jarir should have a high degree of linguistic ability in both source and target languages (Farag, 2013). Translators must also maintain a simple linguistic style when translating for children (Ibid.). In addition, Jarir relies on the expertise of editors following translation. An editor's role in this process is twofold. Linguistically, he/she reviews the translation and re-drafts the text in an appropriate linguistic manner for the age group of the targeted children; readability is the main concern at this stage. In addition, editors play a cultural role as they manipulate the text by deleting/changing anything that does not suit the Arabic and Islamic culture.

From the above, it is clear that the translators are marginalised in the translation process and that there is a great deal of intervention in their work, which conforms to Simeoni's general description of translators' positions as "voluntary servitude" (Simeoni, 1998, 14). (Chapter 5).

One aspect that could justify the copy editor's interventions in the translators' work is the geographic distance between the translators and the intended readers. This is because Jarir, like Obeikan, uses translators outside of Saudi Arabia, mainly in Egypt, for a variety of reasons. These include low labour costs and greater translation experience (Farag, 2013). Consequently, Jarir hires editors who ensure that the final translation products are suitable for Saudi children, both linguistically and culturally. The translation of children's books should be in the modern standard Arabic language, as this reduces the risk of lexical and colloquial problems between Egypt and Saudi Arabia.

8.4 Jarir's Publication List

Unlike Obeikan, Jarir did not publish its full publication list online, although it was available on request. Alkhamis (2012), in his study entitled *Socio-cultural Perspectives on Translation Activities in Saudi Arabia*, obtained a printout from Jarir detailing the full inventory of translations completed by the publisher up to 2010. Alkhamis (2012: 111) shows the number of Jarir's translations in figure below:

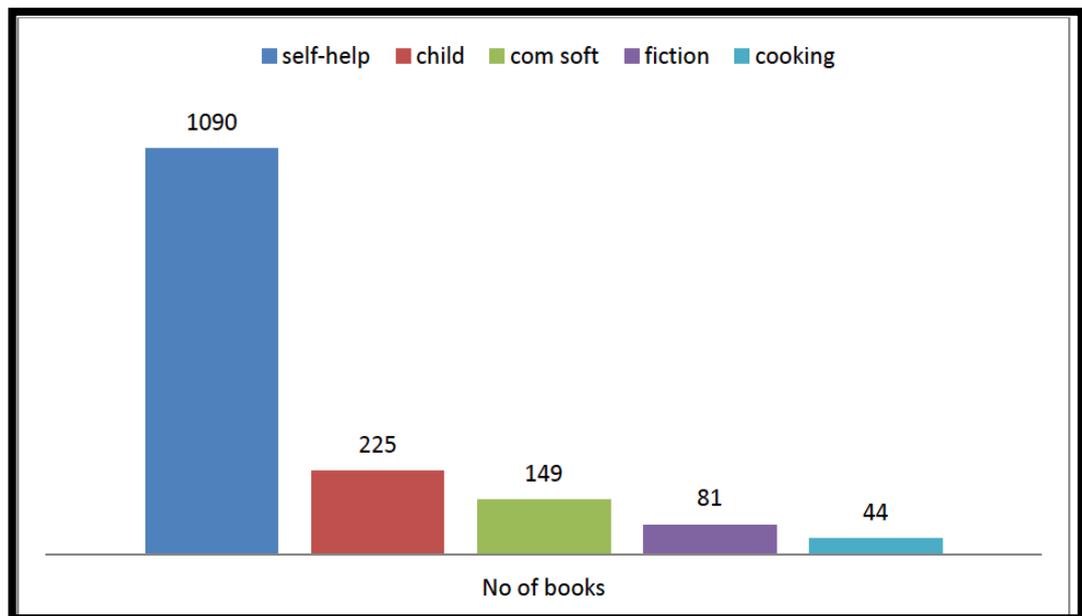


Fig.19. Alkhamis's Classification of Jarir's Translations According to Their Subjects.

The present research also requested Jarir's publication data regarding children's book translation in order to be more specific and constructive. Jarir's list of publications for this research includes translations from 2005 to 2013, while another list of publications obtained covers the period of 2013 to early 2016.

The publisher's list contains information about subgenres, including children's books, preschool books, books for ages 6-9 and activity books, as well as the titles of the books in Arabic, but does not include English titles. Most of the authors' names were not included on the list, although the price of the book, the year of publication and the country of publication, which is Saudi Arabia, were provided.

1	قائمة إصدارات مكتبة									
2	الموضوع	رقم التصنيف	اسم الكتاب	اسم المؤلف	السعر	الطبعة	الوحدة	إيد المنشأ	تاريخ النشر	الترقيم الدولي
3	كتب أطفال	282204427	ثلاث حكايات الأبرار	جرير	54	1	EA	السعودية	2009	23417915
4	كتب أطفال	282204430	حكايات التمرين قصص رائعة تحكيها	جرير	75	1	EA	السعودية	2009	6281072059968
5	كتب أطفال	282204431	حكايات بيرو قصص رائعة تحكيها	جرير	75	1	EA	السعودية	2009	6281072059965
6	كتب أطفال	282204432	حكايات جريم قصص رائعة تحكيها	جرير	75	1	EA	السعودية	2009	6281072059972
7	كتب أطفال	282204434	حكايات الأبرار والنجيات	جرير	70	1	EA	السعودية	2009	6281072059996
8	CH 5.1	282203725	حكايات عالمية رايو تزل	جرير	26	1	EA	السعودية		6281072043445
9	CH 5.1	282203726	حكايات عالمية الأمير الضفدع	جرير	26	1	EA	السعودية		6281072043452
10	CH 5.1	282203727	حكايات عالمية سطريللا	جرير	26	1	EA	السعودية		6281072043469
11	CH 5.1	282203728	حكايات عالمية لظفة ذات الحذاء	جرير	26	1	EA	السعودية		6281072043476
12	CH 5.1	282203729	حكايات عالمية البيطة الفبيحة	جرير	26	1	EA	السعودية		6281072043483
13	CH 5.1	282203732	حكايات قبل النوم	جرير	59	1	EA	السعودية		6281072043513
14	CH 5.1	282203735	سنويات كبير	جرير	22	1	EA	السعودية		6281072041465
15	CH 5.1	282203736	بينوكيو	جرير	9	1	EA	السعودية		6281072041472
16	CH 5.1	282203737	القط صاحب الحذاء كبير	جرير	22	1	EA	السعودية		6281072041489
17	CH 5.1	282203738	البيطة الفبيحة كبير	جرير	22	1	EA	السعودية		6281072041496
18	CH 5.1	282203739	ستريللا كبير	جرير	22	1	EA	السعودية		6281072041502
19	CH 5.1	282203740	بينيريان كبير	جرير	22	1	EA	السعودية		6281072041519
20	CH 5.1	282203741	السيوف المسجور كبير	جرير	22	1	EA	السعودية		6281072041526
21	CH 5.1	282203742	عقبة الاصميد كبير	جرير	22	1	EA	السعودية		6281072041533
22	CH 5.1	282203743	يايمي كبير	جرير	22	1	EA	السعودية		6281072041540

Fig.20. First Page of Jarir's Publication List Obtained for the Purpose of this Research.

The current research then compiled a new, up-to-date list of Jarir's translations for children by consulting the sources discussed in the methodology chapter (see methodology).

8.4.1 Statics from this research list

In terms of children's books, the statistics and data for Jarir's publications are still unsystematic. Alkhamis (2012) states that Jarir translated a total of 225 books (167 books for children and 23 colouring and activity books), while the list obtained for this research from Jarir states it has 530 titles, including books and many activity books²¹.

The only way to deal with this dilemma of conflicting and incomplete data was by personal research on King Fahd Library's database, and by exploring Arabic book fairs, websites, and library catalogues. Complete data about Jarir's publications

²¹ Activity books were excluded from the publication list, including sticker books, colouring books and puzzles.

will definitely provide a general impression of their translation trends for children. According to Munday (2012), looking at the number of translations and translation trends at a quantitative "microanalysis level" can be overwhelming in terms of revealing the power of the publisher and of the translators (Munday, 2012:232) (Munday & Blakesley, 2016:3).

Undoubtedly, Jarir is the leading Saudi publisher in terms of translation flow in the Saudi market for both children's literature and general translations.

With regard to children's literature, from 2005 to the present (early 2016), Jarir has presented itself as the main player in the field, as the number of its translations outnumbered the translations of all other Saudi publishers included in the analysis when combined. Jarir translated 444 books, constituting 67% of the total number of translations for children in Saudi Arabia. This indicates the high degree of influence of this publisher in shaping the current flow of translation in the field, as well as recognising its unique status regarding translations for children in the publisher's publishing activities.

Evaluation

Jarir's publication of translated works for children seems to be relatively new, as the first translation for children dates from 2005. Since then, the translation projects have increased dramatically, particularly between 2010 and 2012. These translation projects remain active in 2016, as nine translations have already been published according to the up-to-date list of publications obtained directly from the publisher in 2016²².

²² List of translations obtained in March 2016.

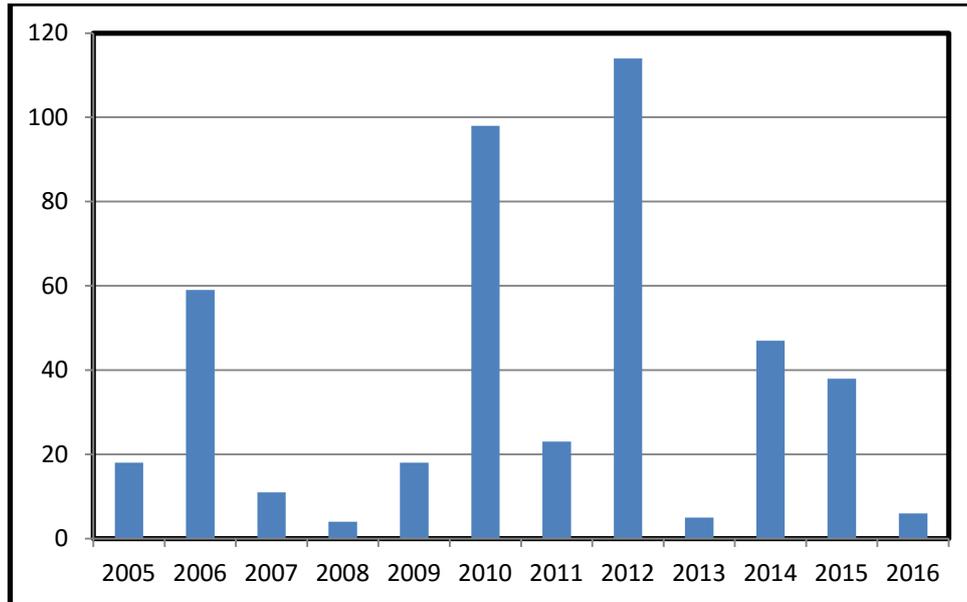


Fig.21. Number of Children's Literature Translations by Jarir between 2005 and 2016.

The figure illustrates unsteady growth across the years, as some years have witnessed a high volume of publication, such as 2012, when there were 114 translation projects, although this number dropped dramatically in 2013 when only five books were reported as having been translated.

Since 2013, no other Saudi publisher seems to have produced translations for children, as the publication list shows that Jarir dominated the translation field for children with 94 translations published by Jarir alone from 2014 to early 2016. This shows Jarir's dedication to the children's literature translation market as a main leading agent with little competition from other agents. Obeikan, the second most influential agent in the field, completed its last translation project for children in 2013.

Main subgenres

The 444 entries on Jarir's list show a variety of formats, including colouring books, story collections, quiz books, books with CDs, informative books, board books, books about cartoon characters, books with texture patches, sound books, dictionaries, picture books and puzzle books.

The data extracted from the list show that classical titles account for a large number of translations. This is in contrast to Obeikan, as none of the classic titles were included in their translations. These classics, such as *Sleeping Beauty*, *Snow*

White, Peter Pan and Cinderella - published in English by various publishers - have been translated many times and introduced to children in Arabic in different forms. For example, *Little Red Riding Hood* has been adapted in six different forms for different age groups, as illustrated in the table below.

ST	TT	Publisher	Year of Translation
ذات الرداء الأحمر	<i>Cartoon 1 Series Little Red Riding Hood</i>	Moon S.r.l	2005
ذات الرداء الأحمر مجلد جيب	<i>Mini Escogidos Caperucita</i>	Susaeta Ediciones S.A.	2009
نوافذ المنزل ذات الرداء الأحمر	<i>House With Windows Little Red Riding Hood</i>	Susaeta Ediciones S.A	2010
الورود لذات الرداء الأحمر	<i>Little Red Riding Hood</i>	Xact Books	2010
قصص خيالية ذات الرداء الأحمر	<i>Fancy Story Book : Little Red Riding Hood</i>	Dreamland Publications	2015
الكتاب الذكي الصغيرة ذات الرداء الأحمر	<i>Clever Book Little Red Riding Hood</i>	Autumn Publishing Ltd	2016

Table 3. Different Translation Formats for the Classic Tale *Little Red Riding Hood* Published by Jarir.

Translating and adapting different versions of the same story could help to fulfil the diverse interests of children and could be suitable for different age groups. This may be the reason for the success these tales enjoy in the Saudi market.

Hegemony of the English language

English is without a doubt the dominant source language for Jarir's publication, as all the books have been translated from English source texts. However, only four books have been listed in Jarir Readers using their Spanish titles, but it is also noted that they have been translated from English. Thus, it would seem that these books translated were from Spanish via English as an intermediate language.

Required capital in the field

The key factor contributing to Jarir's success (economic capital) in the Saudi and Gulf markets is its unique business strategy. Jarir has chosen to specialise in sectors that were previously neglected in the region, and which were very important at the Saudi social and intellectual levels at the time. The country had seen a significant change in opinions regarding education and the opening of new universities and schools in the 1970s. In 1975, the Ministry of Higher Education was established. Accordingly, Jarir focused on one of the most important contemporary domestic demands in the country. Jarir's market scope covered Saudi Arabia and the Gulf States, with four bookstores in the Gulf region and more than 28 inside Saudi Arabia.

Target age group

The process of identifying the age group was not an easy task in the Jarir case study. The researcher sometimes had to consult the original publishers' texts or e-catalogues to understand the age grouping. Ultimately, it seems that most of the translation is aimed at children aged 6-9 and 3-6. Only four translations were found for young adults. One of them was not included in the publisher's own list – this was the case for *Eragon*.

Visibility of the translators' names

All of Jarir's translations are missing the translators' names; translated by Jarir (ترجمة مكتبة جرير) is placed on the cover of the books instead, as well in the King Fahad Library catalogue listing.

Next, selective textual observations taken from Jarir's translations will be discussed with the aim of supplementing the findings of the interview and the publication data list.

8.5 Observation of Textual/Paratextual Behaviours in Jarir's Publications

The textual investigation in this chapter aims to observe a pattern of behaviour in Jarir Publishing House's translation practice to the end of the translation process, which are the products or the translations themselves. A textual analysis will also be fruitful for monitoring the different attitudes of Saudi publishers when dealing with textual cultural difficulties in translation, and in their translation policies in general.

For example, Obeikan and Jarir have different translating policies with regard to the clarification about the source text data in the translated text. Jarir tends to omit or give little information about the original book, author, publisher and date in the translated texts. This made the comparative translation analysis difficult for some books because the original text is unknown. It also made the process of compiling the bibliographic list a complex task. By contrast, Obeikan acknowledges the original works and occasionally the original authors of the translated texts.

As noted above, commercial factors have a great impact on Jarir's selection decisions for texts, which is one of the factors that positioned Jarir in the large-scale production pole suggested by Bourdieu (Sapiro, 2008). For instance, the international appeal and success of some books in other languages, together with the adaptation to other multimedia platforms seems to encourage Jarir to engage in some translation projects, especially books for young adults. An example is the first three books in *A Series of Unfortunate Events* by Lemony Snicket; published in 1999, this series has been translated into approximately 41 languages, and has sold millions of copies around the world (Olson 2010:506).

The series has seen spectacular success among English audiences, to the extent that the first three books were adapted as a fantasy film²³ in 2004. In 2006, Jarir decided to publish the Arabic version. The previous success of the books may be what motivated Jarir to translate the texts into Arabic; unfortunately, the appeal of books for Saudi children was different. With regard to Jarir's translation for the rest of the series' books, the decision was made to abandon the translation project after the third book - only three books of the 13-book series have been translated thus far. The decision was based on the fact that these books do not have the same appeal for or impact on Saudi readers and do not seem to engage them (Farg, 2013). Jarir's publishing director claimed that this series did not experience success in the Saudi market, and sales were very low. In his answer to why Jarir has stopped translating this series, the director stated that the series did not suit the literary tastes of Saudi children and sold poorly. Therefore, Jarir dropped this series from its future plans. Measuring the success of the translation based on its sales is another

²³ Dubbed into Arabic and available on-line, broadcast to Saudi children by the Saudi private channel group MBC, which is based in Dubai.

indication of Jarir's translation practices as part of the large-scale publisher pole (Sapiro, 2008).

Another example is Christopher Paolini's *Eragon*, which was published in English in 2002 and adapted as a film in 2006. Jarir decided to publish the Arabic translation of the first book in 2007. Paolini's book series also had the first book as the only one to be translated into Arabic, as no other books in the *Eragon* series have been found in Arabic.

By translating parts of these two internationally famous series, Jarir tested the Arabic readers' reception of translated books and then decided whether to continue to translate the rest of the books in the series. It is interesting to determine any textual difficulties that may contribute to the publisher's decision to suspend the translation of the other books in the series. Therefore, the textual analysis phase of the Jarir case study will be based on four of Jarir's publications, three of which are part of *A Series of Unfortunate Events* by Lemony Snicket, and the other is *Eragon* by Christopher Paolini.

- *The Bad Beginning* (1999)/ البداية السيئة (2006)
- *The Reptile Room* (1999)/ غرفة الزواحف (2006)
- *The Wide Window* (2000)/ النافذة العريضة (2006)
- *Eragon* (2002)/ إيراغون (2007)

These books have been selected for various reasons. Firstly, all four of the books are aimed at older children and young adults. An analysis of their translation will provide a different view of the Saudi publisher's translation strategies, unlike other texts in the other cases studies that were mainly young children's books. In fact, these four books are the only fictional works of young adult fiction translated by a Saudi publisher. As the bibliographic data list of the current study shows, the translation of fictional works for children in older age groups (older than 12) is severely neglected. Secondly, these books are replete with cultural terminology and cultural perceptions that may contradict Saudi socio-cultural norms and hence need much cultural mediation by the translators, which makes the analysis interesting with regard to the cultural strategies employed by the translation agent, Jarir.

8.5.1 *A Series of Unfortunate Events*

These books were written by Daniel Handler, an author for adults who published the series for children under the penname of Lemony Snicket. Snicket's series depict a gothic picture of the evil events that happened to three orphaned children who experience various unpleasant and miserable situations after the sudden death of their parents. They are placed in the care of a variety of different people who are supposed to be their relatives, yet whom they have never seen before. The books are an expression of Snicket's didactic spirit, as the author (the narrator) provides children with new words and definitions on each page, in addition to various moral lessons in the narrator's voice. The books are filled with mysteries and thrills, starting with the narrator himself who becomes an important character in the story.

The stories in the series are interwoven, forming a series of interconnected units. *A Series of Unfortunate Events* is a literary phenomenon in itself, which generated many other books explaining and revealing some of the secrets in the main books. An example is *The Unauthorised Autobiography: The Unfortunate Life of Lemony Snicket*, published in 2003, which is a fictional autobiography that allowed fans of the elusive author to uncover some secrets concerning his role in the series and as a character in the orphans' lives.

The decision regarding these books should have been to translate the entire series or none at all. The translation of selected parts destroys the literary beauty of the series' unity and disregards the writer's rhetorical ability to link events and personalities across the books. What may have caused Jarir to stop publishing these books is the evolution of the dramatic events in the books ahead, such as the potential love affair between Snicket and the children's mother, or the secret organisation that includes most of the adult characters in the series. These plots would be contrary to Jarir's translation norms, and would not be allowed for publication in Saudi Arabia. Jarir seems to have understood this fact too late, and decided not to proceed with any future translations.

8.5.1.1 *Analysis on the paratextual level*

Most of the stylistic features of the books have been preserved. For example, the titles of the three books have been translated literally, and the pictures on the cover and illustrations inside the books also remain the same. Similarly, the blurb for the original texts contains notes from the author to the reader to describe the contents of

the text and to provide an overview of the events in each book. These notes are written in Snicket's style and advise the reader to leave the books alone if they cannot bear the awful and horrific events happening to the children throughout the story, and conclude with his signature. This element of the original books was preserved. However, the function of the original cover and blurb was to attract readers of this kind of literature; this seems to be missing in the Arabic translations, as the covers and the blurb - miserable children on the cover and an unpleasant tone in the writer's notes in the blurb - may discourage Arabic children from reading the books instead of attracting them. The translator or the publisher could have solved this problem by adding a short description of the success of the books and the author's profile, which may have made them more attractive to readers. The contexts of English and Arabic children's literature differ widely, as the variety of forms and literary models could be familiar to English readers whereas Arabic children's literature still lacks literary creativity in some subgenres such as horror, which may not have the same level of acceptance among young Arab readers.

On the other hand, certain paratextual elements were deleted in the Arabic translations, such as the letter to the editor at the end of each book, which provided a preview of the following book. This might have been because the publisher was not convinced about translating further books in the series. The dedication pages at the beginning of the original Snicket books were also removed in the translations. Snicket always dedicated his books to someone called Beatrice, who is not significant in the three first books, but becomes a very important character in the rest of the series. The author used the dedication to Beatrice, who is a mysterious character, to add an element of suspense throughout the story. This mysterious figure led the author to write a separate book to explain her role. The book is presented as a collection of correspondence between Snicket and Beatrice, mainly in the form of romantic letters, and is entitled *The Beatrice Letters* (2006). Jarir's decision to delete the dedication may have been because of the romantic relationship between Snicket and Beatrice that is apparent in the dedications, which may be not be suitable for children in the conservative Saudi society. The other reason could be the absence of the significant role of Beatrice in the three first books.

For instance, the dedication page by Snicket in *The Reptile Room* (the second book in the series) has the following statement;

For Beatrice

My love for you shall live forever.

You however, did not.

This was totally omitted in the Arabic translated text.

8.5.1.2 Analysis on the textual level

Examples of translation procedures employed in the translation of cultural items in the translated version of this series will be selected from all three books, and will focus on strictly cultural-significant items such as people and places names, food items and the ideological manipulation involving other cultural and religious references.

Proper nouns

In general, most of the proper names of people and geographical locations have been preserved and transliterated in the target text, even though some of them are culturally specific.

Example 1

The connotations of the name ‘Count Olaf’ were completely overlooked, as the name was transliterated into Arabic as (كونت أولاف). The Arabic translation transliterated the names of the characters, including the title ‘Count’, without any attempt to add an explanation of the meaning of the title. The original author added ‘Count’ to the character’s name to stress the historical impact of his name in the plot itself, as ‘Count’ is a European title of nobility, which does not have an equivalent term in Arabic.

In the *The Bad Beginning* book, Klaus asks Mr Poe about the Count’s name when he learns that Count Olaf is an actor:

ST

I thought he was a count, Klaus said

He is both a count and an actor Mr. Poe said.

TT

قال كلاوس: لقد اعتقدت أن لديه لقب كونت بالفعل، فأجاب السيد بو: هو كونت وممثل في آن واحد

BT

Klaus said I thought he has a count title already

Mr. Poe answered: he is a count and an actor at the same time.

The title 'count' is transliterated phonetically as (كونت). The only thing the translator adds is the word (لقب), which means title, and may help some readers to grasp the connotations and effects embedded in the name-title combination created by the original author. In such situations, translators could resort to explaining the meaning of the cultural item by using footnotes, although this practice is not popular in children's books (Lathey, 2015:23).

As with the example of Count Olaf, all the characters' names have been transliterated in the series, which is common practice in literary translation in general. However, divergent strategies are commonly used in the translation of children's literature, especially for younger age groups, in order to bring the text closer to the target readers and to avoid any reading difficulties for young readers.

Geographical locations

On the other hand, the geographical locations mentioned in this series often have particular significance. The author uses many of them to explain the appearance of the new places the characters travel to and to imbue the text with tragic and scary effects. Translating them presents specific dilemmas for the translator, and the next example will outline some of the strategies used to render the original text's places names.

Example 2

On the first page of the second book, *The Reptile Room*, the author describes the unpleasant route the children follow on their way to their second guardians. This page includes four place names, which renders it a relevant and sufficient example.

On this page, 'Hazy Harbor' was transliterated as (هازي هاربور). The translator strangely opts to transliterate 'harbour' even though it has many common equivalents in Arabic, such as (ميناء).

Another place reference is the 'Town of Tedia'. The first part was translated into its Arabic equivalent as (مدينة), and the second part was transliterated as (تيديا).

Similarly, with regard to 'Grim River', river was translated into its Arabic equivalent, نهر, while 'Grim' was transliterated as (جريم). On other hand, 'Lousy Lane' was transliterated as (لوزي لين), which loses the meaning of lane, although this also has a variety of suitable equivalents in Arabic such as (زقاق، طريق، ممر).

The translation of these four place names seems foreignised to a great extent. Arab children will encounter four strange names on one page, and have no idea of their meanings or connotations. Arab readers will not grasp the connotations of the adjectives lousy, hazy and grim, which the author uses as part of the place names in this text to indicate the awfulness of the places the children travel through, as well as to create a creepy foreshadowing of the subsequent events.

The translator could have used more domesticated strategies, at least for the words harbour and lane, as they have alternatives in Arabic. The word harbour has more than one Arabic equivalent. The translator could have rendered the meaning by using terms like (ميناء، مرفأ), which may have helped Arab readers to understand and grasp the author's descriptions.

The original version presented a clear and imaginative picture, in contrast to the Arabic text that lacked this due to the strict preservation of the foreign elements in the source text. This in turn may have affected the readability of the target text and the desire to read it as there are four foreign references on one page right at the beginning of the book. Equally, this may change the appeal of the text for source text and target text readers.

Given this situation, translators may be required to undertake more research and employ literary creativity to transmit the text to readers without disrupting its unity, as well as to maintain a degree of readability and familiarity.

Food items

Food is one of the textual elements that occur frequently in children's books, as authors tend to employ food items creatively in their literary works. In children's books, food items can be seen as "a means of gaining entry to the other world, as a symbol of community and shared union, and as a central symbol of security" (Inggs 2003: 289). This indicates possible translation problems for translators of children's literature. References to food were also present in *A Series of Unfortunate Events* and play a significant role in the plot.

Example 3

In *The Wild Window* book, a meal is made by the children's Aunt Josephine, who is scared of turning on the stove.

ST Chilled cucumber soup.

This was translated literally as

TT	حساء الخيار المثلج
BT	Iced cucumber soup

This is a very strange combination of food in both the source and in the target text, and the literal translation in this occasion seems to reflect the scene that the original author wanted to create.

The author included both real and invented foods items. Both types seem to pose a translation challenge, for example, Gorgonzola cheese is translated using the standardisation strategy as Italian cheese translated as (جبين إيطالي) instead of transliterating the name of the cheese, which may present reading/pronunciation barriers.

Veal Marsala is translated as (لحم عجل) without reference to Marsala, which is unfamiliar in Arab culture. This may be because the ingredients include wine. Thus, the easiest and safest choice was to delete the strange name 'Marsala' and translate it as (لحم عجل) (veal meat), which is equivalent to veal steak in English.

The divergence strategies used to render the food items seem to have reflected the strange, complex and obscure meals the author described in his books.

Example 4

Another example is extracted from *The Bad Beginning*, where the children choose to cook a new Italian recipe for Count Olaf taken from a recipe book belonging to their neighbour. The recipe described by the author is a well-known, standard recipe in western culture - puttanesca, consisting of:

ST	<i>olives, capers, anchovies, garlic, chopped parsley and tomatoes, all put together into a pot and served with spaghetti.</i>
-----------	--

In the translated version, the translator preserved the foreign name of the recipe and transliterated it as (بوتانايسكا), which is not a common food item in Arabic culture. The translator described the ingredients by using the literal translation strategy as

TT	زيتون مقلي، ونبات الكبر، وسمك الأنشوجة، وبعض الثوم، والبقدونس المقطع والطايطم، ثم نضع كل ذلك في إناء ونقوم بإعداد الأسباجيتي لنضع تلك الصلصة عليها.
-----------	---

BT Fried olives, capers and anchovies, and some garlic, chopped parsley and tomatoes, all put together into a pot. Then, we prepare spaghetti to serve with this sauce.

This cultural adaption of the names of the recipe's ingredients seems appropriate as some of them, including capers and anchovies, may not be familiar to Arabic children. Thus, the translator's preservation of them retains the strangeness of the flavour indicated in the source text's recipe.

Ideological manipulation

Domestication strategies were obviously used with religious and cultural references, such as in the examples below:

Example 5

The omission of 'cathedral' in the description of the reptile room, in *The Reptile Room* book

ST *High glass ceiling ...like the inside of a cathedral.*

TT وسقف زجاجي مرتفع له قبة

BT High glass ceiling with a dome.

In the same description of the reptile room the word Church was omitted and changed to (مبنى كبير) (literally translated in English as big building). This omission resulted from the strict adult authority on children's reading materials as well as the publisher's ideology where it was not acceptable by Jarir to include other faith's references in children's texts.

Example 6

Halloween was substituted with the more familiar holiday of New Year, In *The Reptile Room*:

ST It is plenty difficult to wait for Halloween when the tedious month of September is still ahead of you.

TT من الصعب انتظار عيد رأس السنة بينما مازلنا في بداية شهر مارس

BT It is difficult to wait for New Year, while we are still at the beginning of March.

The translator even had to change the time constraints to suit the sentences, and used March instead of September in this case. Adaptation of the sentence seems to have been done for the sake of comprehension for readers who may not be familiar with Halloween, while New Year seems less strange.

To conclude, Snicket's writing style combines horror and comedy, a strange combination that contributed to the tremendous success this series enjoyed in English-speaking literary spheres. However, by retaining a high degree of foreignisation and literal translation on some occasions, the translation failed to capture the literary style of Snicket. Translators could have addressed this by adapting the story instead of translating it faithfully using literal translation techniques. The exception is certain cultural items that may create ideological complications.

8.5.2 *Eragon*

Jarir translated *Eragon*, a work of young adult fiction that is classified as a fantasy children's book written by the American author Christopher Paolini. Paolini is best known for his book series *Inheritance Cycle*, which includes four books: *Eragon* (2002), *Eldest* (2005), *Brisingr* (2008) and *Inheritance* (2011).

The only book translated into Arabic is the first one, *Eragon*. The storyline of the book revolves around the adventures of a teenage boy called Eragon, and the book employs fantasy themes such as spells, dragons, beasts, elves and magical creatures created by Paolini, such as Urgals. These features are similar to those in other books from the same genre, such as *The Lord of the Rings* and the *Harry Potter* books.

These books, like Snicket's books, have enjoyed successes among western readers, and one million copies of the first book alone have been sold (Gresh, 2006:1). The popularity of the series is such that books discussing the *Eragon* phenomena and aimed at the fans of *Eragon* have emerged such as *The Ultimate Unauthorised Eragon Guide: The Hidden Facts Behind the World of Alagaesia* (2006).

8.5.2.1 *Analysis on the paratextual level*

While in the Obeikan case study changing the covers was driven by socio-cultural and ideological factors - changes were not made to cover as a whole but only parts of all the covers were changed - Jarir took the liberty of changing some of the covers completely, which was clearly motivated by commercial reasons to attract more consumers and thus accumulate more economic capital in the publishing field. An example of this is the translation of *Eragon* into Arabic in 2007. The publisher substituted the source text's cover, which features a dragon, for that of an image from the English film produced by 20th Century Fox (see Appendix 2), which features seven members of the film's characters. The function of the cover of *Eragon* has changed completely from reflecting attributes of the book's genre to marketing appeal for young adults.

The translation's copyright section states that the copyright to the text was obtained by agreement with Random House publisher, while the copyright for the cover and the pictures was obtained from 20th Century Fox film cooperation. This is also stated clearly on the back cover of the book (see Appendix 3). Jarir used the film as a tool to encourage reading the book, as it lists the names of the main film actors on the back cover, together with a brief description of the storyline.

Other paratextual elements, such as the preface, the acknowledgment and the conclusion were also omitted, as in the Snicket books, which gives the impression that Jarir, on the paratextual level of translation for children, tends to omit the original text's paratextual elements and focuses on translating the plot itself. Most of Jarir's translations lack the names of the source texts' authors. There are few exceptions to this practice, although one such example is *Eragon*, which has the name of the author on the cover page. The translators' names are often absent.

8.5.2.2 *Analysis on the textual level*

Four examples from this book will be cited as to illustrate the cultural dilemma that can be present in the process of translating books for young adults, and which may cause translators to opt for different translation methods to overcome ideological and cultural complications and to avoid censorship implications. The examples represent the main cultural problems found in the comparison analysis.

Proper names

Most of the characters' names were preserved and transliterated as well in this book.

Example 1

In terms of creatures' names, the translator opted for different translation strategies to elucidate strange names and to maintain the flow of the reading experience. For instance, a description of some of the unknown characters was provided in the Arabic translation.

ST *On the first horse was an elf with pointed ears and elegantly slanted eyebrows.*

TT

على أول حصان كان هناك "إلف" (إلف: مخلوق خرافي عبارة عن جني صغير قزم له أذن مدببة ويتميز بالخبث).

BT On the first horse there was an elf (Elf is a small dwarf, mythical creature has pointed ears and characterised by wickedness).

This is one of few occasions on which the translator opted to explain and clarify a specific term for young readers, even though various other unfamiliar creatures' names that are found in the source text are simply transliterated without an indication of their identities.

Geographic location

Similar to the proper nouns, most of the geographic locations names were transliterated into their Arabic phonetics, which reflects the foreign setting of the *Eragon* adventures, such as;

Palancar Valley/ وادي بلانكار

Igualda Falls/ شلالات الإدايجو

Anora River/ نهر أنورا

Ideological manipulation

The novel is replete with expressions that are contrary to Islamic belief; if translated, they would have prevented the publication of the translation. O'Sullivan (2005) argues that the manipulation of children's texts in translation is based on two factors: the ideological aims of the translator or publisher, and their belief in the degree of understanding that the target child reader will have. For example, changes may be made in stories with unhappy endings, or romantic parts such as kissing may be removed or changed. In others books, religious symbols may be deleted or altered (see 5.2.3.3) (Dukmak, 2012:214).

Thus, the translator of *Eragon* into Arabia resorted to paraphrasing and ideological mediation to delete and rephrase such sentences that contain ideological perceptions.

Example 2

ST Frustrated and terrified, he turned his tear-dampened face toward the heavens and shouted, “What god would do this? Show yourself!” “He didn’t deserve this!”

TT

شعر بالإحباط والخوف، وَوَجَّهَ وَجْهَهُ الذي بللته الدموع للسماء وصاح: لماذا حدث ذلك؟ لم يكن يستحق ماحدث له!

BT Frustrated and terrified, he turned his tear-dampened face toward the sky and shouted: why did this happen? He did not deserve what happened to him!

In such situations in which parts of the author’s creation could lead to censorship or banning of the translation, the publisher seems to have tolerated the deletion and paraphrasing of problematic parts of the plot.

Example 3

In this example, the translator attempts to overcome the religious dilemma created by the source text’s references of ‘Gods’, which contradicts the Islamic concept of one God. As the concept of a single god is a religious belief, the translator resorted to explanation strategies in combination with deletion in this case.

ST He found the dragon awake and safe, watching the sunrise from high in the tree. He fervently thanked all the gods, known and unknown.

TT

وجد التنين مستيقظاً في أمان ويشاهد شروق الشمس من أعلى الشجرة ويعبّر عن امتنانه لكل الأشياء المحيطة به

BT He found the dragon awake, safe and watches the sunrise from top of the tree with gratitude to all the surrounding things around him.

What has happened here is that the translator paraphrased the sentence to make it acceptable to the target readers. However, this strategy should be used with

caution as it can destroy the meaning of the source text. In this example, the translated sentence “with gratitude to all the surrounding things around him” in the Arabic passage seems to describe the dragon’s situation and not that of Eragon (as in the original text), which may be seen as a mistranslation.

Example 4

This example shows the cultural sensitivity problem that Lathey (2015) mentioned. Although romantic scenes are accepted in some genres of children’s literature, particularly in works for young adults, it is the norm for these references to be deleted in Arabic translations, at least in Saudi Arabia. In *Eragon*, a kissing scene in the source text was omitted by the translator, who translated the utterance ideologically by avoiding this culturally sensitive matter.

ST Roran said something Eragon could not hear. Katrina looked down at her hands and Answered in an undertone, then leaned up on her tiptoes and kissed him before darting away. Eragon trotted to Roran and teased, “Having a good time?”

TT

قال روران شيئاً لم يصل لمسامع إيراجون، ونظرت كاترينا إلى يديها، أجابته بشيء، ثم جرى إيراجون نحو روران وقال مازحاً: هل قضيت معها وقتاً طيباً؟

BT Roran said something Eragon couldn’t hear, and Katrina looked at her hands, she replied with something, and then Eragon run toward Roran and jokingly said,

Did you spend a good time with her?

Unlike Obeikan, in the translation of this series Jarir avoided adding elements that were not in the source text and remained faithful as possible to the source text with the minimum of clarification. However, other types of intervention occurred in some cases, such as ideological manipulation of some cultural references, and may have been obligatory (Toury initial norms).

8.5 Summary

The methodological tools in this case study investigated trends in the translation flow by the Saudi publisher Jarir, and assisted the analysis of the socio-cultural norms affecting the translation activities.

Jarir's translations consist of a combination of non-fiction and fictional works, for children from a variety of subgenres and formats, catering for the interests of children in different age groups from as young as three to young adults. Nevertheless, most of the translations are aimed at the 6-9 age group, and the focus is more on storybooks and literary works than it is on non-fiction and informative books. This could be for many reasons. For example, Jarir believes that Saudi children are more attracted to fairy tales and picture books than they are to educational and scientific books, and there is a strong market for books featuring cartoon characters such as Tom and Jerry (Interview, 2013). This reflects Jarir's economic goals, as these kinds of books sell in greater quantities than do non-fiction works and therefore generate higher profits. It is safe to say that one of Jarir's aims in the field of translated books for children is economic capital, and therefore the publisher considers this when investing in books. Any increase in the sale of books could be taken as a sign of success and acceptance among readers. This places Jarir in the large-scale circulation pole in the field of translated children's literature. Looking at the publisher's share of production in the field, it is obvious that Jarir occupies an essential position in the field in comparison to other publishers, as approximately 67% of the available translations for Saudi children are produced by Jarir, which also distributes a variety of translations by other Arab publishers. Moreover, Jarir is the only publisher that seems to be continuing with translation projects, as the only translations in 2015 and in the early part of 2016 were by Jarir, whereas Obeikan's last translation was produced in 2013. Thus, as a social agent, Jarir plays a key role in translation activities and consequently is the most dynamic and active publisher in the field. The analysis revealed that the publisher participated in the translation process from the beginning to the end. Commercial factors, as well as cultural/ideological factors, influenced the production of Jarir's children's translations from the selection of texts, the translation process and the marketing decisions.

On the textual level, Jarir practices its social agency by imposing certain translation guidelines for translators to follow. The major changes occurring in translation were of a cultural and ideological nature, and were aimed at purification of the target texts from any culturally contradictory items or ideas that counter the Islamic and cultural traditions of the target field. However, it was noticeable in the textual analysis that the tendency towards preservation strategies in terms of

personal names and geographical locations made parts of the texts complex and difficult for readers to digest. Despite being aimed at older children, the inclusion of numerous foreign elements may create reading difficulties and present linguistic barriers for the target audience. The translation of children's texts must be more creative and apply different translation strategies to achieve an appropriate reading experience for target readers (Lathey, 2015), as well as to retain the functions of the textual and paratextual elements.

Chapter 9

Case study: King Abdul-Aziz Library

This chapter will conduct an analysis on the role of King Abdul-Aziz Library in the field of translation of Saudi children's literature. The library will be examined throughout this chapter as one of the key Saudi publishers (players) in the field, as it has significant activities in the publishing and translation of books for Saudi children.

9.1 Overview of the Library

King Abdul-Aziz Library was established by a royal order by the late king Fahad bin Abdul-Aziz in 1987. It is a charitable foundation supported by King Abdullah bin Abdul-Aziz (Crown Prince Abdullah at that time). Its services to beneficiaries are all free. The library has direct connections with the government (the field of power), and its board of directors includes the chairman Prince Abdul-Aziz Bin Abdullah Bin Abdul-Aziz, son of the late King Abdullah Bin Abdul-Aziz, and other high profile members including universities directors and Shura Council members (the highest consultative assembly in Saudi Arabia). However, the library has its own independent rules and does not fall under the jurisdiction of any governing body in the country. It is the sole public library in Saudi Arabia that is not governed by the Ministry of Culture and Information.

The above-mentioned information demonstrates the social and symbolic capital possessed by the library in the Saudi literary field and its links with power and political authority. It is supported by the highest power in the country—the King himself—and is named after King Abdul-Aziz, the first king of modern Saudi Arabia and the father of all the kings that have reigned in Saudi Arabia since it was united in 1932, along with its elite board members.

In addition to providing librarian services to researchers and readers, the library has various cultural functions, including organising cultural events and conferences within Saudi Arabia and abroad. These include the “Hajj Exhibition – Journey to the heart of Islam”, an exhibition launched in partnership with the British Museum in London in 2012.

Translation is also a significant activity at the King Abdul-Aziz library. For instance, the King Abdullah International Award is one of the largest initiatives to promote translation activities into and from Arabic in the Middle East. The awards were established in 2006 after being approved by the King Abdul-Aziz Public Library Council. With prizes valued at USD 1 million, it is one of the world's most valuable literary awards. The awards span four categories: humanities, religion, literature and natural sciences. There are also special prizes for institutions that translate materials to and from the Arabic language around the world. In its short history, prizes have been awarded to more than 70 (individual and institutional) winners during the seven annual ceremonies that have been held in countries such as Germany and Brazil. In 2010, the award ceremony was held at the UNESCO headquarters in Paris. The different locations for the ceremonies reflect the awards' objective of cross-cultural facilitation and the promotion of cultural interaction between nations (see Chapter 2). The board of trustees for the awards includes directors of Saudi universities and other intellectuals such as Ms. Katarina Stenou, the Director of the Cultural Policies and Intercultural Dialogue Division at UNESCO. While the award represents developments in the field of Saudi literary translation, the fact that it does not have a special section for children's literature, or any winners associated with children's literature translation, indicates the marginalisation of the genre. The low prestige associated with children's literature and its translation has been discussed in more detail in Chapter 2.

9.1.2 Children and Women's Section of the Library

The library services for children and women are housed in a separate part of the library. They are located in a separate building in the library and the unit has its own division director. However, it is generally directed by the main library director.

The women and children's section can actually be considered active social agents in activities for children's books and translation, as all the translation and publication of children's literature is carried out and authorised through this special department. The division is very active in the field of children's literature and has multiple cultural activities aimed at Saudi children. However, most of the library services are based in the capital city of Riyadh.

Therefore, to provide a wider geographical spread for their services, the library has invented a unique project that runs a children's book club. This is a

unique and non-profit cultural project that seeks to contribute to the cultural development of the community and encourage reading among children. It provides books for children at a minimal annual subscription fee of 400 Saudi Riyals (about £75 a year) with around 9000 subscribers. The low level of subscriptions led the director Mrs Al-Hussein to ask the media for support to publicise the club and spread knowledge about it to schools and families. The club also offers subscribers a service where they can have two books mailed to them monthly inside or outside Saudi Arabia. The club serves different age groups, which are divided to four categories that take into account the different cognition skills and reading interests of each age group. These categories are children from 2 to 5, 6 to 8, 12 to 9 and the older children's group from 13 to 15.

Along with the book club, the library runs initiatives to promote reading in Saudi society through different means. It has unique activities such as an airport library program, which provides a range of Arabic books and reading materials for travellers in different airports throughout the country. This gives them the opportunity to practice reading activities for free and use their layover time productively. Children's books are a large part of this project, in both Arabic and translated forms.

In terms of translation for children, the library has paid special attention to translation of this genre. It has published 20 translations of children's books from different languages including Japanese, Dutch, German and English. In addition, it has five other children's books under translation. They are being translated in collaboration with 11 translators working inside Saudi Arabia. It also offers a wide range of children's book translations that have been produced and published by other Arabic and Saudi publishers. Nevertheless, the focus of this chapter is on translations produced by the library itself.

After this brief overview of the library's activities, it is clear that the library and its publications enjoy a wide range of social and cultural capital in the Saudi intellectual field. The fact that the library is the first and only non-profit organisation that has shown continuous interest in reading among Saudi children, and publishing and translating their books, has given the library its strong position in the arena of children's literature and translation in the country, in spite of the low number of its publications.

9.2 The Agent's Perceptions of the Field of Translation of Children's Literature

In order to understand the mechanisms of translation of children's works in the library, an interview was conducted with Mrs Fatimah Al-Hussein who is the director of women's and children's libraries in King Abdul Aziz public library and the Head of Children's Publishing Division. This interview proved valuable in revealing the process of selecting source texts and detailing the library's perception of translation and translators of children's books, and the ideological and commercial underpinnings of the library's production in terms of children's literature translations. The following key points arose from the interview:

9.2.1 The view of translations for children

Al-Hussein outlined the library's perspective on translations for children. She believes translated children's books have almost the same importance as indigenous books as the translation can open the child's horizons to the literature of other cultures other than his or her own. However, she also stresses that the publication of these translations should not outnumber Arabic books for children. In this regard, the library - as a publisher - shares the commonly held view of other Saudi publishers (see Obeikan analysis) of not compromising Arabic books with translations. Al-Hussein believes in the importance of translated books for children but emphasises that translated books should not overshadow Arabic writing for children. This appears to be a priority in the Saudi children's field at this time. She states that the field of writing for children in Saudi Arabia "needs more initiative" to improve the status of Saudi children's books (Al-Hussein, 2013).

This point about translations demonstrates the peripheral status of translations in children's literature, where it still ranks after indigenous books in order of importance (Even-Zohar, 1974/2004:203). Due to the shortage in writing for children, the publisher believes that translation for children should come second.

In terms of the target audience, Al-Hussein emphasises that their audience includes all children in Saudi Arabia who are aged between 2 and 15. She therefore rejects the idea of one popular translation genre among Saudi children. She states that "because the audience is made up of different ages, there is no room for generalisation" (Al-Hussein, 2013).

She then notes that Saudi children tend to read stories that touch upon their lives. Al-Hussain does have considerable experience in the Saudi children's literature field.

However, it is not realistic to generalise that Saudi children like to read books that reflect their everyday life. Children are usually fascinated by the other worlds beyond their ordinary knowledge and read to satisfy their imaginative thirst rather than books that just reflect their daily routine. This point confirms the fact that Arabic children's literature experiences interference and authority from adults who sometimes direct the reading materials for children to what they think is good for them (Mdallel, 2003, 2004) (see Chapter 2).

This belief that children's books should reflect their daily lives is reflected in the library's Arabic production for children. Many of the publications deal with Saudi traditions and nationalism themes, and are embedded with Saudi costumes, names and buildings. For instance, the book (في بيتنا زفاف) *A Wedding in Our House*, is an Arabic fictional work written by Line Alkhaib and published by King Abdul-Aziz Library. It describes the wedding traditions of Arab society for children from a sharia perspective - Islamic laws - as is stated in the blurb of the book.

On the other hand, translation does not seem to function in the same way as other Arabic publications that enhance and reinforce Saudi culture and traditional values. The translated book seems to aim at widening children's international outlook as it comes from different languages and cultures. The source texts that have been translated do not appear to have been randomly selected. Instead the book seems to be based on deep investigation regarding books that give the Saudi reader a more global outlook, while not having any cultural implications for the child reader's identity (more discussion of this in the textual analysis).

To promote greater diversity in the international outlook of Saudi children, the selection of books is not limited to books from English speaking countries (other Saudi publishers have a greater focus on this source language). Instead source materials come from other cultures. Translation from these rare source languages can be difficult. It is a challenge to find compatible translators for these languages who are also capable of translating for children. Mrs Al-Hussein points out that some of their translations are carried out from the original language through an intermediate language, usually English. Such tolerance for relay translations stems from a wish to introduce a cultural view from rare languages to the Arabic audience, such as Dutch. In such cases, the library seems tolerant of the multi-interpretation risk of the indirect translation (Lathey, 2015:124).

9.2.2 Selection criteria and ideological consideration

In the interview, Al-Hussein states that when selecting children's books to be translated, the value and position of the book in the source language is an important consideration. The library tends to translate prestigious books by award-winning authors such as books by the author Leo Lionni. In this regard, attending international children's book fairs helps the library to select bestsellers and prize-winning books and for new authors to be introduced in Arabic to Saudi children.

This underlines the fact mentioned earlier that the library carries cultural and symbolic capital in the Saudi literary field and in the field of children's literature translation where the cultural value of their publication is of great importance. The director also explains the selection process of the source texts, as the selection depends on various factors related to cultural acceptability and suitability for the target readers, such as "suitability for Saudi society, distinctive ideas and presentation, nice pictures and drawings, strictly no offensive content in regard to any religion and no violation of Islam" (Al-Hussein, 2013) (My translation). Most of these factors are shared by other publishers in the analysis (see Obeikan and Jarir).

The library employs a strict selection process to ensure cultural and social conformity in the Saudi literary field and to prevent any clashes with the censor, which, the director states, has never happened.

She further explained that in order to confirm the suitability of the selected books, they undergo a deep investigation - self-censorship - by a special department created to oversee the publication of children's books by the library. This department is monitored by a scientific committee that evaluates and approves the chosen books for publication. It is comprised of specialists in children's literature, education and psychology (see Chapter 2).

Through this self-censorship and selection process, the library ensures that their translation projects serve as cultural communication, and eliminate any cultural invasion materials (Al-Hussein, 2013).

The interview with Al-Hussein demonstrated that ideological preliminary norms in the selection of books are driven primarily by Islamic ideological motivations, followed by the literary and artistic merits of the source texts. Ideological considerations are managed through the self-censorship process, which filters out inappropriate content based on the (patronage) publisher's ideology (Lefevere,

1992). These religious and ideological norms are a key factor in the selection of books for translation. Nevertheless, this does not mean that the book should include religious themes, but that it should not include any contradiction with Islamic principles.

9.2.3 Commercial considerations

From an economic perspective, in response to a question about the prices of their children's publications, Al-Hussein notes that all their books are sold at minimal prices. This shows that the library does not have any economic interests in children's publication, but has been founded for cultural and social objectives for the community. She also points out that while the library is fully funded by the government, the children's department has faced certain economic and governing difficulties due to low budgets for translations and narrow publication projects for children. Despite these challenges, the generation of economic benefit from the cultural symbolic capital was not the main objective. The books are sold at no margin, despite being high quality. They are sold both in the library and through the reading club and offered to children for free in some locations, such as airport libraries.

9.2.4 Visibility of the translators

The King Abdul-Aziz Library also has strict norms when selecting translators for their children's books, as “he/she should be knowledgeable about children's literature and the style in which children's books are written” (Al-Hussein, 2013). In addition, the translator must be fluent in both of the languages in the translation and should display a high level of flexibility and creativity in translating in order to retain the character and meaning of the source text. Moreover, the director of the children's section of the library states that they only hire translators from within Saudi Arabia, who have an innate understanding of the culture of the target Saudi audience. This contrasts with the approach of other commercial publishers, such as Jarir and Obeikan, that mainly contract translators from other Arab countries.

It is significant that some of the translations are completed as supplementary jobs by academics and highly educated people who specialise in the topic of the book, but are not necessarily translators. For example, (مصارعة الفئران) book (in English *Wrestling Mice*), was translated from the Japanese source text *ねずみの すもゝ* (*Sumo Mice*) by Dr. Shahabuddin Said Faris, Associate Professor in Japanese

Language and Literature at King Saud University. As well, (الرحلة الى بنما), *Trip to Panama* was translated by the Dean of the Faculty of Tourism and Antiquities at King Saud University, Dr. Said Al-Said.

The nature of academic cooperation in translation projects for children could explain the high capital value of the library's publications in the field of Saudi children's literature. However, it also contrasts with the norm of experienced translators for children as expressed earlier by Al-Hussein. Both aforementioned translators have completed no other translations for children in Saudi Arabia. Translating for children involves more than just competence in both languages in question. Translators should also be experts in rendering the source texts in a way that is suitable and appropriate for the reading abilities and interests of the intended target young readers (Lathey, 2015). They must also display adherence to cultural norms and be mindful of the cultural sensitivities of the target culture. As such, they have to be experienced or have conducted a high level of research on writing for children in their specific context (Ibid).

The shape and trend of the translation flow of this publisher will now be outlined through the use of a comprehensive list of their translations.

9.3 Publication List

It is disappointing that although one of the library's main services is to provide bibliographical references to researchers, it was difficult to obtain a full list of their publications - particularly translations for children. Their website includes 120 titles under the "all publication" heading, but this list is far from complete, as they state in another section on the website that their publications number over 250 books. The library director sent another list of their translations for children for the purpose of this research. This Arabic list too, was missing valuable information such as dates, the source text title and source language, and other important data.

To address these gaps, the King Fahad Library online catalogue was consulted for the missing information about the translated texts. International book websites were also consulted for additional information about the source texts.

م	عنوان الكتاب	اسم المؤلف	اسم المترجم
1	انظر مره اخرى لونها الخاص	روت براون	د. ساره عبدالكريم
2	السمك سمك انه لي	ليو ليوني	بسمه بنت محمد فايد
3	قلب احمر لام بيلا	ليو ليوني	فاطمه بنت محمد الحسين
4	بيلا: نور اجها الصغير	ليو ليوني	منيره بنت عبد العزيز السديري
5	طيف تسارع للإنقاذ	آن ميلز	د. نجلاء بنت عبدالرحمن الهواري
6	لمادا سنلالتونا	آن ميلز	د. نجلاء بنت عبدالرحمن الهواري
7	السياحة الف حكاية حراية وحكاية	ماركس بفستر	فاطمه بنت محمد الحسين
8	ملو وصديقه مولي	ليلي برب	د. الجوهرة الجهجاه
9	انته حرس ملو بوق فرد ملو	جانبال كانون	د. الجوهرة الجهجاه
10	تكو والأجنحة الذهبية	اووغاوا اينسوؤ	شهاب الدين السيد فارس
11	برعمة على السجادة	ليلي برب	د. الجوهرة الجهجاه
12	مصارعة العنران مخلوقات صغيرة	ليلي برب	د. الجوهرة الجهجاه
13	ابى	ليلي برب	د. الجوهرة الجهجاه
14	الرحلة الى	بانوش	د. سعيد بن فايز

Fig.22 Screenshot of the King Abdul-Aziz Library Publication List for Children's Book Translations retrieved from the Library.

TT	ST	Author	Original publisher	Date of translation	Source language	Translators
طيف تسارع للإنقاذ	Rainbow Fish to the Rescue!	Marcus Pfister	North-South Books	2005	English	Fatimah Al-Hussein
مصارعة الثيران	ねずみの すもう	Oogawa Aitsuo	No	2007	Japanese	Dr.Shaha buddin Said Faris
إنهالي	It's Mine	Leo Lionni	Dragonfly Books	2007	English	Munerah Alsidary
السياحة	Swimmy	Leo Lionni	Dragonfly Books	2007	English	Dr. Wafa Alsubial
السمك سمك	Fish is Fish	Leo Lionni	Dragonfly Books	2007	English	Fatimah Alhusain

برعمة على السجادة	Ghoncheh bar Ghali غنچه بر قالی	Ibrahim Hassan	رایزنی فرهنگی	2008	Persian	Dr. Maghazi, Ibrahim
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Table.4. Part of The Current Research List of King Abdul-Aziz Library Translations for Children.

9.3.1 Statistics from the list

Statistics gathered from the King Abdul-Aziz library translation list reveal the following findings:

Evolution

The King Abdul-Aziz Library established their translation for children a little later than other Saudi publishers. Its first translation was published in 2005, and 2010 witnessed a peak of the library's publishing activities in terms of translation for children with six translations.

In general, the library published 20 translations of children's books and around 26 Arabic children's books. This suggests that the publication of translations goes hand-in-hand with that of Arabic books, and that the library believes in the importance of translated literature to improve the availability and quality of Arabic literature for children.

The library's low publication rate can be attributed to the fact that it is not the ultimate objective of the library to publish translations or even Arabic books. Rather, its aim is to provide Saudi readers (children and adults), with balanced and appropriate reading material as the main public library service in the country. However, the library is involved in translations and publishing for adults and children in certain topics. For instance, adult publications of the library focus on the history and key figures of the Saudi kingdom and Arabic peninsula. It does not include any fictional or famous international literary works. As such, publications for adults are limited to history, national and Islamic genres. The library's children's publications (Arabic creations) do not include any classic works either. The Arabic books usually comply with Saudi social life and reflect certain cultural behaviour. There is no mistaking that these are Saudi books. Arabic publications for children come from both fiction and nonfiction genres. The writers are always acknowledged in the texts, and the majority are Saudis.

Diversity of cultural representation wasn't manifested in the translations. Where most of the translated books lack cultural specificity, items can be easily transferred through many cultures without risk of cultural implications. This point will be discussed in the textual analysis.

Subgenre and target age group

During the interview, in response to a question about popular genres and the main audience, the director of the children's department of the library states that there is no specific genre and that the audience includes children aged 5–15. However, the publication list makes clear that short stories and picture books are the main genres and the main audience is 4–9 years.

In terms of the main age group, the library seems enthusiastic about age classification in children's books. The majority of their books provide recommended age groups, which is a distinctive practice for a Saudi publisher. However, this age grouping demonstrates that the translations are directed to younger age groups and neglect older readers. There are hardly any translations for children aged 12–15 or early age books for children under 3. Nor are there other literary genres such as novels, poems and fairy tales.

Source languages

Another distinctive feature of the King Abdul-Aziz library's translation practice is its diversity of source languages. The list clearly shows that the source texts have been translated from a diverse range of languages, despite the fact that some of them have actually been translated through a middle language such as English.

Required capital in the field

Doubtlessly, the library possesses a prominent symbolic, cultural and social status in the Saudi intellectual field. It is one of the few cultural institutions that enjoy full government support. They provide high quality and culturally diverse publications.

Visibility of the translators' names

All of the translators have been acknowledged in the translations completed by the King Abdul-Aziz library. Unlike other Saudi publishers, all the translators are well known to the publisher. However, the translators who cooperate with the library do not seem to have other translations published outside the library domain. Some of the translators actually work in the library's children's section, such as Fatimah Al-

Hussein. Others are university professors, or experts in certain source languages. However, they are not necessarily expert children's literature translators. This is perhaps because the field of translation for children is not organised and anyone can translate a children's book provided he or she has the requisite competence in both the source and target languages. However, they may neglect to consider other characteristics that should be maintained by translators of this genre.

While the interview and the publication list analysis attempts to illustrate the library as a translation agent by looking at its role, perception, flow and policies, the next section will conduct an in-depth micro-analysis of the actual translation products issued by the library. The aim is to allocate the translation strategies and dominant trends in terms of the cultural and ideological textual aspects.

9.4 Observation of Textual/Paratextual Behaviours in King Abdul-Aziz Library's Publications

The textual analysis in this chapter will focus on an outline of the translation products issued by the library and will include a comparative analysis of source and target texts. The sample texts that were chosen for the analysis comprise, as far as was possible, most of the translated texts published by the library for children. Texts translated from languages other than English are the exception. Therefore, the examples have been extracted from 9 out of the 20 translated books that the library has already published for children. The selected texts will be analysed to identify translation norms operating at the textual/paratextual levels. The objective is to examine how the library deals with representations of culture in the books, cultural items, paratextual elements, ideological interference, and the visibility of the translation and translators.

9.4.1 The sample

Prior to conducting the analysis, a brief overview of the chosen books must be given. The sample includes two Dutch books - published by Abimo - and their translations in Arabic: *Look out, Milo is beeping*, and *Milo's Molly*. However, the translated Arabic texts state that the source language for translation was English. Based in Belgium, Abimo Publishers has sold the foreign rights to several of its publications to international publishers in about 19 countries, including Saudi Arabia. Nevertheless, no English translations have been published or found in the market for their publication, making comparison of the source and target text more

difficult. Abimo Publishers was contacted by email and agreed to provide the unpublished working English translations in a soft copy (pdf format) for the purpose of this research, which served as the source texts for the analysis. These English versions are the same script as in the original publication. They include all aspects of the texts and pictures. The only missing parts were the physical cover and blurb materials, which doubtless are of significant importance in the current analysis. Nevertheless, a compromise was made in order to include some of the Dutch books in the analysis, increasing the diversity of the sample.

The choice was made to include other five books in the analysis in order to expand the coverage of the topics and themes in the sample, as well as to compensate for the shortfall in the paratextual elements with those of the other publications in the sample. The sample includes four books from the well-known children's book author and illustrator Leo Lionni, whose books have been used as extracurricular resource materials for teachers and students in countries such as the USA. For instance, in 1999 Kathleen M. Hollenbeck published her teaching resource book *Teaching with Favourite Leo Lionni Books*. In addition, *Stellaluna*, written by Janelle Cannon has enjoyed huge global success and has been translated into many languages and adopted in various mediums, such as animation and theatre adaptations. Other examples have been extracted from the Arabic translations of Japanese and Slovenian source texts, and were used as supplementary evidence of textual analysis, even though their source texts were not available.

9.4.2 Paratextual level

Paratextual materials are crucial for marketing and aesthetic purposes and can reveal important aspects of the publisher's attitude toward the translation and the translators. For example, these materials can indicate the degree of visibility for the translator, which in turn can provide information about their status in the field (Tahir Gürçağlar, 2011:113).

As the books in the sample are targeted towards young children, most have little written text. The analysis, then, will focus on the stylistic, visual and paratextual features more than the examination of other case studies such as Jarir. Which included older child's texts' analysis, and was mainly focused on the textual level. The paratextual elements, especially the visuals, go hand in hand in importance with

textual elements, especially for children from young age groups (Lathey, 2015:55, Oittinen, 2000:100).

Covers and blurbs

As has been outlined previously, one of the objectives of the King Abdul-Aziz Library is to promote translation activities in the country. Its approach to translated books seems to make them look like translations, rather than Arabic books. Support for this is the foreign names of the authors that appear clearly on the cover pages of all translations, in addition to the fact that the translators enjoy visibility with their names appearing next to the authors' on the title pages. In addition, all of the Arabic text on the samples follows the same pattern and layout as the English texts. In terms of the covers, they have identical covers, aside from minor differences linked to the publishers' copyright information. In contrast, the blurb has the most differences between the Arabic and English texts:

Example 1

The back cover of the English text *Tico and the Golden Wings* provides a brief introduction about the book. In addition, the blurb functions as advertising about other books from the original publisher by the same author. The Arabic version's back cover (تيكو و الأجنحة الذهبية) does not have these elements. Instead, it includes an information sheet about the author, which was provided on the last page of the English book. In addition, the back cover of *A Colour of His Own* is empty in the Arabic text (لونها الخاص), while the English text has many features including a list of Leo Lionni's books, a brief introduction to the book's plot and a New York Times citation about the status of Leo Lionni in the picture book genre.

The decision to remove the author's list of books is understandable in light of the fact that not all of his books have been translated into Arabic. However, the reason for the removal of other advertising elements is not really clear. It can only be concluded that the library seems to underestimate the importance of the blurb as an appealing element in the marketing process.

Example 2

The other major difference in the paratextual translation comparison is that some of the extra textual materials are also underestimated. For example, the inclusion of the activity pages can indicate the function of the book. For instance, some of Lionni's

books seem to have pedagogical educational themes. This function has altered slightly in the translations, as his books seem to have been translated to entertain young readers, rather than for use as pedagogical material. Evidence of this includes the missing activities pages in the Arabic version of some of the books, such as in (لونها الخاص) *A Colour of His Own*, where the English text begins with an activity page about the book's plot, which is missing entirely in the Arabic version.

In the translation of other books such as (تيكو و الأجنحة الذهبية) translated from the original *Tico and the Golden Wings* there is an activity page that was translated with major stylistic errors. In this translated text, the publisher doubled the activity page at the end of the book. This is confusing for children as the word Dragonfly (in the source text this refers to the imprint Dragonfly from the original publisher Random House) has been translated in two different ways on the two pages.

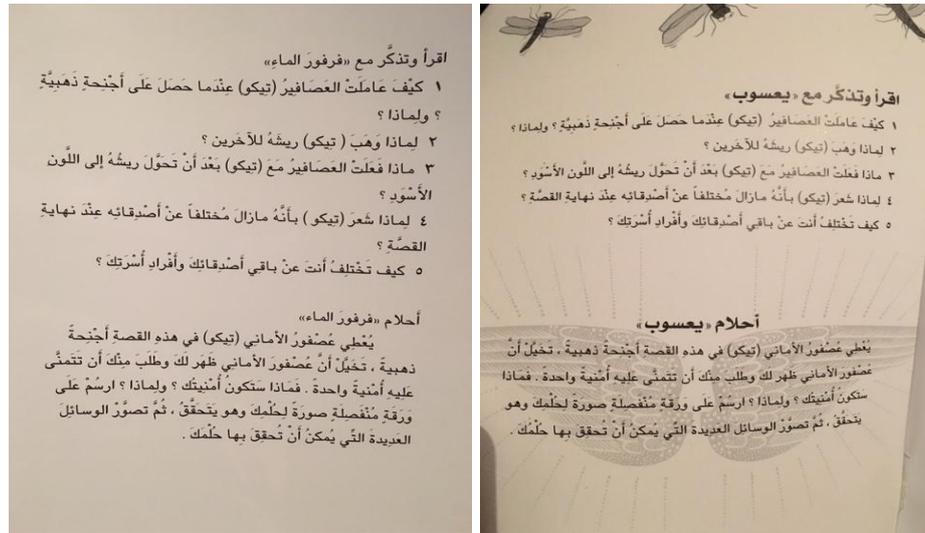


Fig.23. Double Page in the Same Book translated by King Abdul-Aziz Library.

Figure 23 shows the same activity sheet in two pages in one book. The only difference is the translation of the word dragonfly, which is translated once as (فرفور) (الماء), a strange and unfamiliar word for adults let alone children, while on the other page, it is translated as (يعسوب), which is the literal translation of the word. Despite this confusion, the presence of these inconsistencies and stylistic errors is surprising from a high profile publisher such as the King Abdul-Aziz Library. As such mistranslation would not be acceptable in adult books, this error can indicate the marginalisation of the intended young readers.

Insertion of extra textual elements

As the books in the sample are intended for young children, and therefore have few cultural implications (see textual analysis), the translations display little ideological intervention. The only explicit intervention takes the form of the addition and insertion of extra textual elements. These elements contribute to the translators' and translations' visibility and can be interpreted as a means of making the translation more acceptable and appealing to the target readers. It also serves to make the target text more affiliated with existing models of Arabic children's books (Shavit, 1986:121).

The insertions come in two main forms as in the following two instances: first, the insertion of an introductory Islamic utterance. For example, the addition of the Bism Allah page (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) (an Islamic phrase used at the beginning of any task, translated into English as "In the Name of Allah Most Beneficent and Most Merciful") at the beginning of the children's books to reflect deep Islamic beliefs (further discussion of this phrase is provided in the Chapter 7 textual analysis). Although this exercise is not by any means compulsory by the censor, certain publishers like to include it in their books in order to represent Islamic culture. In the translation production by the publisher in the current analysis, not all of the books carry this Islamic utterance. There is variation even in books by the same author and books that have been translated in the same period. Only five books have included this page:

1. *It's Mine*, translated as إنها لي in 2007
2. *Swimmy*, translated as السباحة in 2007
3. *Stellaluna*, translated ستيلالونا in 2008
4. *Fish is Fish* translated as السمك سمك in 2007
5. ねずみ の すもう (*Sumo Mice*) translated as مصارعة الفئران in 2007

This is not a consistent practice by the library and indicates unorganised activities in their house style. The library does not appear to have clear guidelines and relies on the translators' discretion in this matter. The time frame of the translations, which are not the first or the last translations produced by the publisher, do not support a hypothesis that the library's policy has changed over time, as none of the books translated in the following years have included the Bism Allah page.

pictures in *Milo's Molly* translation (ميلو و صديقه مولي), the translator deemed it necessary to translate what is written in the pictures to facilitate an understanding of the plot. In this particular book, the author uses words inside picture that are intertwined with the text to a great extent, which justify the translator's decision to translate the words inside the picture into Arabic.

Other minor changes in the sample's texts include typological changes that do not affect the understanding or meaning of the texts. For example, capitalised words used to add emphasis in some of the English sentences were normalised in the Arabic text. Similarly, certain words were italicised in the English text of *Stellaluna*, which has the same function as the capitalised letters to stress the word. These were also written in the normal Arabic alphabet without italicisation in the Arabic translation. The translator does lose the function of the italics and capital letters in the texts, but the fact that the Latin and Arabic alphabets are different accounts for why the translator omitted to stress certain parts of the sentences.

9.4.3 Textual level

There seem to be few cultural problems raised in the textual level translation process, as no ideologically loaded or religious symbols were present in the original texts. All of the sample texts displayed few cultural cues or representations, and there was little diversity in the translation strategies used - aside from the divergent strategies related to preservation especially for the proper names.

Proper names

In this case study analysis, proper names include the following two categories:

1-Name of characters

An example is the proper name of the bird Tico, which was transliterated into its Arabic aural sense as (تيكو) in *Tico and the Golden Wings* (Lathey, 2015:49). Additionally, the names of the three frogs in the book *It's Mine* Milton, Rupert and Lydia were transliterated into Arabic letters in the Arabic text (إنها لي). Likewise, the title of the book *Stellaluna* which is named after the main character, a bat, was transliterated as (ستيلا لونا) along with all the proper names in the same text. So the tendency for transliteration of the original texts' names is high. Transliteration here provides visibility of the translation, a clear strategy for the library as foreign names gave a foreignisation effect to the books (Venuit,1995/2008).

Although the mentioned texts are for young age groups, the preservation of the foreign names did not appear to present issues in the texts or impact the reading flow. This is because instances of use are low in each text and the same names are repeated throughout the story again and again. For instance, Tico - the name of the bird - was the only name used throughout the text. Hence, keeping the foreign name of this character is a wise choice.

On the other hand, it is noteworthy that the translated proper names - in all texts - were usually placed between brackets to define them from other words in the texts. The translation agent adapted this strategy - and whether it was the translators or publisher is not clear - to avoid any misunderstanding of the foreign translated names in the texts for young readers.

On the other hand, it should be mentioned that the use of the transliteration strategy is inconsistent in terms of proper names. In the translation of the Slovenian book *Tiny Creatures* by Lila Prab (مخلوقات صغيرة), 11 common Arabic names were observed. These names were also placed between brackets in the text. Although a comparison with the Slovenian source text was not possible, and an English translation for the book was not found either, the names in the translated texts are explicitly Arabic. These names are سلمى, , أثير, أنيس, غالي, شوقي, سارة, جوري, لينا, ليلي, لارا غيداء. As stated earlier, no comparison was possible, therefore the translated strategies used in this text cannot be conclusively analysed but it can be generalised that a degree of translator's manipulation occurred in terms of the translation of proper names translation in this book.

2-Names of creatures and plants

Although most of the books in the sample lack problematic cultural specific items, some of them can create dilemmas in the translation process.

Example 4

The book *Swimmy* by Leo Lionni - translated as (السباحة), is written for small children and is full of names of sea creatures. The translation of these names was a difficult task. The issue was whether it is important to introduce the children to a wide range of sea creatures (some of them unknown) to expand their knowledge, or to maintain the reading flow of the texts by avoiding the maintenance of the alien and difficult creature names in the target text. In the source texts, the author wishes to educate children about life under the sea, as the little fish "Swimmy" encounters

various new creatures during his journey. This was aided by illustration by Lionni. However, it should be mentioned here that these art illustrations did not reflect the real pictures of the creatures. (figure24).



Fig.24. Example of Illustration from the translation of *Swimmy* into Arabic السباحة.

Back Translation of the Arabic text in the illustration ; Anemones look like pink palms swaying in the wind.

In the target text the translator has used various translation strategies to balance the strange names of some of these creatures, while at the same time providing new vocabulary to the child reader's knowledge. In this book seven sea creatures were observed and illustrated in the table below:

S T	TT
Mussel shell	بلح البحر
Medusa	قنديل البحر
Eel	سمك الجريث
Sea anemones	شقائق النعمان
Tuna fish	سمك التونة
Lobster	سرطان البحر
Seaweeds	طحالب البحر

Table 5 Translation of the sea creatures' names in the book (السباحة).

At least four of the translated names are actually problematic for young Arabic readers. Some of the names are unfamiliar in Arab cultures, such as (سمك الجريث) and

(شقائى النعمان). This may cause reading barriers to the child reader. Even adult readers may need to consult a dictionary for these Arabic words. These difficulties should not be present in children's books that are intended to be read for pleasure rather than school books. It is true that the insertion of unknown creatures' names can stimulate the children to read and search for them in other references. However, the translator should be aware that this book is fiction and is supposed to be enjoyable. Strange words can be off-putting for young children. It would be more beneficial for the translator if she culturally adapted these items and used a substitute that is more familiar in the readers' culture (Klingberg,1986:12).

The same issue is present in another translation of Lionni's book titled *A Colour of His Own* and translated as لونها الخاص . Here the translator resorted to complex lexical items that may not be suitable for young children's cognitive skills and reading abilities.

Example 5

ST In the heather they are purple.

TT أرجوانية بين أزهار الخنج

The Arabic sentence is quite difficult and vague for a child to comprehend. Both the words "heather," translated as (خنج), and "purple," translated as (ارجواني) constitute reading barriers for small children (Lathey, 2015:49). The translator has used the literal translation for the plant's name "heather," as well as for the colour "purple", which is based on strict faithfulness to the source text.

However, translations that reflect the children's age and limited vocabulary would have been more suitable. For example, the word "purple" has various equivalent words in children's books. The most popular word should be used instead, which is (بنفسجي). Heather is not a common word in Arabic culture and could be replaced or translated just as (أزهار)flowers. This would have the same impact and make it easier for young readers instead of including difficult words - not just for reading but also for pronunciation for young children - especially as the number of words in the text is low.

9.5 Summary

Both cultural and ideological factors shape the selection of source texts by this publisher. The significant capital the library possesses in the field makes them

carefully select books and materials to be produced. As a governmental institution, they have to consider the organisation's status when translating texts. The list of publications shows that the library is not competing with other Saudi private publishers in the field. It created its own line which focuses on cultural diversity and the outcome of translation, rather than commercial benefits.

In the textual analysis stage, it was clear that the translated books in the sample communicate neutral themes that have no significant ideological or cultural impacts for children. They function as interesting books for expanding children's imagination and have general moral themes shared by all cultures such as friendship, motherhood and brotherhood. The selection strategies of the King Abdul-Aziz Library strategically avoid books that tackle more complex themes or contain references to other cultures or religions. The preliminary norms operating in the selection process for books for children are shaped by the cultural contents in these books (Kruger, 2012:144). The presence of few cultural representations and cultural sensitivity appears to be an explicit factor in the selection of texts for translation. Therefore, the cultural elements in the texts do not represent significant problems in translation. Works for older children usually show more significant ideological and cultural specificity than those for younger age groups, whose books revolve around simple and basic stories and short topics. Therefore, the translation strategies used in each case will differ, while translation of fiction for older age groups show deletions, replacements and ideological manipulation in the textual and paratextual elements, such as the case in the translation of *Eragon* into Arabic by Jarir (Chapter 8). The strategies in this case study of fictional works for young children do not show any signs of deletions or ideological translations. For example, most of the translators' textual interventions seem to be on pedagogical and educational grounds to facilitate the reading process for the children. This can be seen in the addition of footnotes included on three different occasions, when the translators assumed that certain terms were difficult for children to understand. In all, from the perspective of adequacy and acceptability (Toury, 2012:80) the translation flow by the King Abdul-Aziz Library starting from the initial stage to the final translation product tends toward acceptability to the target reader and culture.

Chapter 10

Case study: Dar-Alnabtah Publishing House

The aim of this chapter is to closely look at the perceptions, role and production strategies of the Saudi publisher Dar-Alnabtah in terms of children's literature translation. The current case study presents special significance as the publisher in question is a specialised one, and this fact enriches the discussion from various perspectives such as the main difficulties and translation policies in specialised publishers as opposed to that of other commercial and giant publishers in the field such as Jarir and Obeikan. It will also enable comparisons of translation flow with the other three publishers in the sample.

The analysis of the publisher's role was initiated by the interview analysis, which forms part of the data for this case study (Toury, 2012). This is further supported by bibliographic data-list analysis and both paratextual and textual analysis of selected texts.

10.1 Dar-Alnabtah Publishing House

Dar-Alnabtah is a self-funded publisher that emerged in 1996 and is located in Jeddah (the western region of Saudi Arabia). Unlike previous case studies, Dar-Alnabtah does not have a fixed location (such as a small library) where children can come and enjoy reading experiences. This is in contrast to other specialised publishers such as Kadi & Ramadi, who while they are primarily publisher's for children's literature also act as a social and cultural centre for children in the locality, where they are active in social programmes for children that promote reading and painting along with other events for children. Dar-Alnabtah is inactive in these aspects and limits itself to publishing. The primary reason Dar-Alnabtah is included in this analysis rather than Kadi & Ramadi is that Dar-Alnabtah has actually published translations and shows growing interest in publishing translated works from different languages - mainly French and English - which makes them a suitable sample for this research's objectives.

The following section covers the interview which discussed the publisher's perceptions of children's literature translations and the obstacles they face, in addition to investigating the general editorial policies relating to the translation

practice which in turn sheds light on the publisher's opinion of multiple issues surrounding the field.

10.2 Dar-Alnabtah as an Agent of Translation

The interview for this case study was conducted with the General Manager's Assistant Mrs A.G. who preferred to be anonymous. Direct contact with the manager (owner) was not possible. The primary questions were the same as those in previous case studies but some follow-up questions were also asked after the interview.

The following main points arose from the interview:

10.2.1 *The publisher's view of translations for children*

Dar-Alnabtah has devoted its activities only to children, believing that this part of society needs the most attention in terms of reading and literary provision (A.G., 2013). In response to a question about which, in the (publisher's) opinion, is most important out of a choice between publishing children's translations or Arabic books, the answer was Arabic books because it is the children's first language. This is not an unusual answer and attitude, as many other publishers in the field share the same view; it was discussed in Chapter 2 how Arabic children's literature suffers from didacticism and is still being used as a tool to instruct children and attach them to their Arabic and Islamic identity (Mdallel, 2003, 2004; Khalifa, 2001, 2004). Thus the Arabic texts are the easiest and safest option to achieve that aim, although the lack of creativity of modern Arabic creations for children, at least in Saudi Arabia, is one of the main reasons why publishers have turned to translations, and in that too they tend to show respect to both Saudi and Islamic values by deleting, adding, and paraphrasing what is considered unacceptable.

In terms of the intended audience, according to the interviewee, the translation production by Dar-Alnabtah is directed at children aged from 3 to 12 years. However, examining Dar-Alnabtah's publications (solely titles and other stylistic and paratextual features) suggests that there are no texts apparently directed at children over the age of 8 (see section 10.3.1). This variation and disruption in the perception of the intended readers clearly casts a shadow on the age grouping issues in children's literature as there is no fixed age grouping in the field of Arabic children's literature translation and the grouping seems to be based on personal decisions by publishers. Dar-Alnabtah does not have a clear vision about the age

directions of their books, and it can be argued that this editorial matter should be clearer, especially in the mind of the translation agents of a children's book. Children aged 10 to 12 could avoid and be turned off by the large scale full-colour pages present in some texts, even though the language inside is directed at them. Limiting the target texts to the source text age level could be one solution for the age classification issue, but could still have negative implications. Children's literature in other central languages such as English comes in various forms and subgenres, in contrast to limited literary choices available in other languages such as Arabic. This was supported by Heilbron and Sapiro (2007) who insisted that the central languages have a variety of genres and have well developed literary forms (2007:96) in contrast to other peripheral languages in the world system of translation.

Hence, what suits children at the age of 10 in the UK could be completely different to what suits children of the same age in Saudi Arabia. This is due, amongst other social factors, to the differences between the two systems and the literacy rates in both countries. In addition, reading projects differ from country to country and could also affect the reading level²⁴ of children from different countries. However, most importantly, the translation process itself could affect the level of the texts, since some texts could seem more basic in their source language but after translation, especially in the case of too literal translations, these texts may no longer prove suitable for the same age group in that language and are hence lost in translation which results in reduced marketing options (see Jarir case study). In this regard, Lathey (2015) insists that translators take the fact of the cultural and reading experiences of the target audience into consideration while translating for children.

On the other hand, according to the manager's assistant the picture book is the most attractive for children in Saudi Arabia in terms of subgenre popularity. She states that the two best-selling series from their collection for children are: سلسلة (اكتشافاتي الأولى) *My Discoveries first book series*, which contains 34 books and was originally published by Gallimard Jeunesse via the French source texts *Mes Premières Découvertes*, which is directed at young age children under the age of 8.

²⁴ There is a widespread common assumption of poor reading habits and ability in the Arab world (Arab Human Development Report, 2003: 52, 79; 4th Annual Arab Report On Cultural Development by the Arab foundation, 2011: 43, 497).

10.2.2 Ideological consideration

Translated books for children are, in Dar-Alnabtah's view, a form of cultural communication between nations, "but it depends on the content of the intended book." In this case the content of the book is what defines its impact on children as a cultural communication or cultural invasion (see Chapter 2).

Dar-Alnabtah's statements highlight the fact that the translation field for children still faces this suspicious perception from publishers, they seem to be aware of the importance of translations for children but remain cautious about the contents of the books (Mouzughi 2005) which returns us to the quandary about the authority of adults over children's books and to what extent this authority could have an impact on some cultures more than others. For instance, in Saudi Arabia - as a restricted culture - the cultural/ religious factors play an essential role in society, and adults' authority impose highly restricted rules on children's translations that should not be crossed in order for a translation to be accepted. This authority stems from the immediate environment around the child - the family - all the way to the high levels of censorship imposed by the government, since children's books are used to teach children what is and is not acceptable in their society, as defined by adults (Oittinen, 2000).

In terms of the source texts selection criteria, again for Dar-Alnabtah, the content seems the most important factor in the selection process of the original texts; according to the interviewee, "content should meet the interests of the Arab children" (A.G., 2013). In fact, the interest of Arab children is something not specifically measurable specially with the absence of reliable studies that have considered Saudi/Arab children's reading trends or interests. What seems more convincing from Dar-Alnabtah's statement is that content should conform to the interests of the adult authority that controls children and should also reside within the boundaries of Saudi cultural publication traditions (i.e., Laws of Publication).

In addition, Dar-Alnabtah's representative claims that the publisher selection policies indicate that the selected titles should not have been published previously; this point though can be contradicted by looking at the publication list where Dar-Alnabtah has actually published various adaptations of classic titles for children which have been published and marketed in the local market by many Saudi and

Arab publishers, for example *Cinderella* and *Snow White* among other famous classics.

In general, the interviewee did not talk openly about the ideological barriers or censorship implications when translating for children. Nevertheless, she indicated that publishing in other Arab countries is significantly easier than in Saudi Arabia, implying that the censorship policies are part of the difficulty in translating for children's publishing. In this regard, she confirms that none of Dar Alnabtah's translations have been banned from publishing in Saudi Arabia.

10.2.3 Translators' visibility

In terms of the main characteristics that should be shown in children's literature translators, Dar-Alnabtah seems to share similar view of other publishers in the other case studies:

They must have a broad knowledge about children's books, which will contribute to their work in highlighting the ideas of the books and transmit it to the child.

They also should be well versed in the Arabic language and know many linguistic expressions that are appropriate to the child's comprehension (A.G., 2013).

(Author's translation).

In reality most Saudi publishers, including Dar-Alnabtah, have offices outside the country or external translation agencies that undertake the translation for children. Therefore, measuring the competency of translators would be both complicated and obscure. In addition no mention of copy-editors was provided, in contrast to Jarir for instance who hired copy-editors to ensure the suitability of the language and ideas to the Saudi readers who are the main audiences. The presence of translators outside the countries made the possibilities of including different lexical choices and colloquial variation to those used by Saudi children. An example to support that was found in one of the Dar-Alnabtah publications *My first atlas*, as a problematic translation is evident in the translation of some of the animals' names in the book. (Textual analysis).

10.2.4 Economic consideration

From financial perspectives, the interview revealed some of Dar-Alnabtah's economic difficulties with its translation projects, as the cost of obtaining publishing rights from a foreign publisher is very high in addition to the costs of translation and reprinting into Arabic. Also A.G. was dissatisfied with the statutes for printing

children's books in Arabic as in her opinion the printing standards do not meet the standards of the foreign book's specifications plus it is also highly expensive in Saudi Arabia (Ibid). Along with the cost-consuming process the interviewee insisted that the publishing house does not receive any government support (A.G., 2013).

Concerning the price of publications, the interviewee stated that translations usually come on the market with a higher price than Arabic books due to a combination of translation and re-printing costs and copyright permissions. She suggested 35 SR as the average price for a translated publication. However, in the market, the prices of Dar-Alnabtah publications, according to their social media apps, range from 27 and 5 SR (£5 to less than a pound) which is acceptable for average Saudi families and corresponds with other publishers' prices in term of translations.

On a question about the most serious hindrances that determine the publisher's activities in writing and translating for children, A.G. answered that economic factors have had a bad impact on the number (flow) of publications. She also believes that the reality of selling children's books in the Saudi market is affected by insufficient readership in Saudi Arabia and by the low purchase level amongst the children's families (Ibid). She stated that "many families want to provide the necessities for their children and that reading and books usually come in at third or fourth place" (A.G., 2013). Considering the reading level in the Arab world in general this statement would confirm this claim, although no sufficient academic figures about the number or level of reading amongst Arab children has been found. For Dar-Alnabtah, this affects their publication plan, and as a publisher they have economic interest in the field, since profits from their publications are tied to reading interest, and with the cost of translation, the profits may not be satisfactory for the publisher.

Finally, and despite all the obstacles, the interviewee expressed optimism about the field and believes that academic interest will surely raise the public's interest in regards to reading and children's books and will have a positive impact on the field of translation.

Dar-Alnabtah seems to be affected highly by the socio-economic obstacles as is obvious from their limited activities in the field and their low translation volume. This will be illustrated below by looking at their translation flow from the publisher's list of publications.

10.3 Dar-Alnabtah publication list

Bibliographic data about translation flow of Dar-Alnabtah was obtained from the publisher, with the support of the online resources which were consulted mainly in terms of the original texts data. For example, the original publishers' websites such as that of the French publisher Gallimard Jeunesse were helpful in completing the missing data about the source texts.

Eventually, the full translation production by Dar-Alnabtah was compiled in a list for this research's purposes. Part of the publisher's translation bibliographical data-list is shown in the following table:

Arabic title	Original title	Author	Saudi Publisher	Original publisher	Date of translation	Translator	Source language
اطلس الفضاء	Atlas du ciel	Collective	Dar Alnabtah	Gallimard Jeunesse	2001	No	French
الالوان	La couleur	Collective	Dar Alnabtah	Gallimard Jeunesse	2001	No	French
الفيل	L'éléphant	Collective	Dar Alnabtah	Gallimard Jeunesse	2001	No	French
الخضروات	les légumes	Collective	Dar Alnabtah	Gallimard Jeunesse	2002	No	French
السفينة	Le Bateau	Collective	Dar Alnabtah	Gallimard Jeunesse	2002	No	French
القط	Le chat	Collective	Dar Alnabtah	Gallimard Jeunesse	2002	No	French
الزهرة	La fleur	Collective	Dar Alnabtah	Gallimard Jeunesse	2002	No	French
الإبهام الصغير	Little Thumbling	Classic Lit	Dar Alnabtah	Reprolit GMBH	2005	No	English
عروس البحر الصغيرة	The little Mermaid	Classic Lit	Dar Alnabtah	Reprolit GMBH	2005	No	English

Table 6. Part of the Bibliographic Data List of Dar-Alnabtah Translations.

10.3.1 Statistics from the list

The main trends drawn from the bibliographic list of Dar-Alnabtah are:

Evaluation

The number of Dar-Alnabtah translations is not high, compared to other publishers like Jarir and Obeikan, but remains similar to other publishers in the field of Saudi

children's translation such as King Abdul-Aziz library. In general, Dar-Alnabtah activities appear to be limited to short periods of time, the first translation found in 2001 and the last produced in 2006. In this period only 47 translations have been published. The peak year of their activities was from 2005 and 2006, and no other translations have been found by this publisher after 2006.

Dominant sub-genres

Dar-Alnabtah translated publications are a mixture of fiction and non-fiction books. All of its fiction titles are abridged adapted versions of classic children's fairy tales and head titled as *international stories* قصص عالمية.

The titles of these classics are listed below:

الإبهام الصغير	<i>Little Thumbling</i>	Classic Lit
عروس البحر الصغيرة	<i>The Little Mermaid</i>	Classic Lit
جميلة و الوحش	<i>The Beauty & The Beast</i>	Classic Lit
القط في الحذاء	<i>Puss in Boots</i>	Classic Lit
الصغيرة ذات الرداء الأحمر	<i>Red Riding Hood</i>	Classic Lit
سندريلا	<i>Cinderella</i>	Classic Lit
بياض الثلج	<i>Snow White</i>	Classic Lit
أليس في بلاد العجائب	<i>Alice's Adventures in Wonderland</i>	Classic Lit

Table.7. The classic titles adapted by Dar -Alnabtah.

In terms of the overall translation flow, Dar-Alnabtah translations can be categorised as:

- 8 colouring/text books based on adaptations of classic fairy tales.
- 39 non-fiction books.

In turn the non-fiction category can be sub-categorised as:

- 31 books are picture/non-fiction books for children under 5 years.
- 4 books are atlases for small children.

- 4 books are part of the English source *Body in Action* series suitable for children older than 6 years.

Required capital in the field

As a self-funded institution, economic capital seems one important objective for the publisher in the field. Henceforth, Dar-Alnabtah's publishing strategies compete with other publishers over the marketing profits. For instance, Dar-Alnabtah has benefited from the social media arena by marketing their products on Twitter, Instagram and other social media tools to generate greater readership and sales. The two accounts are devoted to advertising the publisher's publications – Arabic and translations.

In terms of the capital possessed by their translation, the translated texts from the non-fiction French source texts are highly informative and of high quality in terms of printing and presentation that correspond to the French source text. These books actually cover a gap in the translation field for children, especially the atlases for young children. On the other hand, the translated fairytale titles have less cultural significance and value in the field, for many reasons such as the fact that there seems to be no available fixed source texts for them. The copyright of the source text in the title page is owned by Reprolit GMBH, a German graphic design and illustration company. In its online catalogue the German company shows pictures of the books as part of their main products with no mention of accompanying texts and the wording in the books. That suggests that Dar-Alnabtah either hired a writer to write the books based on their specification and the illustrations from the German company, or both the textual and illustrative parts of the books were produced by Reprolit. The originality of these books is unclear and Dar-Alnabtah was unable to provide the source text information for these books. In addition, there is no reference or mention of the source texts (author, publisher, date) found on the translated texts. This fact affects the cultural capital of these texts as it is not clear whether these texts had been written in Arabic in the first place or translated from a fixed source text. Either way, all the titles are based on classical international tales and abridged to suit young Arab readers.

Hegemony of the English language

The dominant original language in this publisher's translations is not English - 34 books have been translated from the original French texts, and constitute 72% of

Dar-Alnabtah's publications..This is contrary to all the other publishers in the case studies where English as a source language was central in their production.

However French is also still a central language in the world system of translation proposed by Heilbron (1999/2010) and has the second permanent place in the global translation market as a source language. The translations by Dar-Alnabtah gives a cultural flavour to the flow of translation in the country as it adds a comparatively heavy weight of publication from languages other than the hyper central English.

Visibility of the translators' names

The names of the translators are absent in all translated works. As well as the publication's data on all the online cataloguing websites available, such as King Fahad and King Abdul-Aziz libraries' catalogues. It appears that this is a common norm in children's translation practice by the majority of Saudi publishers in the field.

Target age group

As has been discussed earlier in 10.2.1, the publisher believes that its products include translations directed at children older than 10, as well as for younger ages, whilst publication list analysis found that this age group was neglected in the translation projects and received the least or nil number of translations.

For the age range of the translated texts from French, the original publisher Gallimard Jeunesse's categorisation helped this analysis to find the target age groups (which can be slightly changed over the course of translation); the original publisher categories most of the 34 books as suitable for children between the age of 3 to 6 years.

In general, the majority of Dar-Alnabtah's publications are directed at children aged 8 and under. Although no age identification is visible on the covers, textual and stylistic features indicate the intended audience age, for example large graphics and basic text in a large font, transparent and colouring pages. In fact, even the covers of the abridged texts were simplified to suit and attract younger readers with bright colours and smiley faces.

The following section will support this point as it will focus on analysing the micro level of the publisher translations. Next, the findings of the interview and the

publication data list will be supplemented by textual examples extracted from the publisher's translations to paint a comprehensive picture about Dar-Alnabtah's practice in the field.

10.4 Observation of Textual/Paratextual Behaviours in Dar Alnabtah Translations

This section will examine the main features of the textual/paratextual changes within selected translated texts produced by Dar-Alnabtah. Translated texts are the primary descriptive tool used to examine the publisher's translation strategies and the socio-cultural norms that operate in the translation process (Toury, 2012).

The fact that Dar-Alnabtah produced a low volume of translated books, of which most are picture books aimed at young readers under the age of 10, made the selection criteria very limited. The sample included two atlases for extensive analysis, *Atlas des Peuples* (أطلس الشعوب) and *Atlas of people and My First Atlas* (أطلسي الأول للعالم). The reasons behind this choice are twofold; first, these texts are rich in providing examples of cultural diversity in both visual and textual elements about other countries and traditions, which made it fitting for this particular analysis. The second reason is to enrich the variety of texts in the overall research, so as to include as much variety of subgenres as possible, and to include different age groups. This will help to produce an overview about the Saudi publisher's policies and strategies in dealing with translation difficulties in different situations.

10.4.1 The paratextual level

Paratextual elements will be centred in the current analysis such as the presence of the translator's name, information about the source text, the name of the author, age suitability and on top of that the translation of the pictures. All of these paratextual elements have particular importance in children's books (Frank, 2007/2014). O'Sullivan (2003) suggests that translators of children's texts can use the paratextual elements to peruse their visibility in the translation products (2003: 202) (see Chapter 5).

The blurb of the text for example can indicate the intended functional role of the book, and can also include valuable information about the story line or about other similar texts in the same series (Frank, 2014:810). Publishers use the blurb to indicate the merit of the source text or the source author. The cover and the paratextual elements are always where the publisher includes information about the

translation or the translator. Equally, pictures and visual materials play an important role in children's books and constitute a crucial part of the book's message. This is especially true with translated books where sometimes the translator/publisher has to change or manipulate all or some of the visual elements to suit the socio-cultural environment. The chosen atlases will be discussed below.

Atlas Des Peuples

This atlas was first published in French in 1994. It was translated into English in 1996 and Arabic in 2004. It is a small book full of illustrations and transparent overlays, which should attract and be enjoyed by small children. The paratextual/textual comparison of the Arabic translation of this book to its English and French versions has led to some interesting findings, which will be discussed with examples later.

The overall presentation and pictures included in the translation of (**أطلس (الشعوب**) are similar to those in the English *Atlas of People* and French *Atlas des Peuples*. Although no age specification is available, the sub-title of the book (*My First Explorations Atlas*) indicates that it is for small children - perhaps under the age of 8. However the content and level of strangeness and foreign words inside the Arabic translation implies it may be more suited to an older reading level of children than this proposed age. This again underlines the issue of the age classifications in translating children's books.

In terms of the visibility in the Arabic text of the translators, the fact that this book is a translation is not really clear. There is no indication what text it was translated from or who it was translated by, along with total missing the translator's identification.

Insertion of religious elements

Adding a religious expression is not an unusual trend in translated texts for children in Saudi Arabia as is obvious from past case studies. One common expression is the "Besm Allah" at the start of the book. In the Dar-Alnabtah translation of this atlas, the translator did not just add "Besm Allah" page, but also added a whole verse of the Quran in the beginning of the book, which is not really common even in adult books. It should be mentioned here that the meaning of the inserted verse has a strong link to the subject of the book.

Example 1

The beginning of the Arabic text includes the following verse (Quran 49:13):

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۗ إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاكُمْ ۗ إِنَّ اللَّهَ عَلِيمٌ
خَبِيرٌ

The translation is:

O mankind! We created you from a single [pair] of a male and a female, and
Made you into nations and tribes, that ye may know each other [not that ye may
Despise [each other]. Verily the most honoured of you in the sight of Allah is
[he who is] the most righteous of you. And Allah has full knowledge and is well
acquainted [with all things] (Quran 49:13; Yusuf Ali).

Including this verse from the Quran seems to have a twofold function. First, it could have been included to attract the confidence of the adult behind the child's reading experience. Books that introduce different customs, food and faiths from around the world to young children could be rejected by some conservative people. Including this verse gives the book an Arabic and Islamic identity and facilitates its acceptability among the adult or the authority. Secondly; it may function as an explanatory tool to the child. The message of the verse is "to get to know one another" despite gender and cultural differences. So it underlines the importance of multicultural knowledge for the child about other nations and cultures.

This is one extreme intervention from the translation agent side – it is not clear whether this addition was the translator's or publisher's decision - and seems to be directed to the secondary readers of the text, the adults, rather than directed to the primary readers, the children.

My First World Atlas

This was published by Lupita Books, a Spanish publisher. It was translated into English in 2004 and into Arabic in 2006²⁵. In this book, the title and the paratextual

²⁵ It is not clear whether this book was translated from the original Spanish text or through the intermediate English language's text. In the comparison of this atlas the English translation will be used as a source text.

features also give the impression it is intended for small children such as an inflatable globe attached to the cover, big and colourful visuals on the cover and inside the text. In addition, the picture of a girl aged between 5 and 8 on the back cover indicates this book is for children at the first reading level. In the English text it states clearly on the front cover that the book is suitable for children aged 5-8, but unfortunately this classification was missing in the Arabic text.

A similar attitude regarding the translator's name was found in this translation titled (أطلسي الأول للعالم), where the English text *My First World Atlas* includes the name of the translator on the back cover while the Arabic text does not mention any information about him/her. In addition, the overall presentation of the cover and blurb corresponded to that of the English text.

Ideological manipulation

In the following example the intervention influenced by the political agenda of the translation agent, this was reflected in the substitution of the name of Israeli to Palestine on one map in the atlas:

Example 2

The English map was preserved in the Arabic text but the names of the countries were transliterated and translated to their conventional Arabic equivalents. The most notable change was the deletion of Israel, substituted with Palestine. This shows how this political issue is sensitive among Arabs, even in children's books. It also shows to what extent political and ideological interference is present in translations for children in Arabic.





Fig 25. Example of the two maps in the English and Arabic atlases.

The Arab-Israel political dispute has implications for translation in this genre and in adult books, especially the translation of atlases. Atlases in English usually display Israel among other Arab countries in the Middle East, but in the translation process the name Israel usually disappears and is replaced with Palestine in the same place. This example supports Schäffner's view of the political power in translation to the extent that it affects the translation process decisions (Schäffner, 2007:137) (see more in 3.6).

10.4.2 Textual level

The analysis of both atlases will focus on the different textual segments between source and target texts, including cultural items and indications of ideological manipulations.

Both texts are full of illustrations which is common for books from this subgenre (atlases) for young children. Despite that, the source texts are impeded with cultural elements and names that may be difficult to render in Arabic for small children. By default, an atlas is usually full of places names and foreign locations and terms because it describes other countries and cultures. Different strategies were employed by the translation agents in these two books to render such unknown terms and words to Saudi children. In (أطلس الشعوب), *Atlas of People*, the translator tended to use the transliteration strategy systemically among other foreignisation strategies to render cultural items like the names of food, places, musical instruments and costumes. This will be demonstrated with selected examples below:

Food items

Food items have been translated using mixed strategies but predominantly foreignisation oriented strategies such as transliteration,, literally translation. Other domestication oriented strategies such as localisation are used, but less frequently.

Example 3

French ST *Un repas russe: soupe, koulibiac, concombres malossol, harengs...*

English ST *A typical Russian meal might include soup, koulibiak, pickled cucumbers, herrings.*

Arabic TT وجبة روسية: حساء, كوليبياك, خيار مولوسول, سمك الرنجة

The above French and English sentences describe a Russian meal, and include some foreign unknown lexical items for the Saudi/Arab child reader. The translator resorted to the transliteration and literary translation methods without any explanation or footnotes provided. The words such as koulibiak transliterated into (كوليبياك). This resulted in words that may be difficult for the child to comprehend or even pronounce.

Herrings literally translates as (سمك الرنجة) which again is not a familiar type of fish in the target culture and could be either substituted as only fish (سمك) and deleting the problematic part of the name. Or in this case a little explanation can be more beneficial such as: a type of fish that lives in shallow/temperate waters. This would first facilitate the understanding; and secondly enrich the child's knowledge. Explanation was provided on another occasion in the text where the translator explains more familiar food items than the two discussed in the examples above. For example, "hot dogs" were given two equivalences - نقائق (hot dogs) and سجق (sausages).

In the same example (3), "pickled cucumber" was translated as (خيار مولوسول), a combination of literally and transliteration strategies of the French words "concombres malossol". This resulted in a very strange translation even for adults. The word "malossol" is a specific Russian word that does not have Arabic or English equivalents, but it does refer to the process of pickling and preservation of the cucumber for long time. In the English texts it was translated as pickled

cucumber. In Arabic as well the term could be rendered as (مخلل), which is the equivalent of pickled and is much more familiar and clearer, and seems the closest reflection of the Russian word.

These strategies of keeping foreign elements suggest one of two possibilities; it may imply faithfulness to the source texts at the expense of the reading experience of the child reader, who may find it difficult to adjust to that much strangeness of food items in such a small book, or lack of research from the translator who does not take the effort to actually achieve the original text's objective to educate children about other cultures' meals. Giving the child foreign words is not going to achieve that unless some explanation were made in specific complex unknown terms, such as concombres malosol.

Lathey in this regards calls for translators to take into account the reading abilities and cultural experiences along with the children's age when dealing with foreign unknown cultural items such as food, and both Lathey and Klingberg suggest a degree of adaptation such as substitution or localisation as a way of facilitating the reading flow of the text (Lathey, 2015) (Klingberg, 1986).

Example 4

Other culturally specific terms like Beefeater guards have been transliterated into Arabic as (بيفيتير), which led to quite an unusual word in Arabic. The translator could have resorted to one of two options to either transliterate with providing an explanation even in a footnote or to delete the strange name and instead substitute it with much familiar terms such as Tower of London guard. In this term literal translation would not be a good option as it is still confusing to the child-reader.

In this example as well the comparison with the English translation indicates that the English sentences are much clearer than the Arabic one.

French ST	Ce beefeater anglais est devant le tower bridge à London
English ST	The men who guard the Tower of London in England are called Beefeaters
TT	يقف هذا الحارس الإنجليزي المسمى بيفيتير أمام جسر البرج في لندن
BT	This English guard named a Beefeater is standing in front of Tower Bridge in London.

In the Arabic translation the concept of Halloween is presented differently as the pumpkins and dressing up at night are not familiar in Arabic culture.

TT يوم 31 اكتوبر هو يوم عيد الهالويين (تنتشر فيه الأرواح في معتقداتهم حيث تضاء فية نبتة القرع بالشموع لطرد الأرواح الشريرة)

BT October the 31st is the festival of Halloween (when evil spirits spread, in their beliefs and pumpkin plants are lit with candles to ward off evil spirits).

The decision by the translator to explain the word Halloween was a wise one as deleting or keeping the word as such will not add any knowledge about the word to the child.

Additionally, the strategy of keeping the other religious references and referring to them as “others beliefs” also seems a constructive decision as it balances introducing the child to other beliefs in the world and at the same time keeps the translation safe from any cultural invasion accusations from adult readers or authority patronage.

From another perspective, domesticated strategies may not always be an applicable choice for the translators, especially in the process of translating certain sub-genres such as atlases. The fact that the intention behind atlases is to educate children about the unknown worlds beyond their immediate country or culture, may justify the foreignisation strategies and the preservation of the strange names and terms in the text.

For instance, in the translation of the other atlas in the sample, *My First Atlas*, a mix of translation strategies proposed by translation studies scholars (Klingberg, 1986) (Lathey, 2015) were used in the translation of names of countries, rivers, cities and plants. It should be mentioned here that this book contains a high number of place names, much more than the previously discussed atlas. In general, the use of the transliteration strategy is dominant in regards to place names.

The focus in the following examples will not be on the geographic location translation strategies as this cultural item has been discussed many times in the

previous examples throughout this research. As a means of expanding diversity of examples and cultural items under investigation the next section will deal with animals' names translation strategies used in Arabic text (أطلسي الأول للعالم).

Animals' names

In terms of animals' names, four observations were made:

1. The fact that the translators are located in other Arab countries cast a shadow on the handling of translation of some cultural items:

Example 7

The translation of 'macaque' was provided in Arabic as (سعدان) which is a colloquial word used in some parts of the Arab world - mainly Syria and Jordan - as well as it is the scientific equivalent to refer to monkey or macaque. The word is not common for children in Saudi Arabia and the standard Arabic equivalent 'monkey' (فرد) would be a much clearer choice especially as the atlas illustrates general pictures of animals and does not aim for scientific classification of the animals.

The same applies to the word (كركون), a translation of 'rhinoceros', which again is colloquial and not usual and usable in the Saudi culture, instead the standard Arabic (وحيد القرن) could be sufficient translation.

This example suggests that the presence of translators far from the child-reader's immediate culture could lead to variation in translation and could lead to colloquial and dialect complications.

2. Most of the animals' names were translated via standardisation strategy to their Arabic equivalents and localised to the target culture conventions, such as 'kangaroo' translated as (كنغر) and 'zebra' to (الحمار الوحشي). However, overlaps were found especially for animals that do not live in the country or in the region and which do not have equivalents so in this case the strategy was to preserve the name and transliterated it in the target text and on other occasions adding a word to explain the species type.

Example 8

ST	TT	BT
quetzal	طائر كيوئزال	Quetzal bird
emu	نعامة الامو	Emu ostrich
coyote	ذئب (القيوط)	Wolf (coyote)

3. On occasion a little explanation was provided for some of the unknown animals so as to facilitate the meaning for the child.

Example 9

For the translation of ‘orangutan’ and ‘puma’, the Arabic texts provide the following translation

ST	TT	BT
orang-utan	الأرنجتن ذو الشعر الأحمر (نوع من القرود)	Orangutan with red hair (a type of monkey)
puma	كوجر (من فصيلة القطط)	Kojer (from cats species)

4. However, some animal’s names translated faithfully to their specific species classification which may not be suitable in a book supposed to be a first atlas for children aged from 5 to 8.

Example 10

‘Monk seal’ has been translated as (فقمة الراهب) which is a type of endangered seal that lives in the Mediterranean. Providing the child with the general species name may be better instead of going into deep classification which may not be the objective of this primary atlas. This generalisation strategy with animal names was actually used by the translator on another occasion where he/she opted for the general description of the animal without going into the deep classification, for instance ‘bison’ and ‘buffalo’ both have been translated as (ثور وحشي).

The analysis of the animals' names translation shows divergent translation strategies applied by the publisher. Most of the additions were made for the sake of maximising the child's understanding of the type of animal.

10.5 Summary

In this case study, Dar-Alnabtah's translation activities have been examined at both macro and micro levels and underwent multiple data analysis methods including interview analysis, bibliographical and textual analysis.

From the above analysis of Dar-Alnabtah publications, it could be argued that the publisher as a small, self-funded business tried to find its marketing place among other agents in the Saudi children's book market by adopting the selection strategies of other successful publishers in the field, namely Jarir and Obeikan. Obeikan focuses on publishing non-fiction translations for children, with simple and straightforward titles (see Chapter 7) and Dar-Alnabtah has published books of a similar type to Obeikan and from the same authors, namely Jillian Powell and Claire Llewellyn. Moreover, Dar-Alnabtah's translation flow has strong similarities with Jarir's publishing strategies. Jarir is interested in the abridgment and adaption of classic titles with various simplified versions in their publications. In the same vein Dar-Alnabtah has among its translation projects eight classic abridged texts. The purpose behind the decision of translating these classics as colouring books seems to be purely for entertainment rather than offering children proper classic international literature. Dar-Alnabtah could have chosen a much more suitable version to introduce these classical tales to Saudi children. In the Saudi children's literature field, translating the classics in a literary manner that respects the original tale's literary value such as the tangled characters and details in the literary story lines could be an initial step in improving and establishing and developing the translation field.

Nonetheless, the translations of the French texts produced by Dar-Alnabtah have great and significant importance in the overall translation flows in the Saudi children's literature field as they add a cultural and linguistic diversity to the flow, as well as covering the lack of some subgenres such as atlases.

In terms of the textual analysis, as most of Dar-Alnabtah's translations are directed towards small children (aged between 2 and 8) the textual analysis does not show many changes in the cultural content. However, it can be certain that some cultural manipulation took place in one way or another during translation and publication, as seen in the selected examples outlined in the textual analysis section where translation decisions were influenced by cultural, political and ideological factors in the target culture.

Chapter 11

Discussion and Conclusion

This concluding chapter sets out to fulfil two objectives. Firstly, it explores the general findings from the quantitative part of the research, in which a bibliography was compiled of publications, which identified the primary players, the representation of translators, and the main genres in the field, for example. Most of these aspects would not be clear without a comprehensive list of publications having been compiled. This list of publications facilitates a more detailed understanding of the field, and gives an overview of the current conditions within the field of translation, which is based on actual products in the marketplace. The second objective of this chapter is to draw a conclusion which will integrate the findings from the three theoretical tools used in this research – the bibliographic data collection, the publishers' perceptions in the form of verbal statements, and the observation of paratextual/textual behaviours – and which will help to formulate the main socio-cultural factors affecting translation flows in this field.

11.1 Main Bibliographic Data-List Findings

The cornerstone of this study's contribution is the empirical bibliographic data-list of the translated literature available to Saudi children, due to its significance to both the children's literature field and the translation field. A number of issues were identified arising from this bibliographic list, and it is hoped that these will form a basis for future research and will consequently aid future academic investigations into translation activities in Saudi Arabia. Numerous broad themes emerged from the bibliographic data-list, and these touched upon matters which have not hitherto been considered in the study of the translation of children's books, such as the main source languages and main subgenres in the translation flow into the literary system for Saudi children, visibility of the translators' names, and the historical development of translation practice in this field from 1997 to 2016.

This list of bibliographic data for translations supports the process of identification of the actual flow of translation of children's books into the country, and highlights the main trends in translation practices and the preferences of the publishers in the translation of children's materials. This has been discussed earlier in connection with the socio-cultural norms that control translation choices and the

strategies at play. The compiled list of publications consists of the bibliographic data of 664 translated books found to have been published in the country by Saudi publishers. The finding will be illustrated below.

1. Players in the field and the translator's role

The main players and agents in the field of translation are not merely restricted to translators, since publishers, governmental bodies and editors are often much more powerful in the translation process and can thus be classified as agents (Milton and Bandai, 2009: 1). Furthermore, the translation process does not happen in isolation; rather it is something of a social and cultural phenomenon. All the players in the field interact with the socio-cultural settings around them. Hence, translation decisions are not only determined by individual players in the field, whether they be translators, publishers or editors, but also by the wider socio-cultural environment in which they work. In the Saudi field, translators appear to be the weakest players, or the “voluntary servitude” agents in the translation process (Simeoni, 1998). Throughout the textual analysis and the interviews with publishers, and also in the bibliographic data collection phase, there are clear indications of this phenomenon at work in the field of children's books translation. Translators' names are absent from most publications, and the information given about them is rather vague. Publishers themselves were not able to give clear information about whether the translators worked from inside the country or outside, and whether their qualifications were well known to them or not. Translation decisions seem to be outside of translators' control and heavily influenced by publishers' regulations, which in turn are subject to the main cultural and censorial factors. In the Jarir case study, for example, the translator's work was normally copy-edited by the editor, who had the power to change translated texts for the sake of readability and acceptability to the intended young audience.

The following figure demonstrates the representation of translators' names in translated children's books in Saudi Arabia, based on the quantitative data collection of the current study.

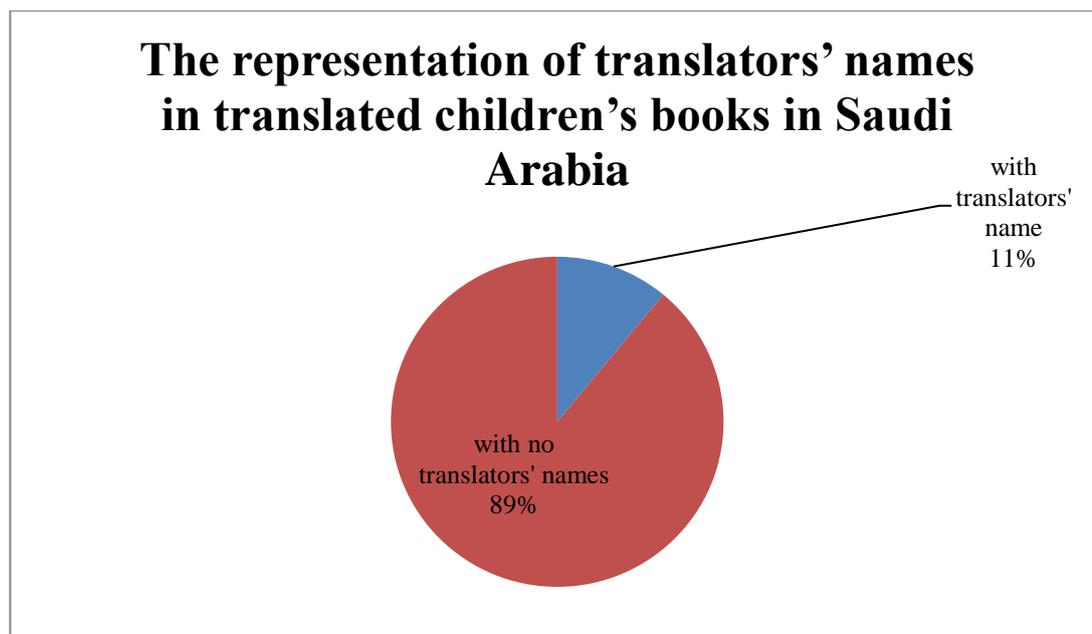


Fig.26. Visibility of Translators' Names in The Translated Books Published in Saudi Arabia for Children.

Publishers have considerable freedom compared to translators in all the translation phases, from the selecting of texts through to translation procedures, and the translated texts acknowledge their names, at least, in every case. The power that publishers have is not total, since they are still subject to ideological influences imposed on them by the censorship authority. This authority appears to be the main social agent in the field, and constitutes what Lefevere called 'patronage' (1992). The censorship authority plays an instrumental role in regulating the process of publishing books according to the main socio-cultural norms of the country, and thus religious, political and social factors control decisions as to whether books may be published or not.

The analysis shows that there appears to be a less difficult relationship with the censorship authority in the case of children's books than in the case of adult books. Only one publisher revealed that he had had a children's book banned from publication. This seems to be a far lower proportion than in other genres, in which numerous books have been banned, such as books with religious or political orientations which differ from the privileged social norms and are thus subject to censorship, and even banning in some situations, depending on the censorship regulations.

Publishers of translated children's books in Saudi Arabia show a high degree of self-censorship, and this appears to be a factor affecting the less difficult relationship with the censoring authority (Merkle, 2010:19). Decisions involving the selection of books and materials for translation take into account the main guidelines of the censorship authority, and focus on texts which are less controversial from a socio-cultural point of view. For example, a lower amount of cultural representation appears to be preferred by some Saudi publishers in terms of translations for children, in addition to non-fiction and picture books for children in lower age groups. The following table presents the contributions to the production of children's literature translation of the four publishers included in the analysis.

Name of Publisher	Number of Translations Published Between 1997 and Early 2016.	Share of Production of Translated Children's Books in the Field
Jarir	444 books	67%
Obeikan	153 books	23%
Dar-Alnabtah	47 books	7%
K A P Library	20 books	3%

Table 8. Number of Children's Books Published By The Four Main Saudi Publishers Based on The Bibliographic List of Publications.

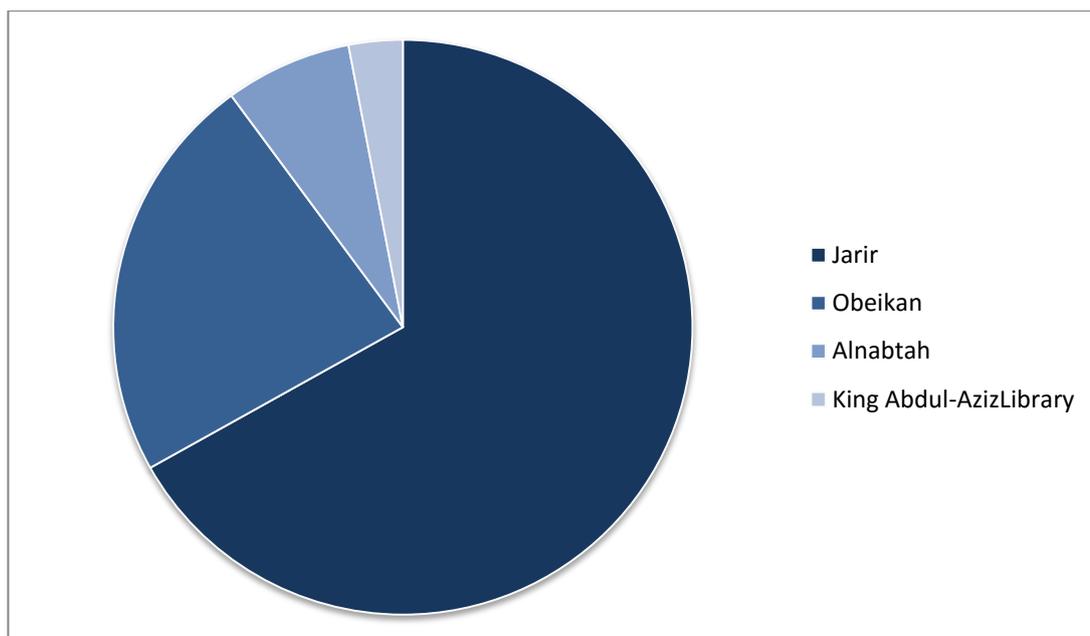


Fig.27. Saudi Publishers' Share of Production of Translated Children's Books.

2. Temporal distribution of Saudi production of translated children's books

There is no clear-cut trend in the volume of publication of children's books. The number of books published varies each year, and in some years there is a total absence of translations from some publishers; this instability may be seen as a lack of organisation in the field. The temporal distribution also highlights that three of the four main publishers, King Abdul-Aziz Library, Jarir and Obeikan, are currently active in publishing for children, while Dar Alnabtah appears to have withdrawn from translation activities. Dar Alnabtah is apparently struggling to retain its place in this field due to its lack of economic support. Dar Alnabtah concentrates all of its activities on children's books, which may not be profitable given the relatively weak socio-cultural reading situation, the huge domination of other publishers in the field, and the fact that Dar Alnabtah is based in only one city in Saudi Arabia and does not have offices in other cities.

Dar Alnabtah is also different from the other three publishers in that it is a personal enterprise, unlike Jarir and Obeikan, which are very large companies in which publishing activities form only part of their business, and King Abdul-Aziz Library, in which publishing activity makes up only a minor part of its other cultural and librarian activities.

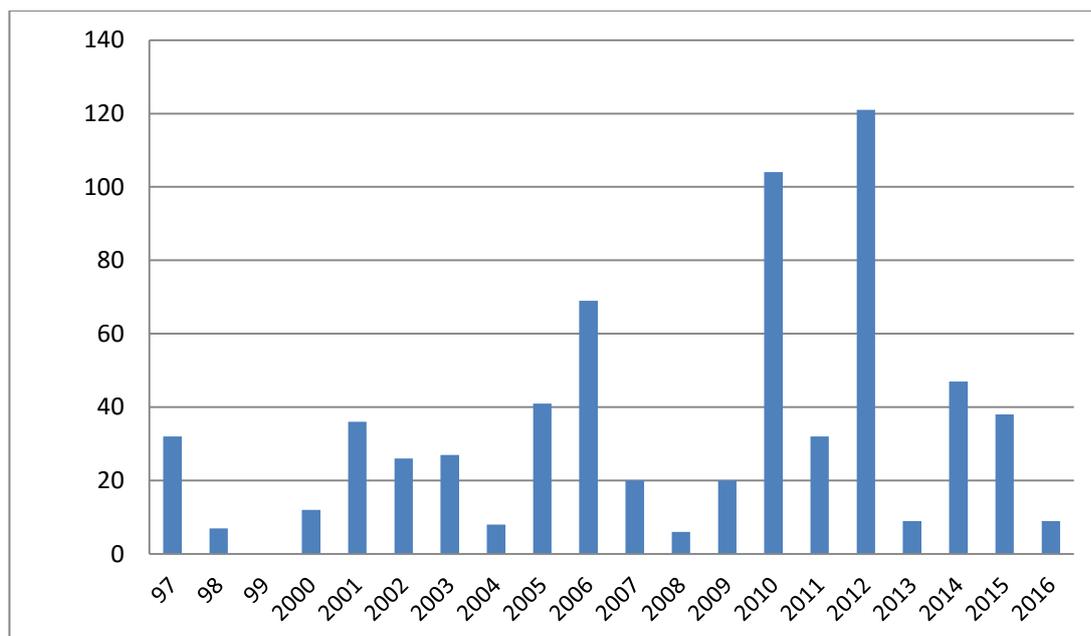


Fig.28. The Temporal Distribution Of The Production Of Translations For Children In Saudi Arabia From 1997 To Early 2016.

3.Distribution of sub-genres within the Saudi production of translated children's books

Interest in children's books' subgenres varies between Saudi publishers, and the only conclusion that can be drawn is that Saudi publishers avoid problematic cultural texts and prefer to select more socially acceptable books. Obeikan's range is primarily non-fiction, King Abdul-Aziz targets children aged 3–9 years with short stories, and Jarir offers a combination of genres, including picture books, a few fictional publications for young adults, and adaptations of international literature in various forms. Dar Alnabtah focuses on books for small children and the adaptation of international literature in the form of colouring books, which contain few cultural hazards.

The young adult genre seems to attract the least interest from Saudi publishers, despite the fact that this genre includes various translations imported from other Arab countries and distributed in Saudi Arabia, for example *The Hunger Games*, and *The Diary of a Wimpy Kid* series, translated by the Lebanese publisher Arab Scientific and marketed by Jarir in Saudi Arabia, and the *Harry Potter* series, published by Egyptian publisher Nahdat Massr, which can be bought inside Saudi Arabia from Jarir. The translation of classics constitutes a large part of the total production of Saudi children's literature. Dar Alnabtah has translated eight classic

books out of a total of 47 translation projects, and a high number of these can also be observed in Jarir's publication list, described in chapter 8. Adaptations of the classics are clearly profitable for publishers. However, the market is full of these adaptations; some of them have been translated into different versions, such as in the case of Jarir, and some of them have lost the beauty and the literary value of the original tales, such as in the case of Dar Alnabtah. It could therefore be argued that Saudi publishers should consider changing their strategy and aim to translate books that have a far more modern themes, or at least to change their translation plans so that instead of repeatedly translating the same titles, they could include other books which target all age groups of children, since most of these classics are adapted for children under the age of 8 or 6 years. The Jarir Reader, for example, categorises all the classic children's books as stories for children aged 6-9. In addition, the Dar Alnabtah adaptations of the classics have been aimed at even younger children, as is very obvious from the colouring pages included in each story and from the large pictures and scarcity of written material. Older children, or at least children older than 9, appear to have been completely neglected in adaptations of the classics and fairy tales in the field of Saudi children's literature. In addition, the older children have doubtless already read these books in one form or another, or have at least seen a film adaptation, and more titles on other subjects are therefore required.

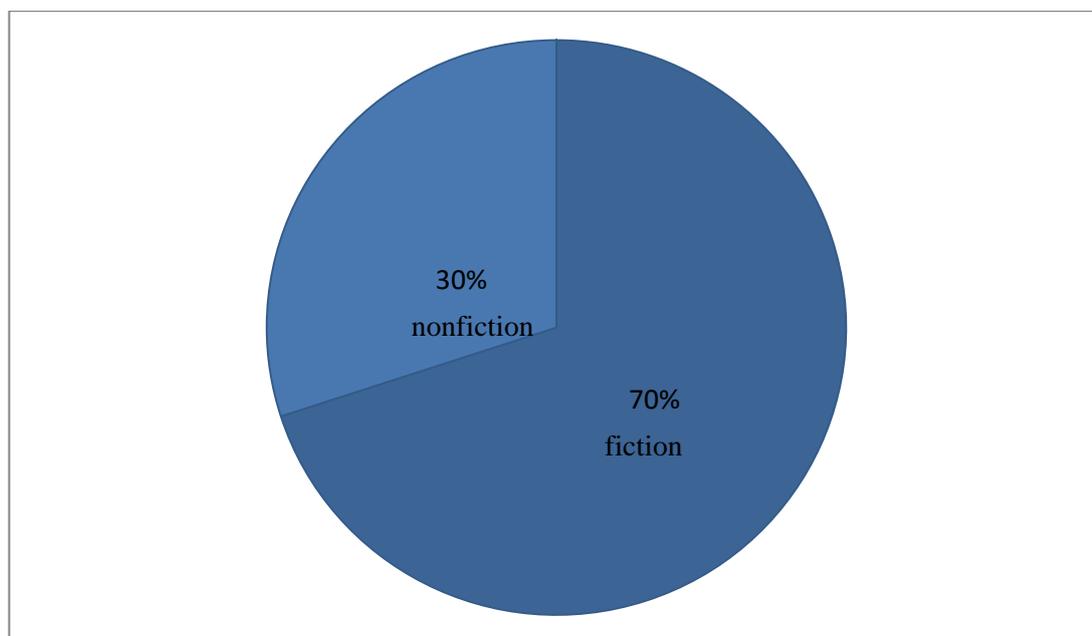


Fig.29. Distribution of Subgenres of The Saudi Production of Translated Children's Books.

4. Source language distribution of the Saudi production of translated children's books

English has been shown to be the main dynamic source language in this field; if Saudi publishers are interested in texts in other languages, they occasionally translate them from the English version, as in the case of the translation of the Spanish series *Encyclopaedia of Armaments & Technology* by Obeikan, which consists of 12 books based on their English versions, or the translations of the five Dutch books published by Abimo and translated by King Abdul-Aziz Library from their English manuscripts, instead of from the original Dutch.

In fact, although King Abdul-Aziz Library has a relatively low number of publications compared to Jarir and Obeikan, it has a great deal of diversity in the source languages of its translated texts, for example Slovenian.

The number of books translated directly from English as a source language for children in Saudi Arabia is 577, constituting 89.5% of the total flow, whereas 23 indirect translations from English constitute only 3.5%. Translations from French make up a total of 34 books or 5.2%. Other languages constitute only 1% of the total production of translations, which includes a variety of languages, for example German, Japanese, and Persian with only one book each, and four books translated from Slovenian.

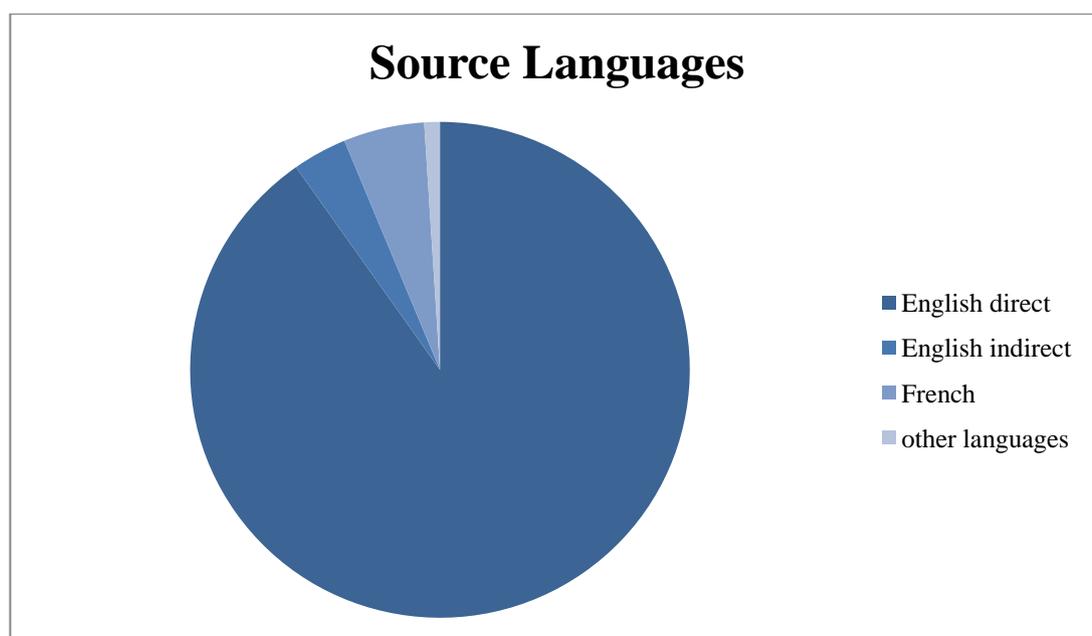


Fig.30. Distribution of Source Languages of The Saudi Production of Translated Children's Books.

5.Target-audience age distribution of the Saudi production of translated children's books

Age-group considerations may be largely underestimated in children's books, but this is an important aspect in the organisation of the field. As described above, less attention is generally paid to the translation of young-adult literature, and Saudi publishers appear to fill the gap in this genre by importing translated works from other Arabic publishers.

Based on the above, the main findings arising from the publication list in the quantitative research phase can be summarised as follows:

- a. A peripheral status of translators compared to that of publishers;
- b. The investigation of translation flow sheds light on the absence of translators' names within publications, which may explain their marginalized role in the translation process;
- c. A lack of attention to some age groups - age group classifications is an important issue in this field;
- d. An absence of translations in some subgenres, such as poetry and horror;
- e. The dominance of English as a source language. The quantitative analysis highlights the symbolic capital of English language literature for children in the Saudi literary field, with about 90% of all translations originally being English literature, both for classic and contemporary fiction and non-fiction; and
- f. Inconsistencies and varying numbers of translations over the years from 1997 to 2015.

In the next section, these main findings arising from the list will be integrated with other research methods, in order to describe and highlight the influential factors and norms which shape the field of translation of children's literature, and to explain and evaluate current conditions in the field of translation.

11.2 Conclusion

The most significant aspects of the current study are its cross disciplinary nature. Integration of three theoretical concepts from different disciplinary backgrounds, children's books, socio-cultural norms and translation flow, is also supported by the application of concepts from Bourdieu's sociology throughout the research. This mixed theoretical approach highlights for the first time the translation production offered to Saudi children, a field that has heretofore been disregarded by socio-cultural studies.

Throughout this study, the academic gap in the study of translations for children in the Arabic world is very noticeable, and studies of translations for Saudi children are much rarer; hence this research seeks to examine this field and highlight its main vague aspects and connect socio-cultural factors with translation flows and products. The research uses Toury's translation-norms theory to facilitate a better understanding of the current socio-cultural norms; in addition it integrates other translation and socio-cultural theories to widen the theoretical scope.

The methodological base of this research aided the mapping of the field as it included three different methods of quantitative and qualitative nature; it is the first study that opts for interviews with four Saudi publishers, and textual analysis of 55²⁶ children's books translated and published in accordance with Saudi laws of publication, and most importantly collecting a bibliographic data list of translations. This mixed methodology yielded interesting findings about the translation activities in the country and helped to produce new evidence that the act of translation in the country is controlled by socio-cultural factors that sometimes motivate translation agents' main decisions, such as the selection of source text and even the translation strategies.

Towards this end, the multi-strand methodology is desirable to address the following research questions, which we set out in Chapter One:

²⁶ Total of 27 Arabic texts and 28 source texts have been included in the textual analysis.

Main Research Questions;

Q1: What are the socio-cultural and ideological factors (translational norms) that have influenced the translation activities for children's literature in Saudi Arabia?

Different socio-cultural norms have impact on the flow of translation and on shaping the field as a whole. Generally speaking, cultural and ideological factors are the main influences in the Saudi translation field of children's book publications (preliminarily norms and operational norms).

An in-depth analysis of four case studies shows that the context of translation in Saudi Arabia is primarily determined by cultural factors that make the translation process a more cultural one rather than a linguistic transformation of texts.

An investigation of all the case studies reveals that Saudi publishers seek cultural and social acceptance by avoiding breaching the privileged values of Saudi society. Selection and translation strategies depend greatly on factors of a cultural and ideological nature, whether imposed by the censorship authority or as the general beliefs (*habitus*) of publishers. But that is not to underestimate the influence and function of other sociocultural factors, which function as a network of constraints with very tangled relationships. The economic factor also appears to play an instrumental role in the translation flows of children's books in Saudi Arabia. While cultural ideological factors prove to be highly appreciated in all publishers' work in the sample, the importance of the economic factor varies from publisher to publisher; for example, in the Jarir case study, commercial considerations were clearly evident as the publisher is a giant business in the country. The Jarir case study analysis indicates that economic profit is one of the publisher's aims in the field. While in another case study, the King Abdul-Aziz Library, the publisher aims to go beyond economic profit, and they mainly revolve around adding cultural and social values to the field by focusing on translations of widely known, award-winning texts from various languages and cultures and making them available for children at minimal prices. Adding high-profile materials to the field seems to be one of the most important motivations for the Library to enter the field of translation for children. These disparities in attitudes lead to each publisher acquiring different capital in the field. From a preliminary norm perspective, Saudi publishers pay great attention to the commercial feasibility of a book; even though cultural

considerations are crucial, the commercial benefit from publishing a book still plays an important role in selection decisions for which books to be translated. For example, Dar-Alnabtah follows the same path as the two main publishers in the field that proved successful in the market, even before Dar-Alnabtah emerged. The publishing policy for translated books of Dar-Alnabtah is very similar to that of Jarir and Obeikan, although no comparison is applicable, given the very different numbers of books published by Jarir and Obeikan, and the low number by Dar Alnabtah. The point is that Dar-Alnabtah focuses on the successful publishing trends instead of looking at market demand and bridging the gap in translation in the children's books' field by, for example, introducing new translation models to Saudi children. Dar-Alnabtah's translation products focus on adapting international books for children under six and non-fiction books for those of preschool age, which reminds us of the translation path that Jarir and Obeikan follow in their translations for children's history books.

What may also affect translation projects, according to the publishers' statements (interviews), is the high cost of translation compared to the publication of books in Arabic; this high cost includes the translation, distribution and marketing of books, plus copyright payments, resulting in higher prices for translated books compared to books written in Arabic.

On the other hand, the influence on Saudi publishers' productions of political factors can be described as being biased towards the general political agenda of the government of Saudi Arabia. Nevertheless, this becomes tangled up with other socio-cultural norms and cannot be seen in isolation. The political factor is less intrusive in the children's literature field compared to the adult field, but it still presents as an influential factor in the field, a preliminary norm. For example, the selection of specific countries or languages more than others can be attributed to the countries' political ally agendas, e.g., Saudi Arabia allies with America and the UK. In turn, this may contribute to the hegemony of English language source texts in the translation flow into the country. And also the political conventions (agreements) between countries facilitate the translation of languages between them. Translation textual strategies – operational norms – are also affected by the political factor to some degree, e.g., deleting or manipulating textual elements to align with a government's political agenda, such as cases when the translator changes the name

of countries in the source text, e.g., Israel to Palestine. Many other examples discussed in the textual analysis of the case studies show how sometimes translation agents feel that their strategies should politically fit with their society.

Economic, political and cultural factors are in tangled relations that affect not only translations concentrating on children's books, in fact the whole system of translation seems to be bound with a certain ideology that centres on a religious and cultural background. One recent example is a warning issued to the Czech Republic regarding their translation of a book deemed to be offensive to Islam.(El Dahan,2015). The Saudi Foreign Ministry threatened to cut off diplomatic relations with the country based on the translation of a book beyond their geographic domain. This may seem radical from one perspective, but the fact is that the Saudi Arabian government sees itself as an Islamic leader in the region and public impressions are very sensitive in terms of offence to Islam. El Dahan (2015) states that following the Czech publisher Paseka's translation of the controversial book *The Satanic Verses*, by Salman Rushdie, which is banned in most Islamic countries, the Ministry of Foreign Affairs summoned the Ambassador of the Czech Republic to the Kingdom and expressed the authority's disapproval and resentment at the translation and publication of this book, because of its content considered offensive to Islam and Muslims (Ibid.)

Another example, closely linked to the translation and publishing field, shows the tight correlation between Islam and public pressure. At a book fair in Jeddah, in December 2015, the publisher Jarir had to remove from its shelves all translated books by the American businessman and United States 2016 presidential election candidate Donald Trump, following public demands via social media urging the publisher to stop marketing his books. This comes against a backdrop of hostile statements made by Trump about preventing Muslims from entering the United States under the pretext of terrorism. These comments prompted great social controversy. The publisher commented on its official Twitter account in reply to one of the calls for a boycott of Trump's books: "The copies have been removed, we thank you for your comment" (Jarir, 2015 cited in Cook, 2015)

These two recent examples mentioned here highlight the sensitivity and strong position of ideological and religious factors in Saudi society and how these can relate to or affect the translation field. They also show how ideological pressure

does not necessarily stem from governmental censorship, but sometimes from public beliefs and pressure. That is why religious, ideological and cultural factors are presented as very important factors that are recognised by publishers and influence the translation activities involved in children's books.

Q2: What picture of translation flows of children's literature can we see in Saudi Arabia and what obstacles are there to translation in that context?

The findings section of this chapter serves to paint a picture of translation flows into the Saudi children's literary field. It shows how the flow of translation has changed over time in terms of volume, text genre and source language. The number of translated books in the field is 664. The main source languages are English and French. And the main genres are non-fiction, short stories and picture books, in other word, less culturally problematic books.

Towards this end, the field of translation for children in Saudi Arabia is facing various socio-cultural hindrances that affect its development. This was demonstrated throughout the research and can be summarised as follows:

1. Censorial and administrative complexities. Although appreciated by some publishers, such as Obeikan, censorial practices can be blamed for reducing the speed of development in the field, as the process of authorising books takes time and effort from publishers. The Saudi Law of Publication should be updated and modernised, as the one in use now was issued in 2000. Many social and cultural changes have occurred over the years and globalisation is a fact, thus all countries and cultures require new regulations. For example, a book like Pinocchio, which has been banned for translation and publication by the Saudi publisher Jarir (according to the publisher's statement during the interview phase), cannot be kept from children these days, given all the technological developments and the vast number of satellite channels that Saudi children have access to now. It should be mentioned here that this book is available to Saudi children in versions from other Arab publishers; four versions of Pinocchio were found in the King Abdul-Aziz public library online catalogue from Lebanese publishers.

Changes to the law of publication could change the face of translation flows and help to enhance the diversity of models and genres of both Arabic creations and translation products, with commensurate social and cultural settings.

2. The economic cost and low profit margins of producing and translating children's books. Along with distribution issues, these seem to be common problems among publishers in the Arab world.
3. There is a lack of collective cooperation between Saudi publishers on the one hand and governmental bodies on the other.
4. The absence of a recognized translation union or children's books centre that arranges, advises and gives comprehensive and reliable figures about the field.
5. The low number of Saudi translators, which leads some publishers to hire translators from outside the country.

Q3: How do ideological and socio-cultural factors affect the publishing market in the country?

One of the main contributions of the current study is the fact that it is one of very few that have explored the relatively unfamiliar world of children's book translation in a conservative culture and social setting such as that of Saudi Arabia. Investigating the publishing field carries with it various issues that are openly discussed in the current research, such as the ideological component of Saudi society that is rooted in Islam, and the state control over printing and publication activities, as well as the ideological manipulation from the translation agents in the textual phase of translation. A pattern of behaviour among Saudi publishers can be seen whereby their selection criteria is such that will avoid conflict with state regulations.

In addition, this study regards the publishers in the translation field in the country as the main translation agents, and also highlights the suppressive role of the translators in the process and in the final product of translation.

Textual analysis and publisher interviews helped to highlight the impact that socio-cultural factors have on translation agents and their translation activities, from the selection process (initial norm) of source texts to the translation strategies applied during the translation (operational norms).

Saudi publishers challenged the argument that the translation of children's books is a 'cultural invasion' and explained that the idea of translation as a cultural invasion or cultural communication is totally up to the publishers, who also employ cultural filters and in-house guidelines. This sensitivity towards the translation of children's books stems from a deep belief that Arab children and their Islamic identity should be protected. And therefore parents, teachers and, above all, the patron - the Ministry of Cultural Information - take several measures to assess and control translation products. For example, some Saudi children's book publishers, e.g., Obeikan, expressed an interest in an orientation towards non-fiction translation choices; this interest was found to be mainly motivated by the deep belief that fictional works can harm children's Islamic and Arabic culture; the publisher described this in his statement as cultural invasion (see Chapter 7). That does indeed affect the shape and flow of children's books from Obeikan, whose Arabic book production includes Islamic and Arabic traditions and literary themes from fictional genres, while their translation flow constitutes only non-fiction scientific subgenres.

Other evidence of the influential role of socio-cultural factors in the translation and publishing market for children's books was revealed during the textual analysis phase, in that most publishers have red lines and taboos that should not be infringed; Saudi publishers in this regard show two types of censorship pressure, authoritarian censorship and self-censorship. The translation of children's books in the Saudi context should be undergoing a manipulation process to suit the prevalent sociocultural norms (ideological, political and commercial factors).

The degree of ideological manipulation is different between translation agents, some of them go beyond changing and manipulating cultural items and add elements of Quran and Islamic themes to texts, this shows how children's texts are used as a tool to transmit sociocultural and ideological values of the target culture to children through translation.

The main textual ideological manipulation seems to apply to problematic translation elements, e.g., geographical locations, religious themes other than Islam, food and drink items such as pigs/pork and wine, among others.

Q4: Who are the main players in the translation activities of children's literature in Saudi Arabia?

To address this question, various methodologies were employed, and it appears that translation in Saudi Arabia involves a hierarchical relationship between key players in the field. The children's book field has tangled relationships with other social fields, such as the field of power, where the main players in the translation and publication sectors are situated. The player that controls important decisions in the publishing sector is the Ministry of Culture and Information, which imposes publication law on all materials to be published or distributed in the Saudi market, including children's books and their translations. Although the Ministry of Culture and Information does not play a practical role in publishing books, it does play active and essential roles in controlling what is to be published and what is circulated among Saudi readers.

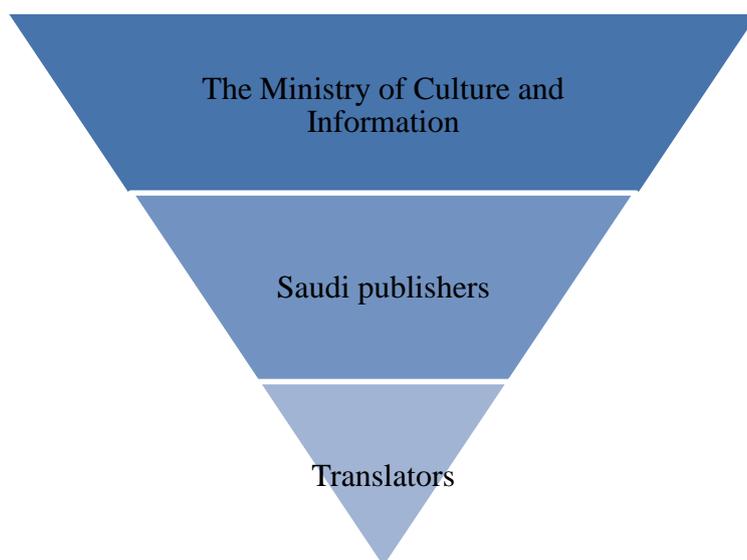


Fig. 31. Main Players In The Saudi Publishing Field For Children's Literature Translation.

Publishing law as imposed by the Ministry of Culture has a significant impact on the translation practices of the second player in the field, i.e., the publishers, who have the ability to control the role of the players at the bottom of the pyramid, who are the translators, who are sometimes marginalised completely; for instance, even their names and locations are unknown. Given that, this research considers publishers to be the main translation agents, for it is their role in commissioning translations that

shapes the translation and flow of children's books into the Saudi literary system. The research shows how translation projects have been carried out to suit publishers' ideological, cultural or commercial interests in the field. Employment of Bourdieu's concept of capital serves to explain publishers' practices in the field.

From the perspective of publishing agents, the translation of children's books in Saudi Arabia is concentrated among just four publishers; the field analysis shows three types of active publishers: small private publishers, e.g., Dar Alnabtah; a governmental publisher, i.e., King Abdul-Aziz Public Library; and giant private publishers, i.e., Jarir and Obeikan. The capital acquired differs between Saudi publishers and their motivations for entering the domain of children's books' translation also vary.

The King Abdul-Aziz Library, as a translation agent, possesses symbolic capital. It has strong relations with the field of power (government) whereby all of their activities, including publishing and translating for children, are funded fully by the government. Another factor that gave the King Abdul-Aziz Library this prestigious capital is that they tend to select books for translation that have awards and recognition in the source culture. Translating such works adds value to them as their publication, even in low numbers, has symbolic value in the source language and is assumed to have a similar impact in the target field.

The King Abdul-Aziz Library is one of the agents that struggle to maintain its boundaries in the field of the translation of children's books in Saudi Arabia. This is reflected in their policy of only employing Saudi translators, who are the most familiar with Saudi children's cultural and linguistic abilities. In contrast other publishers, Jarir and Obeikan, have outside translation agencies. The Managing Director of Jarir stated that they do not have any Saudi translators in their translation facilities for children and all of their children's literature translations are conducted in Egypt.

Jarir's role as social agent can be described as commercially oriented with an interest in economic capital, primarily in the field of children's books. Children's book translation is a small part of their activities. Jarir focuses on producing translations for children more than producing Arabic books because most of the translations have attraction-grabbing factors to generate a larger audience and ultimately more profit.

Obeikan, on the other hand, also plays a crucial role as a social agent in the translation field in general and in the field of children's literature in particular. Alkhamis (2012) argues that Obeikan, as a translation agent, strives for cultural capital as they target well-informed audiences who are in favour of intellectual materials (Alkhamis, 2012:186). Obeikan's interest in the field of children's literature is not far from what Alkhamis suggested. In their translations for children, Obeikan tends to publish non-fiction translations that come from well-known publishers in the source language. Also, their translation for children covers a wide range of scientific and educational subjects that could be used for educational purposes.

In conclusion, it seems that based on the low numbers of active agents in the field and the low frequency of products along with the short history of the translation activities for children in the country, it is difficult to apply the Bourdieu concept of the field to the translation activities for children in the country. It is important to recall that Alkhamis's analysis of the field of translation in general in Saudi Arabia within the Bourdieu framework and his conclusion that translation activities in Saudi Arabia are not fully structured is due mainly to the fact that the field of translation is relatively new in Saudi Arabia (Alkhamis, 2012:179) and is also due to the lack of struggle among agents as their impression of the game is "relatively blurred" (Ibid).

In the case of children's translations, the field is also considerably new and lacks the struggle for positions among agents. Therefore, it is highly influenced by other fields.

Additionally, the field lacks any collective cooperation between players, even the struggle and competition between players seems to be weak as each publisher sets out its strategies and publication plans without considering other publishers' plans or the demand and needs of the intended audience.

Q5: How far do translation agents for children's literature serve as intercultural mediators in Saudi Arabia?

An important research finding from the three research methods is what is revealed to be the self-censorship that Saudi publishers practice, especially in connection with the selection of translated texts (initial norm). It has been explicated that the

selection process is the most crucial phase of the translation process; once a publisher decides to translate a book, the other phases seem to be less problematic and publishers feel they have freedom in translation strategies, this freedom hinging on two main factors, i.e., ideological and readability concerns.

Most changes and manipulation seem to be justified on the grounds of suitability for Saudi children's reading ability or suitability for Saudi social settings.

Different examples in the case studies serve to highlight that, in these two instances, publishers seem to have considerable licence to add to, delete or downplay the content of source texts' textual and paratextual elements. Textual analysis helps to shed light on the translation strategies used by Saudi publishers in the case of cultural difficulties in translation situations.

The analysis includes various source and target texts from four publishers covering different age groups and genres. The total number of books included in the textual analysis phase of the research is 55 texts. This micro-textual analysis reveals different attitudes among Saudi publishers regarding dealing with sensitive textual problems, such as geographical locations, religious markers and proper names. Translation practices in the Saudi field for children – building on the in-depth micro-analysis of translation products – seem to fulfil the same aims as the translation for children's literature proposed by Shavit (1986) and Klingberg (1986). A translation has first to adapt a text to the level of acceptance on the sociocultural privilege level. And secondly, it should enhance and suit the intended audience's reading and comprehension levels; these two intentions were clear throughout the process of translation for children in Saudi Arabia and were expressed during the interview process, with much more emphasis being put on the first aim which concerns the sociocultural factors in the field. Translation practices for children's books seem to conform to the dominant sociocultural norms and fit in with the current literary roles applied to domestic literature for children. These two principles of translations for children affect the whole process of translation, as they determine how translation agents deal with cultural items in children's texts. In the Saudi children's literature field, inconsistent translation strategies are applied to cultural items, these being manifested in the fluctuations between source-text-oriented strategies and target-text-orientation strategies, the two poles of translation strategies advocated by Toury that comprise a translation approach seeking adequacy or acceptability. It is

difficult to situate the treatment of cultural items at one pole, because the inconsistencies fluctuate within individual publishers, for example the treatment of proper names is based on the individual situation instead of the general rules that Saudi publishers follow; Obeikan, for example, employs different treatments for proper names, with the preservation of proper names in the translation of the *People at Work* series, yet manipulating them in the translation of Wayne Dyer's books.

Ideological manipulation seems to privilege norms in the translation of religious non- Islamic concepts in children's books in Saudi Arabia; also, publishers change texts on some occasions; they fill them with Islamic concepts that are not included in source texts. This has been discussed in detail in the Jarir and Obeikan case studies.

11.3 Inspiration for the translation of Saudi children's literature

No one can underestimate the important role of translated literature for children in the Saudi field. Inevitably, the children's literature translation system has become an integral part of the Saudi literary polysystem. It can be argued here that translation in some children's books' subgenres has had a central position throughout the last 15 years as regards Saudi intellectual publications for children, e.g., in the non-fiction and scientific subgenres.

The great influence which translation flow has on Arabic writing and publishing for children in Saudi Arabia cannot be ignored. It has helped to enrich domestic writing in this field, and translation has proved to have improved the level of Arabic creation in children's literature. It has helped the emergence of new writing models that are popular in the Western children's literature field and been introduced to Arab children mainly through translation, e.g., long novels for young adults that consist of multiple series of a fantasy and adventure nature. This influence of foreign writing that attracts children in specific age groups, especially young adults, may help the development of the field of writing for children in Arabic, which has long suffered old didactic writing methods with repeated ideas that do not satisfy the adventurous and imaginative taste of children.

The work of a Saudi publisher specialising in Arabic children's books, i.e., Kadi and Ramadi²⁷, will demonstrate this influence. For example, new models have been introduced to Saudi children by this publisher who believes that Arabic creations for children are more important than translations. Kadi and Ramadi on their official website insists on the importance of distributing Arabic books for children and is opposed to translation for children on the ground that it does not fit the cultural values of society. This publisher, though, does not seem to have any problem with taking advantage of developed models of writing for children in other cultures and introducing them in culturally modified creations for Saudi children. For instance, it published a series of stories for children about sea pirates and legends that substantially mimic Robinson Crusoe and Jack Sparrow, but with Arab heroes, and the stories revolve around a particular time in the history of Islam, the Andalusian age.

The central figure in the story has an Arabic name, *Saif*, but his nickname is *Jack Pizarro*, which is the title of the book, which gives the impression that the book is a translation and not authentic Arabic. This, along with the legendary background of the story, may be significant in attracting children's interest in the book.

Thuraya Batterjee, the founder of Kadi and Ramadi, commented on the book on the Goodreads website on 26 September 2010:

The Adventures of Pizarro and his Sea Pirates, in three parts, is a set of interesting stories set in a pleasant atmosphere of superstitious myths associated with stories of sailors and pirates and their struggle and search for a golden archaeological astrolabe. The events in the story are inspired by the heritage of Islamic and Arab culture and call for an indirect way to uphold values and high morals, they are written in simple classical Arabic language, which is easy on children and remote from the vulgarity that sometimes accompanies pirate stories. (My translation)

Another example that demonstrates the influence of translation on ways of creating children's books in Saudi Arabia is a book entitled *Drajonner*, written,

²⁷ Not a case study because this publisher did not publish any translations and focused on Arabic creations.

published and illustrated by Saudis, though the general template, images and even names of the characters give the impression that it is a foreign novel and not an Arabic one. This shows the appeal of foreign books to a Saudi audience and the success of this writing model among Arabic child readers. That has led Arab publishers to copy this pattern but with Arabic creations to attract Arab children. What seems to be different in such projects as *Drajonner* and *The Adventures of Pizarro* is this going beyond the conventional Arabic creations for children in Saudi Arabia, with a focus only on Islamic figures and a didactic style; rather, they consider the importance of child readers' imaginative capability.

What prompted Saudi publishers to create Arabic models that are very similar to foreign texts, instead of translating existing texts in other languages, is that they decided to write new books in a foreign style but with greater freedom to add any cultural messages without the original texts' restrictions as is the case with translations.

The influence of translation flows on the development of domestic Saudi literature for children may need further in-depth elaboration and research to assess how translation can be of benefit in terms of inspiring domestic invention for children.

11.4 Limitations to the research

- This research concentrates on children's books, and therefore by necessity neglects other formats of children's literature, for example children's magazines.
- Small size of participants in the sample, despite the fact that the four participants (publishers) are highly representative of Saudi publishers in the children's literature translation field.
- Absence of translators among the participants. It is unfortunate that this study did not include translators for a deeper analysis of their role in the translation process and flow.
- The age grouping classification has been deleted from the list due to the lack of age guidance in the Arabic children's books field.
- Wider, deeper analysis could look at the flow of Arabic or Saudi children's books into Western children's literature systems; this research limited its scope to English into Arabic, due to the fact that the two situations are very

different and dictated by different sociocultural norms. Hence there is a need for separate analysis.

- Inconsistence and a lack of response from some of the publishers despite efforts to contact them several times, such as was the case with Dar Alnabtah.
- In some cases, the publisher of the translation failed to give any information or indication about the source texts, for example the source text title or original publisher and the Arabic title could not be observed or seen in the King Fahad online catalogue or Saudi markets. In these cases, the decision was made to exclude these books from the list due to a failure to allocate their bibliographic data. This happened rarely during the data collection phase and occurred with only three books from Dar Alnabtah. The publisher informs us that the books are translations but failed to give any indications about the source texts.

11.5 Recommendations to enhance the field of translation for children

Primarily, the main recommendation is to change the inferior, peripheral and perceived status of children's books, whether in translation or Arabic, and pay more attention to their important role in the upbringing of children. Children's books should be seen not only as a pedagogical instrument to educate them and direct their views towards what is preferred in society and eliminate what is not, but also used to expand children's knowledge and their awareness of the cultural differences between their community and other different communities, and most importantly publishers should not overlook the importance of the entertainment side of children's books.

This change in prevailing perceptions requires a cooperative effort, not just from the translation and publishing fields but also from other several social fields, such as the Ministry of Education; most attention should be paid first to improving the interest in reading books and the state of public and school libraries. Secondly, translated books should be used to encourage children to read different books, rather than Arabic books that may not meet their interests. Both the media and education sectors can help to shed light on the importance of translated books for children at a time when the whole world is opening up and children cannot remain isolated from

the outside world, and help to create an atmosphere for reading for entertainment and joy, instead of instructional and dedicated reading patterns. Besides, the Ministry of Culture and Information should take measures to facilitate and speed up the process of authorising translated books for children.

Additionally, collective national efforts are required in order to:

- Establish a labour association safeguarding the rights of translators, which upholds their values and contributes to the reinforcement of their role in the field. It is imperative that the translators' union is widely recognisable to all individuals who operate within the field of translation.
- Increase language diversity in translation departments rather than minimising and centering the courses on the English language; other languages must be available for students who are interested in translating from and into them. This will aid the development of the translation flow into the field from various source languages.
- Establish a national centre for children's books with the primary aim of enhancing the field and coordinating efforts between publishers and government agencies. In addition to this, it will analyse and gather information on children's books existing in the market, and coordinate work relating to future writing and translation projects.
- Facilitate governmental financial support for publishers in the field of children's literature.
- Increase governmental and public interest in children's literature to the point where it is equivalent to the current interests experienced by translated adult books. For example, the translation prize of King Abdullah does not cover the field of children's books. This interest should benefit from the experience of neighbouring countries that invented specialised book fairs and prizes for children's books and translations, for example, United Arab Emirates.
- The Saudi publishers of children's books need to focus on translating books which are highly regarded and have high literary value to attract more readers. The fact that the children's literature translation field in Saudi Arabia is still not fully organised, and is in its developmental stage, imposes the importance of looking beyond the classics, and moving on to another level, for example the award winning books, and books aimed at children

from 8 to 12, who seem to have the fewest translations in the market. Furthermore, translations should include genres that currently seem neglected in the production of translations for children, such as science fiction, novels, and biographies. This would help to satisfy the wide range of interests of Saudi children, and would definitely maintain diversity in production in the field, and help to promote the status of the field of children's literature.

11.6 Suggestions for future research

The field of translation for children in Arabic is a complicated area of study, especially in the absence of comprehensive figures or institutions for books and translators. The research has tested the validity of the notion of translation norms in an investigation of the translation field in specific genres and translation activities in a specific country and proved the benefit of integrating with other translational and social studies theories that all complement each other and cover any theoretical shortfalls.

This integration between various theoretical approaches has helped to analyse and map the field of translation of children's books in Saudi Arabia, and that can be a rich area of study. The same pattern could be applied to other countries, and the integration of translation norms and translation-flow concepts could be also helpful to analyse translations in other genres outside the domain of children's books, such as political discourse.

Within the field of translation in Saudi Arabia, research could be conducted to investigate specific translation practices, such as adaptations of international literature and the marketing and distribution difficulties that Saudi publishers have in terms of translated books. Further investigation could look at other forms of children's literature, such as the history of magazine and comic translation flows in the country.

It could be interesting also to investigation translation's impact on developing Arabic creations for children or the influence of translation on new models of writing for children in Arabic.

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Appendix 1: Primary Interview Questions

1. How many books for children has your publishing house translated into Arabic?
2. What kind of book – picture books, fairy tales, stories – is the most popular among Saudi children? And why?
3. What have been the best-selling books for children from your publications since the last few years?
4. Do you have an official list or guideline for translation of what should not be included in children's books?
5. What role does your organization play in translation activities for children?
6. How do you see the future of the translation for children in the Saudi context?
7. What is your view about translation for children in general: cultural communication between countries or cultural invasion?
8. Do you have translators who work from inside or outside Saudi Arabia? Do you have a copy editor? If the translator is outside do you face any problems with different lexical items?
9. What kind of characteristics should a translator for children have?
10. Do the translated books for children have the same importance as translated adult literature?
11. What are the most important factors that determine your activities in writing and translating for children?
12. Do you have any governmental or nongovernmental funding or support?
13. Do you have any financial concerns regarding translating for children?
14. Do you have any ideological concerns regarding translation for children?

15. Which is the most profitable: translation for children or adults? and which is more consuming in terms of time, effort and money?
16. Do you think academic interest could enhance the situation of the translation for children in Saudi Arabia?
17. Is the situation in Saudi Arabia different from other Arab countries?
18. Are there any statistics regarding translated literature for either adults or children in Saudi Arabia?
19. What age group(s) do you translate children's literature for?
20. What is the price range of the translated books for children?
21. Have any of your publications ever been censored? If so, why?
22. What is the exact translation process and when does censorship take place, after or before the translation?

Appendix 2



Appendix 3



إيراجون

كريستوفر باوليني

الرواية التي تحولت الى عمل سينمائي ضخم!

#1 أكثر الكتب مبيعا طبقا لصحيفة نيويورك تايمز
 #1 أكثر الكتب مبيعا طبقا لصحيفة بيلشرز ويكلي
 #1 أكثر الكتب مبيعا طبقا لصحيفة وول ستريت جورنال
 #1 أكثر كتب العام طبقا لجمعية Book Sense

ما كان حقيقة في الماضي. أصبح الآن أسطورة

عندما يجد إيراجون حجرا أزرق مصقولا ولامعا في الغابة، يظن أنه محظوظ. لاكتشافه. بحيث انه فتى مزارع فقير. ولكن عندما يتضح ان الحجر الأزرق ما هو الا بيضة تنين، يدرك إيراجون على الفور انه عثر على ميراث قديم قدم الامبراطورية نفسها. وما بين عشية وضحاها، يدخل في عالم جديد محفوف بالمخاطر يجمع بين القدر والسحر والقوة. ودون ان يكون لديه سوى سيف قديم ونصائح راوي قصص عجوز لترشده في الحياة، ينطلق إيراجون مع تنبئه الصغير الوليد لاكتشاف عالم وبلاد خطيرة واعداء أشرار وامبراطورية يحكمها ملك لس له حدود. فهل سيتمكن إيراجون من احياء عصر الفرسان قاندي التنين المذكورين في الاساطير؟ فمصير الامبراطورية قد يستقر بين يديه.

تتضمن هده الطبعة ثماني صفحات تتضمن صورة ملونة من الفيلم المأخوذ عن الرواية

الصورة على الغلاف ملك لشركة افلام توينتيث سينشري فوكس.

شركة افلام توينتيث سينشري فوكس تقدم بالمشاركة مع شركة ديفيز، للانتاج الفني فيلم: إيراجون، بطولة ادوارد سبيلرز، جيرمي ايرونز، سينا جيلوري، روبرت كارلايل، دجيمون هونسو، جازيت هيدلوند، جوس ستون وجون ماكوفيتش. موسيقى: باتريك دويل. مؤثرات بصرية وحركية: شركة انداستريال لايت، أند ماجيك، مصمم الأزياء: كيم باريت، مساعد منتج: ادم جودمان، مونتاج: روجر بارتون وكريس ليبنزون، مصمم الانتاج: وولف كروجر، مدير التصوير: هيو جونسون، منتج منفذ: جيل فيتر و كريس سايمز، الفيلم مأخوذ عن رواية لـ كريستوفر باوليني. كتابة سيناريو: بيتر بوشمان و لورانس كونر ومارك روزنتال وجيث ويجتون، إنتاج: جون ديفيز و ويك جودفري، إخراج: ستيفن فانجمير.

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