The Position and Norms of Translated Children's Literature in Saudi Arabia:

A Multimodal Socio-cultural Approach

Arwa Hamoud M Alsaleh

Submitted in accordance with the requirements for the degree of
Doctor of Philosophy

The University of Leeds
School of Languages, Cultures and Societies

December, 2019

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.

This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

The right of Arwa Hamoud M Alsaleh to be identified as Author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988.

Dedication

To my precious daughter, Layan.

This work only exists because of you, so it is to you that I dedicate this work and its author.

Acknowledgements

Abstract

When examining the position and norms of translated children's literature, researchers tend to speak of the 'Arab world' rather than a specific country. Although the Arab world shares a language, it does not have a single culture, economy, politics, etc. Variations between different countries are reflected in its translated children's literature. Picturebooks are made up of a verbal mode, visual mode and the combination of these two modes (i.e. intermodal relations). Nonetheless, researchers tend only to consider the verbal mode in regard to picturebooks, ignoring the visual mode and the intermodal relations. In light of these gaps, this research aims to assess the position and norms of translated children's literature within the Saudi market as well as examine picturebooks in their entirety. To do so, this thesis asks five main questions: 1) What is the position of translated children's literature in Saudi Arabia? 2) How are textual, paratextual and metatextual aspects of Arabic target texts correlated to the position of translated children's literature in Saudi Arabia? 3) What translational initial norms are adopted to translate elements in the verbal and visual modes? 4) Which intermodal relations can be identified in the source and target texts, and how are they approached in translation? 5) What norms govern children's literature translated from English into Arabic in Saudi Arabia?

Based on Even-Zohar's polysystem theory (1990), Toury's notion of norms (2012a) and Kress and van Leeuwen's (2001) multimodal approach, a comparative multimodal analysis of elements, translation techniques and intermodal relations was carried out on twenty cases. All distributed in the Saudi market, these cases were published by four publishers originating from three different Arab countries: Saudi Arabia, Egypt and Lebanon. The analytical framework combines the Composite Translation Techniques Model, the Composite Elements Model and Nikolajeva and Scott's (2000) typology of image-text relationships. To assess the position of translated children's literature, this study looks at the volume of translated children's literature from and into Saudi Arabia, as well as the volume of translated Saudi children's literature in comparison to original Saudi children's literature and Saudis' perception of the state of the latter. To explore the hypothetical links to the position of translation, textual (i.e. initial norms), metatextual elements (i.e. perception) and paratextual

elements (i.e. price, binding type, publishing format and the (in)visibility of translators' and authors' names) are examined. There are three types of norms in this research: elements, translation techniques and element-specific translation technique(s), which are extracted using a comparative multimodal analysis to identify regularities of behaviour and are argued based on Chesterman's (2017) normative forces. The dynamicity of norms in translated children's literature in Saudi Arabia is explained in terms of Chang's (2000) macro-polysystem hypothesis.

The results indicate that translated children's literature in Saudi Arabia seems to occupy a central position in the children's literature polysystem. However, contrary to Even-Zohar's hypothesis, this position is mostly accompanied by a TL-oriented translation method. Similarly, metatextual and paratextual aspects examined in this research show no clear connection to the proposed position. Despite being multimodal, picturebooks are treated mainly as monomodal verbal texts in which each mode has a different translation method. The use of TL-oriented translation techniques, such as substitution, visual substitution, modulation and discursive creation has caused many intermodal relation shifts in TTs. A hypothetical link between a higher number of intermodal relation shifts and a higher degree of TL-orientation has been established, which is confirmed by an initial test. Results also identify several norms in translated children's literature available in the Saudi market. Examples include the non-occurrence of alcohol, the clear presence of social and moral values, the adoption of visual repetition and the literal translation of elements involving mythical and magical creatures.

Table of Contents

List of Tables

List of Figures

Abbreviations

TT	Target text
ST	Source text
TL	Target language
SL	Source language
TC	Target culture
SC	Source culture
CSIs	Cultural-specific items
DTS	Descriptive Translation Studies
SALPMP	Saudi Arabian Law of Printed Material and Publication
MSA	Modern Standard Arabic
SJ	Jarir Bookstore
ED	Dar El-Shorouk
LL	Librairie du Liban
LD	Dar Al-Shark Al Arabi

Note on the use of [square brackets]

Throughout this thesis, back translation of non-English texts is placed between square brackets.

Arabic transliteration system

This system is used to transliterate Arabic titles in the references.

Traditional	Arabic
a	أ
b	ب
t	ت
th	ث
j	ج
ḥ	ح
kh	خ
d	د
dh	ذ
r	ر
z	ز
s	س
sh	ش
ṣ	ص
ḍ	ض
ṭ	ط
ẓ	ظ
ʿ	ع
gh	غ
f	ف
q	ق
k	ك
l	ل
m	م
n	ن
h	ه
w	و
y	ي
'	ء
ah/at	ة

Chapter 1 Introduction

This thesis examines translated children's literature in Saudi Arabia with a focus on classic picturebooks, aiming to identify the position of translated children's literature in the target children's literary polysystem and explore the textual, paratextual and metatextual aspects associated with it. Besides this position, the study also aims to identify the norms that govern these translations, validates them using the concept of normative forces and understands the dynamicity of their source systems through macro-polysystem hypothesis. Since picturebooks are multimodal products, the corpus is approached multimodally. A multimodal approach allows for the understanding of how the verbal and visual modes in picturebooks – as well as the intermodal relations between them – are approached in translation.

As a child in Saudi Arabia, when I watched animated children's literature, I was not particularly fond of the translators' decisions. I watched my favourite protagonist experience the unimaginable. In *Remi, Nobody's Girl* دروب ريمي, the ten-year-old Remi is sold by her adoptive father to a slave trader. She is rescued; however, the man tragically dies and leaves her homeless. In searching for shelter, she works for a child enslaver who constantly beats her and the other children, only for her to be kidnapped for ransom when her enslaver discovers that Remi comes from a wealthy family. Remi was not an exception. In *Hello! Sandybell* ساندي بيل, Sandybell witnesses her father die, only to discover he is not her biological father. She then moves to London to work as a journalist while looking for her biological mother. During her journey, Sandybell endures many challenges and dangerous circumstances, including being kidnapped, drowning, surviving a gang shooting and even witnessing an assassination. In these examples, as well as in other animated children's literature, the protagonists are traumatised, feeling deathly afraid and mentally broken. One can imagine how these stories impacted me and my siblings.

While exposing children to scenes of suffering, abuse, beatings, kidnappings and slavery seemed acceptable, one obvious scene was not acceptable: sexual content. As a child, this made the translator and the 'channel managers' (if the

animation was aired on television) two of my enemies. I only ever watched my beloved protagonists suffer in its fullest sense, never seeing them happily in love. In addition to what I considered the poor prioritisation of inappropriate content, the audio and visuals were not always coherent with one another. In several instances, I could tell that there was something more to the protagonist's reaction than what was dubbed, perhaps even something completely different. This disrupted the coherence of the narrative. Although this thesis examines picturebooks rather than animation, both belong to children's literature and are multimodal, which makes picturebooks potentially prone to similar issues found in animation.

Instead of completely blaming the translators, I grew up wanting to understand the bigger, more complex picture. To facilitate this understanding, in this thesis I explore why elements such as slavery are acceptable, while other elements, such as scenes of sexual behaviour, are not. For this, it is important to examine 1) which elements are deemed (in)appropriate in children's literature, 2) how these elements are translated and whether verbal and visual elements are approached differently, 3) which factors might be mediating those translations and 4) what is the position of translated children's literature in the target polysystem of children's literature and the mediating role such a position might have on translation decisions.

Many scholars have studied the position and norms of Arabic translated children's literature (Azeriah, 1994; Mdallel, 2003; 2004; Suleiman, 2005; Alsiary, 2016; Chakir and Diouny, 2018). These attempts, however, are not without limitations. There are two significant gaps present, which this thesis aims to fill: first, overgeneralising findings based on translated children's literature found in one Arab country to all Arab countries, and second, approaching multimodal translated children's literature monomodally.

Previous research on translated children's literature normally investigated translations within the target country, such as Józwikowska's (2016) study of pre-war Polish-Jewish English translation in Britain and Ketola's (2017a) study of the Finnish translation of *Peter Rabbit* in Finland. However, the vast majority of research into Arabic translated children's literature looks at translations as of the 'Arab world', which consists of 22 countries throughout two continents. The only

similarities between the countries of the Arab world is the predominant language and religion: Arabic and Islam, respectively. By contrast, countries in the Arab world have different political landscapes, economies, indigenous cultures, histories, etc. For example, in Egypt, while the state religion is Islam, there are both Muslims and Christians in the country. In Saudi Arabia, while the state religion is also Islam, its citizens are mandated by law to be Muslim. No other religion or belief is recognised by the government. In fact, identifying as a non-Muslim is punishable by law.

Nonetheless, those investigating Arabic translated children's literature study samples published in one or two Arab countries and generalise their conclusions as applying to the remaining countries. In Saudi Arabia, there appears to be very little research that studies translated children's literature without generalising beyond Saudi Arabia. Alsiary (2016) is a relevant example. Other researchers, such as Almanaa (2001), still argue their conclusions are based on the 'Arab world' rather than only on Saudi Arabia, despite focusing on translations of children's literature in Saudi Arabia. It is essential to identify the geographical context of the research in which the conclusions are to be drawn.

The second gap concerns the lack of multimodal approaches to the study of multimodal translations. In a multimodal product, meaning is conveyed through different modes and the relationship between these modes (Kress and van Leeuwen, 2001). Therefore, studying children's literature by focusing on one mode alone will undoubtedly only give a partial picture. Thus, in the case of picturebooks, it is important to consider the three dimensions of meaning-making: the verbal dimension, the visual dimension and the intermodal relations established between them (Nikolajeva and Scott, 2001, p. 261; O'Sullivan, 2013, p. 459). However, despite the central importance of the multimodal nature of picturebooks (which is only made more salient by the fact that products targeting children, such as films, comics and picturebooks, tend to be visibly multimodal), the body of research on Arabic translated children's literature in Saudi Arabia, or even in the Arab world, generally ignores the multimodal nature of the genre. Many focus only on the verbal mode, disregarding the two other necessary dimensions. Even when studies (Alsiary, 2016) acknowledge the visual mode, they normally overlook its intermodal relation to the verbal mode.

1.1 The thesis aims and questions

To address the aforementioned gaps, this thesis limits its geographical context to Saudi Arabia and adopts a multimodal approach to the corpus. This thesis intends to investigate the position of translated children's literature in Saudi Arabia. This position, unlike the normal practice of research positioning Arabic translated children's literature, considers translated children's literature as a part of the children's literary polysystem rather than the literary polysystem. Therefore, it does not position translated children's literature against translated adults' literature, but rather against original Saudi children's literature. Textual, paratextual and metatextual aspects are explored in relation to the position of translated children's literature. These include translation techniques and methods, selling price, binding types, publishing format, (in)visibility of translators and source text (ST) authors and target culture (TC) perception. Unlike the cognitive perception, which is sometimes used interchangeably with 'reception' (see Iser, 1980; Jauss, 1982), in this thesis, perception refers to the opinions and attitudes towards translated and original children's literature of the TC.

This thesis also intends to investigate the norms that govern translated children's literature in Saudi Arabia. It thus explores the types of source culture (SC) elements found in STs and whether these elements are retained or shifted in translation. TC elements that have been added to translated children's literature are also investigated. Another important area to investigate is the possible connection between elements in the ST and the use of specific translation techniques. Given its multimodal approach, this thesis considers both verbal and visual elements as well as the intermodal relations between them, examining how they have been approached in translation and the possible impact of those decisions.

To identify the position and norms of translated children's literature in Saudi Arabia in a multimodal approach, this thesis asks five main questions:

1. What is the position of translated children's literature in Saudi Arabia?
2. How are textual, paratextual and metatextual aspects of Arabic target texts correlated to the position of translated children's literature in Saudi Arabia?
3. What translational initial norms are adopted to translate elements in the verbal and visual modes?

4. Which intermodal relations can be identified in the source and target texts, and how are they approached in translation?

5. What norms govern children's literature translated from English into Arabic in Saudi Arabia?

In order to answer these questions, Even-Zohar's polysystem theory (1978) and Toury's concept of norms (2012a) have been adopted. To investigate translated children's literature multimodally, Kress and van Leeuwen's (2001) multimodal framework is also adopted.

An initial examination of the translations of children's literature available in the Saudi market reveals that not all translations are published by Saudi publishers. There is a considerable body of translations published by Lebanese and Egyptian publishers, which are then imported into Saudi Arabia. Excluding these translations from the study would limit the understanding of translated children's literature in Saudi Arabia. Therefore, the corpus of this thesis includes twenty target texts (TTs) that are available in the Saudi market but are published by Saudi, Lebanese and Egyptian publishers. These twenty TTs are comparatively analysed against their STs.

To execute a multimodal comparative analysis, a composite analytical model is developed. This model includes: 1) a Composite Translation Techniques Model, 2) a Composite Elements Model and 3) Scott and Nikolajeva's (2000) image-text relationships model. The Composite Translation Techniques Model builds on Birot's (2015) own model, Molina and Albir's (2002) typology of techniques, Fernandes's (2006) typology for translating proper names and Delabastita's (1989) typology of techniques to translate verbal and visual modes. The Composite Elements Model builds on Newmark's (1988) typology of cultural-specific items (CSIs), MacLeod's (1994) typology of elements, the Saudi Arabian Law of Printed Material and Publication (SAPMP) (2012) and the BBC Editorial Guidelines.

In order to understand translated children's literature, their behaviour and their position, it is essential to consider the context in which they exist, in other words, the context of original Saudi children's literature in Saudi Arabia. Therefore, the next section examines the birth and development of original Saudi children's literature, its publishers and its awards.

1.2 Children's literature in Saudi Arabia

One of the key concepts in this thesis is 'children's literature'. What constitutes children's literature varies greatly from one definition to another. Thus, it is important to consider these differences and define what 'children's literature' means for this thesis.

1.2.1 Children's literature: a definition

One of the challenges in children's literature is defining the term itself. Defining children's literature has many attempts, approaches and criticisms. Many scholars seem to avoid defining the concept altogether. In her article, *On Not Defining Children's Literature*, Gubar (2011) claims that the researchers' battles to define children's literature have had a negative impact on the field. Instead of exploring different types of children's literature, such as theatrical works and literature authored by children, scholars are limited by rigid definitions. However, not defining the term is not as problematic as scholars might perceive it to be since people can recognise a category and the elements belonging to that category even without defining it. For example, while the concept of 'games' is broad and diverse, including both board games and the Olympic games, one can still recognise the existence of the category. In other words, Gubar (2011) claims that people will still recognise what children's literature is even without a definition. Similarly, Sale (1978, p. 1) has remarked that 'everyone knows what children's literature is until asked to define it', thus reinforcing the idea that one can recognise what children's literature is without a proper definition.

Defining children's literature without due care might exclude some forms of what are generally recognised as children's literature. Nonetheless, defining concepts helps researchers identify the object of their study. The impact of which Gubar (2011) warned can be overcome by not restricting the scope of children's literature inappropriately. In contrast, an overly broad definition is not helpful either because non-literary forms, for example, would be considered a part of children's literature, which is discussed later in this chapter. In his initial quasi-definitional statement regarding children's literature, Hunt (1994, p. 1) describes it as a:

> Remarkable area of writing: it is one of the roots of western culture, it is enjoyed passionately by adults as well as children, and it has exercised huge talents over hundreds of years.

Here, Hunt adopts a very broad approach to what constitutes children's literature. First, it includes anything that has been written, whether literary or not. Second, its audience is equally adults as well as children. He also restricts children's literature to written forms, thus excluding any other non-written forms of literature, such as plays (at least in their ultimate 'performed' state). In another definitional statement, Hunt characterises children's literature as:

> (Among many other things) a body of texts (in the widest senses of that word), an academic discipline, an educational and social tool, an international business and a cultural phenomenon. (2004, p. xviii)

In this characterisation, although Hunt has avoided limiting children's literature to written forms, he still does not solve the two issues referenced above: it is does not specify a child audience, and it includes non-literary forms. In fact, Hunt has imposed more restrictions on the notion of children's literature. By stating 'educational and social tools', Hunt excludes any works that are merely written for pleasure. Moreover, by using the term 'international business', Hunt also views the concept as business-oriented, thus also excluding many local works that do not cross international borders and works that are produced by a government or institutions to be freely distributed to children. Saudi Airlines, for instance, has produced children's literature that is freely given away to young passengers, as noted by Bataweel (1993, p. 383).

To avoid limiting children's literature to written forms, or as being business-oriented and didactic, Peter Hollindale (1997, p.30) defines children's literature as such:

> Children's literature is a body of texts with certain common features of imaginative interest, which is activated as children's literature by a reading event: that of being read by a child. A child is someone who believes on good grounds that his or her condition of childhood is not yet over.

Here, Hollindale has also imposed limitations on what children's literature is. First, he disregards literature read, performed or sang to children. Second, this definition also disregards nonfiction works, such as stories based on true events.

Kimberley Reynolds has attempted to define children's literature as to include non-written forms, nonfiction forms, non-business-oriented literature and non-didactic literature, as well as literature read, sang, performed, etc., to the child. Reynolds (2011, p. 2) definition states:

> children's literature encompasses all genres, formats, and media; all periods, movements, and kinds of writing from any part of the world, and often related ephemera and merchandise too. It addresses works that were specifically directed at the young, those that came to be regarded as children's literature by being appropriated by young readers, and those that were once read by children but are now almost exclusively read by scholars.

Reynold's definition is by far the most useful as it avoids limitations imposed by other scholars. By not specifying that literature must be artistic in nature, Reynold's definition could include non-literary works if it is 'directed to the child' and the criteria of 'all genres, formats, and media' apply.

As can be noticed from this dialogue, attempts to define children's literature are not without challenges, as discussed by Nodelman (2008) in *The Hidden Adult: Defining Children's Literature*. To Nodelman, there are limitations and assumptions about children's literature: that children's literature is a simple version of adult literature; that children's literature should not be defined or is undefinable and that children's literature is adult-centred, i.e. it is based on what adults think childhood is and should be. After a lengthy discussion of definitions, challenges and assumptions, Nodelman offers a definition of children's literature that is more than a page long. In this, he attempts to outline the characteristics of children's literature, not all of which are applicable to everything that is typically regarded as 'children's literature'. For example, in his phrase 'the literature published specifically for audiences of children and therefore produced in terms of adult ideas about children', Nodelman (2008, p. 242) seems to suggest that children's literature is controlled by adults, as writers and patrons. In principle, children can and do produce literature for themselves, and even if they are

currently censored by adults, it does not mean that this is always, or will always be, the case worldwide.

Arab scholars approach the definition of children's literature in several ways, with many considering it, as they do adult literature, from two perspectives: general and particular. On the one hand, from a general perspective, they include all works written for children, such as literary, philosophical and scientific works and textbooks (see Bataweel, 1993; Alkhani, 2010). The particular perspective, on the other hand, generally only includes literary works. As such, only definitions that fall under the 'particular' scope will be discussed.

Alkhani (2010, p. 22) has defined children's literature as 'the art of literary expression, which aims at developing the child's thinking and expressive abilities'.[1] Alkhani's definition includes artistic language that is found in literary works, which separates it from other non-literary works. However, he limits the aim of children's literature to purely developmental purposes, i.e. one's ability to think and express oneself. Although Alkhani does not explicitly state that this type of work is only written by adults, this can be assumed. By expecting children's literature to develop the child's cognitive and linguistic abilities, the author indirectly expects writers of children's literature to be mature enough and sufficiently educated to handle this task. Therefore, child writers are not included in this definition.

Similarly, Alsubail (2009, p. 14) implicitly assumes that children's literature is only written by adults for children, defining children's literature as:

> Creative writing that adds an aesthetic experience for its receivers, including all artistic effects on children whether it is poetry or prose, oral or written. The artistic effect is achieved when the work's form and content is suitable for the age group of the child.[2]

By limiting children's literature to works with content and language appropriate for the child's age, the author seems to indicate that the writer already knows

---

[1] My translation, ST: 'فن التعبير الأدبي، الذي يهدف إلى تنمية ما لدى الطفل من مواهب تنعكس على تفكيره وتعبيره'
[2] My translation, ST: 'الكتابة الإبداعية التي تضيف خبرة جمالية إلى ملتقيها، ويشمل جميع ما يحدث في نفوس الأطفال متعة فنية سواءً كان شعراً أم نثر أو سواءً كان شفهياً بالكلام أو تحريرياً بالكتابة. وهو لا يحدث في نفوس الأطفال المتعة الفنية إلا لأنه مناسب في شكله ومضمونة للمرحلة العمرية التي يعيشها الأطفال'

what is considered appropriate, as agreed upon by adults. Alsubail's definition also limits children's literature to written and oral mediums as well as poetry and prose genres. However, Alsubail is not alone in limiting children's literature to specific genres and mediums. Najeeb (1976, p. 9, cited in Bataweel, 1993, p. 83) defines children's literature as 'fine language that creates pleasure in the child, whether it is poetry or prose, oral or written'.[3] Depending on what Najeeb means by 'fine', this definition is arguably less explicit than the previous two in stating that only adults can write children's literature.

Alhadidi's (1996) attempt to define children's literature in Arabic is more narrow than the other Arabic definitions discussed in this section. According to Alhadidi (1996, pp. 100–1), children's literature refers to:

> a linguistic experience in an artistic form, created by an artist specially for children between the age of two to twelve or slightly older, which they live and interact with, and it gives them pleasure and joy. It develops their aesthetic taste and perception. It strengthens their love of the good, imagination and creative energy as well as builds what is human in them.[4]

Alhadidi's definition significantly restricts what can be considered children's literature. Besides the implication that only adults are writers, the age group of children's literature starts from two-year-olds, rather than birth, and ends a little older than twelve. This excludes a considerable number of children who fall outside this age range. This definition also proposes a set of functions for children's literature, i.e. what adults consider good, what possesses an element of imagination and what aims to strengthen the child's sense of humanity. Nonetheless, Alhadidi's definition does not limit children's literature to a genre or medium as do Alsubail's and Najeeb's definitions.

---

[3] My translation, ST ' الكلام الجيد الذي يحدث في نفوس الأطفال متعة، سواء كان شعرا أو نثرا، سواء كان شفويا بالكلام أو تحريريا بالكتابة'

[4] My translation, ST ' أدب الأطفال خبرة لغوية، في شكل فني، يبدعه الفنان خاصة للأطفال فيما بين الثانية والثانية عشرة أو أكثر قليلا، يعيشونه ويتفاعلون معه، فيمنحهم المتعة والتسلية، ويدخل على قلوبهم البهجة والمرح، وينمي فيهم الإحساس بالجمال وتذوقه، ويقوي تقديرهم للخير ومحبته، ويطلق العنان لخيالاتهم وطاقاتهم الإبداعية، ويبني فيهم الانسان'

Based on definitions from both Arab and Western scholars, specific definitions tend to restrict the overall scope of children's literature. Restrictions range from adult-only writers and works that are only to be read by children to specific target age-groups and specific functions, genres or mediums. On the other hand, these definitions do not always restrict children's literature to literary works and, thus, include non-literary works. Instead of avoiding a definition of children's literature, it is best to build on the weak points of previous definitions to formulate a definition that better reflects what people intuitively regard as children's literature. My proposed definition is as follows:

> 'Children's literature' is defined as artistic works of many genres and mediums that are delivered to or by the child, where the child is, or is advertised as, the main audience.

This definition includes literary works but excludes purely factual writing, such as textbooks and dictionaries. It avoids limiting children's literature to specific genres or mediums, thus including all current genres and mediums as well as potential new genres and mediums that may emerge over time. Literary genres range from stories, short novels, novellas, plays and poetry to movies, while mediums include tablets, television, books, theatre, radio, etc. By allowing the literary work to be created by or for the child, this definition also includes literature read *by* the child as well as literature read, performed or presented *to* the child. Children are the main, but not the only, audience; thus, the definition allows for dual readership. Although the definition recognises the hidden intended or unintended adult reader, it distinguishes children's literature from adult literature or crossover literature (see Falconer, 2004) by assuming that, unlike in the other two categories, children are the only main intended readers. Finally, by avoiding limiting the authorship of children's literature to adults, this definition allows for writers of all ages.

Although some have claimed that children's literature has existed since prehistorical times (Reynolds, 2011, p. 2), written children's literature is sometimes traced to *Aesop's Fables* by William Caxton in 1484, *A Token for Children* by James Janeway in 1671 and *Orbis Sensualium Pictus* by John Amos Comenius in 1685 (see Adams, 2004; Alsubail, 2009; Reynolds, 2011). However,

it has been established in this thesis that 'children's literature' refers to literary works written mainly for children; consequently, the three works listed above fall outside the umbrella of children's literature. On this basis, it can be assumed that the first children' book is Charles Perrault's *Mother Goose Tales*, published in 1697. Perrault's work was followed by other works of children's literature, such as *A Little Pretty Pocket-Book* by John Newbery in 1744, *Kinder- und Hausmärchen* in German by the Brothers Grimm in 1812 and *Eventyr* in Danish by Hans Christian Andersen in 1835.

While written children's literature started in the West at the turn of the eighteenth century, it only began in the Arab world at the turn of the twentieth century (Alqudsi-Ghabra, 2004, p. 955). The turn of the twentieth century marks the Arab Renaissance (Alhadidi, 1996 p. 345). Historians of children's literature in the Arab world tend to trace Arabic children's literature back to Rifaa Altahtawy in the nineteenth century (see Alqudsi-Ghabra, 2004, p. 955; Alsubail, 2009, p. 147). However, Altahtawy's book, *A Guide for Girls and Boys*, is purely educational rather than literary. A possible reason for tracing children's literature in the Arab world to Altahtawy is that he famously introduced children' literature into schools. These were translations of English classics (Alhadidi, 1996, p. 346). It is important to note that Altahtawy, according to Alhadidi (1996, p. 346), did not translate these books himself and instead ordered them to be translated for schoolchildren after being appointed to help modernise education in Egypt.

In 1894, Mohammad Othman Jalal, a student of Altahtawy, translated *Aesop's Fables* into Arabic (Alqudsi-Ghabra, 2004, p. 955). However, considering this thesis' definition of children's literature, *Aesop's Fables* was not considered children's literature. Alhadidi argues that Jalal's translation (1996, p. 349) is targeted at adults. Therefore, this book cannot be regarded as the first children's literature book in Arabic. Inspired by French poets, Ahmad Shawqi wrote the first original Arabic children's literature, Alshawqiyyat, in 1898 (Alhadidi, 1996, p. 349). In his introduction, Shawqi explicitly indicated that children are the intended audience. Similarly, at the beginning of the twentieth century, Kamil Alkilani started writing children's books, many of which were translations of classics (Altahri, 2013, p. 60). Excluding Alkilani, Mdallel (2004, p. no pagination) notes that until the 1950s, there was a scarce production of children's literature in Arabic.

1.2.2 Evolution of children's literature and its translation in Saudi Arabia

All these efforts at writing children's literature took place in Egypt, and many were translations or inspired by prominent European writers. The start of children's literature in Arabic is often compared to that of Europe, although in the Arab world, it took place two centuries later (Mdallel, 2003, p. 299). While Arabic children's literature started late in Egypt when compared to the West, children's literature in Saudi Arabia started even later. Historians of Saudi children's literature trace the field back to 1959 with the first publication of the children's magazine *Alrawdhah* (see Bataweel, 1993; Alamoudi, 2007; Alsubail, 2009; Althufairi, 2016).

Documenting the development of children's literature in Saudi Arabia, Bataweel (1993), Alamoudi (2007) and Althufairi (2016) divided it into a number of stages. Bataweel divides the evolution of Saudi children's literature into five stages from 1959 to 1993 onwards. Based on Bataweel's proposed stages, Alamoudi adds a sixth stage that covers the years from 1995 to 2007. Althufairi redivides these stages, limiting them to four, starting from 1959 and going up to 2016. These stages cover the evolution process from establishment to development and 'flourishment'. Although Bataweel, Alamoudi and Althufairi do not completely agree on the stages of Saudi children's literature, they all agree that documented children's literature in Saudi Arabia first appeared in 1959 with the publication of the *Alrawdhah* magazine.

Although children's literature started late in Saudi Arabia, long after it was established in the West, it followed a very rocky road in the first two decades after its birth. *Alrawdhah* magazine was discontinued in less than a year due to debt, publishing only 27 editions. Although the magazine was sold for 0.50 SAR (about £0.10) in order to generate sales, its actual printing cost was much higher. From 1960 to 1963, no attempts to produce children's literature were documented. In 1964, some Saudi newspapers – Almadina, Albilad, Aljazeera, Alriyadh and Okaz – started to allocate a weekly section to children. However, these attempts failed, and by 1977, all newspapers had discontinued their children's section. While the publication of children's literature sections in adult newspapers lasted 13 years

in total, the timespan of each attempt varied – ranging between five months and two and a half years, with the majority of attempts lasting less than a year.

In 1977, another children's magazine called *Hasan* was born. The magazine covered both literary and non-literary writing in the form of picturebooks and was written by Saudi and Egyptian authors. The magazine was first sold for 6 SAR (equal to about £1.31), but later prices were halved. Despite this, sales did not generate enough revenue to cover its expenses, and, like *Alrawdhah*, it discontinued printing in 1980. Although both magazines were discontinued, this second attempt lasted more than three years, an improvement in comparison to the first attempt's eight months. In 1978, Saudi children's publishers were established, and about 14 stories were published between 1978 and 1980. The pace of publishing children's literature has accelerated since then, and more children's publishers have entered the market. By 1993, there were 20 different Saudi publishers who published children's literature.

After 1995, children's literature began to flourish. Besides books, magazines, picturebooks and oral broadcasts, other mediums and genres appeared, such as comics, movies and television series. Additionally, many other publishers entered the children's publishing scene, most notably Jarir Bookstore. However, most children's literature lacked good illustrations, or any illustration that portrayed humans or animals, due to the popular religious opinion at the time that prohibited this. In addition, children's literary topics were heavily based on religion and morality.

Since 2005, translations of children's literature have grown further, positively affecting Saudi children's literature. Writers, inspired by translations, have departed from the traditional and religious topics and have improved their writing styles. The quality of books' production and illustrations has also improved. However, in this period, Saudi children's magazines started to lose their popularity in favour of books instead. Since the turn of the twenty-first century through 2014, three Saudi children's stories received regional awards, indicating the growth that Saudi children's literature has experienced in a short period.

According to Bataweel (1993, pp. 265–70), a number of factors have encouraged children's literature to flourish in Saudi Arabia since 1980. The first is the rise of literacy rates in the country, with parents themselves becoming educated. The

rise of family-wide education has been reflected in their income. Financial security has allowed families to look beyond survival and to pay attention to the cultural and educational aspects of their children's lives. The second factor is television, which has helped open doors that were previously closed. Witnessing the positive impact children's content has had on their own children, families have become more aware of the importance of literature to their children. The third factor is the start of the Islamic Revival movement. This movement dedicated its efforts to fighting the so-called Western Cultural Invasion brought by translations. To achieve this, Saudi and Arabic alternatives had to be created, which in turn accelerated the production of local children's literature. The final factor is the proliferation of publishers creating content for children. This could be attributed to the combination of the other three factors.

The birth of translations of children's literature in the Arab world coexisted with the birth of children's literature itself. However, when considering translations of children's literature in Saudi Arabia, this is less well documented. Based on a bibliographical list of Arabic translated children's literature in Saudi Arabia by Saudi publishers or translators, Alsiary (2016) demonstrates that translations have existed since at least 1997. However, Alsiary's bibliographical list documents only translations from 1997, not since their birth. The earliest translations of children's literature were reported in 1982. According to Alamoudi (2007, p. 23), Aziz Diaa, a Saudi children's literature writer and translator, translated ten stories into Arabic between 1982 and 1984.

Although the earliest documented year of translated children's literature in Saudi Arabia is 1982, translations seem to have appeared earlier than that. As noted in the previous section, children's literature in Saudi Arabia between 1959 and 1978 appeared in magazines and children's sections of adult newspapers. The content of children's literature in this period was written by Saudis, sometimes with the help of translations (Althufairi, 2016). Therefore, it could be assumed that translations existed before 1982, but their exact dates and numbers are yet to be documented.

1.2.3 Major publishers and awards

Bataweel (1993) documented 20 publishers who published for children until 1993. Fourteen years later, in 2007, Alamoudi reported that the number of such

publishers was 39. A comparison between Bataweel's and Alamoudi's reports, however, shows that only four publishers from the 1993 list were included in the 2007 list. The reason for the exclusion of the remaining 16 publishers found in Bataweel's (1993) list is not clear. It could be that these 16 publishers had discontinued publishing for children by 2007. Nonetheless, merging the two lists produced by Bataweel and Alamoudi, it can be said that 55 publishers have published – and some continue to publish – children's literature in Saudi Arabia.

There are five translated children's literature publishers in Saudi Arabia, as reported in Alsiary's (2016) bibliographical list. These are Jarir Bookstore, Obeikan, Dar Alnabtah, King Abdul-Aziz Library and the Ministry of Petroleum and Minerals. Jarir Bookstore is the main publisher of translated children's literature in Saudi Arabia, publishing 444 books dated between 2005 and 2016. Obeikan is second, with 152 translated children's literary books dated between 1997 and 2013. Third is Dar Alnabtah, with 47 translated children's literature books dated from 2000 to 2006. Fourth is King Abdul-Aziz Library, which published 20 books dated from 2005 to 2012. Last is the Ministry of Petroleum and Minerals, with only one book, dated 2011. While there are five publishers who have translated children's literature, only Jarir Bookstore seems be currently publishing translations of children's literature.

Children's literature awards in Saudi Arabia are very limited. Documenting the awards of children's literature in the Arab world and Saudi Arabia, Alsubail (2009) reported eight awards in 2009. Only one of these was from Saudi Arabia, the King Faisal International Award. In fact, this is not specific to children's literature, having been awarded to children's literature only once in 1991. The situation seems to be better in other Arab countries; there are three annual children's literature awards in the UAE and one annual award in Kuwait, Qatar and Egypt. Jordan has one award; however, it includes all forms of literature and is not specific to children's literature. Apart from the King Faisal International Award, there seem to be no other awards for children's literature in Saudi Arabia to this date.

1.3 The structure of the thesis

This thesis is written in seven chapters, including this introductory chapter. This chapter has provided a brief overview of the gaps in academic research that this

thesis attempts to fill. It has also outlined the thesis objectives and questions as well as the context of original Saudi children's literature.

Chapter Two looks in depth at the theoretical framework adopted in this thesis. It explores the tenets of polysystem theory and its proposal regarding the three cases in which translation adopts a central position in the TC's system. It introduces the concept of norms along with the typologies offered by different scholars. It explains the relationship between regularities of behaviour and norms and explains how the latter can be identified and confirmed. Toury's methodology for Descriptive Translation Studies (DTS) is also discussed. Finally, this chapter offers a discussion on the multimodal approach and its analytical models. This discusses picturebooks as a multimodal product and the importance of a multimodal approach in research.

Chapter Three offers a detailed review of the thesis methodology. It starts with the corpus collection process and criteria. It outlines the analysis layers this study intends to investigate and then moves to the design of the analytical framework. Under the analytical framework, it presents what models are adopted and how they have been incorporated to form the framework. After discussing the adopted translation techniques, it attempts to distribute them on a source language (SL)- and target language (TL)-oriented nine-point scale. The nine-point scale will help determine the degree of TL- or SL-orientation of TTs in the corpus. It concludes with an overview of the corpus classification and analysis software, classification rules and challenges.

Chapter Four attempts to answer the first and second research questions. First, it reviews and discusses the results of the position of translated children's literature in Saudi Arabia. The position is identified based on Even-Zohar's three cases of home system, in which translation system occupies a central position. It does so by assessing 1) the volume of translated children's literature from and into Saudi Arabia, 2) the volume of Saudi-translated versus original Saudi children's literature and 3) the perception of the TC on the Saudi children's literary system. Second, after concluding an assumed position, the chapter explores hypothetical connections proposed by previous studies between the position of translation and its textual, paratextual and metatextual aspects, i.e. the

translation method, perception of translation, visibility of the translators and ST author, selling prices, publishing format and binding type.

Chapter Five attempts to answer the third and fourth research questions. It analyses the translation method of each mode, verbal and visual, separately. By doing so, it assesses whether the same translation method is adopted across the two modes. Besides the two dimensions of picturebooks, the chapter investigates the third dimension, the intermodal relation between modes. It shows the intermodal relation types adopted in both STs and TTs and discusses the number and nature of shifts in the intermodal relations. Potential factors behind each shift is explored. Finally, the chapter examines a proposed hypothetical link between the number of shifts and degrees of TL-orientation in TTs.

Chapter Six attempts to answer the fifth research question. To identify norms, it starts by presenting the regularities of behaviour under three categories: the regularities of behaviour in translation techniques, the regularities in elements and the regularities in element-specific translation technique(s). It presents these results on the overall level (across the whole corpus) and on a per-publisher level to shed light on the similarities and variation of regularities between publishers. At the end of the chapter, it discusses each of the overall regularities in terms of normative forces, exploring how normative forces are not always present for norms and how they sometimes oppose an existing norm.

Chapter Seven discusses the results of the thesis in light of Chang's (2000) macro-polysystem hypothesis, as well as the theoretical framework and literature. It highlights the thesis's contributions and points out its limitations. It concludes with a number of recommendations for future research.

Chapter 2 Theoretical Framework

This chapter describes in depth the theoretical framework adopted in this thesis. The framework is based on Even-Zohar's (1978) polysystem theory, Toury's (2012a) notion of norms and Kress and van Leeuwen's (2001) multimodal approach. The chapter also discusses Toury's methodology for Descriptive Translation Studies (DTS) and Machin and Mayr's Multimodal Critical Discourse Analysis (MCDA) and explains the approaches implemented in this thesis. Before diving into the adopted approaches and theories, this chapter briefly considers the different approaches, particularly those in the field of translated children's literature. Other relevant literature is incorporated within the discussion of the adopted theoretical framework.

The academic study of the translation of children's literature started in the 1970s with the emergence of translation studies as an independent field of study (Tabbert, 2002, p. 303; Maybin and Watson, 2009, p. 1). However, at the beginning of the twenty-first century, many children's literature scholars, including Oittinen (2000, p. 165) and O'Connell (2006, p. 15), indicated the lack of attention that translations of children's literature had received from theorists, academic institutions and publishers. However, academic interest in translated children's literature has increased significantly since then.

Amongst the first to show interest in the translation of children's literature were Richard Bamberger, the director of the International Institute for Children's Literature and Reading Research, and Göte Klingberg, the Swedish co-founder of the International Research Society for Children's Literature (IRSCL) (O'Sullivan, 2005, pp. 8–9; Lathey, 2006a, pp. 1–2; Lathey, 2011, p. 32). In 1961, Bamberger wrote the first critical observational article on the importance of translated children's literature (O'Sullivan, 2005 p. 9). Twenty-five years later, Klingberg (1986) published the first book on translating children's literature (Lathey, 2010, p. 7; O'Sullivan, 2013, p. 454).

Klingberg's approach to translation was prescriptive in nature (O'Sullivan, 2013, p. 455). In looking at CSIs in translation (Lathey, 2010, p. 7), Klingberg argues for the preservation of the ST items in the TT (Lathey, 2010, p. 7; O'Sullivan,

2013, p. 455). Klingberg (1986) calls for SL-oriented translations and for translators to remain faithful to the ST. Klingberg claims that the original author considered both readability and the child's interests when writing the original work. However, Klingberg's claim raises some issues. First, the readability of the TT cannot be measured by the readability of the ST. Second, there are TC's norms, which cannot be ignored in translation. For example, while sexual references have lately become somewhat acceptable in children's literature in the West (Fernandez Lopez, 2006, p. 42), they are not automatically accepted in Arab cultures, as Zitawi (2008) shows. For example, if an American children's books author chooses to include sexual references in their original work because it is acceptable in their culture, editors and translators in Arab cultures will not necessarily see it as such, and the source text is likely to be adapted.

In the 1970s and 1980s, there was a shift from prescriptive to descriptive approaches, as discussed by Tabbert (2002), Munday (2012) and Venuti (2012). Key figures in the descriptive approach are Itamar Even-Zohar, Gideon Toury, José Lambert, Raymond van den Broeck and André Lefevere (Hermans, 1999, pp.11-12). Lathey (2006, p.13) believes that this shift in approach is relevant to the study of translating for children. In the late 1990s, O'Connell endorsed shifting to the descriptive approach and called for including children's literature in translation courses and widening the definition of children's literature to include different forms of literature – multimodal literature in particular (Lathey, 2006b, p. 13).

Considering approaches to translating for children, Riitta Oittinen (2000) has proposed a child-centered approach that adopts 'carnavalism' and 'dialogic' concepts from the Russian philosopher Mikhail Bakhtin. Oittinen's approach is one of the first multimodal approaches to the translation of children's literature and is one that considers the TT in the context of its TC and norms. It also emphasises the role of the translator as an active agent, whose personal conceptualisation of childhood can potentially influence the translation. Oittinen has published extensively on translating children's literature (see 1990; 2000; 2004; 2008a; Oittinen et al., 2018) and describes translating picturebooks as a special field with its own language that requires specialisation and training (2006, pp. 92–6). Alongside the intermodal relations of the text, the task of translating children's literature, Oittinen argues, does not merely concern texts; it might be

visual and/or aural. While visual aspect refers to images, the aural aspect is especially important when translating for illiterate children, who hear the story from others instead of reading it themselves. Consequently, as suggested by Oittinen (2006, p. 93), the translator must focus on the 'readability' and 'singability' of the translation, which involves translating both for the reader's mouth and for the audience's eyes and ears. However, Oittinen's approach seems to not be descriptive and is described by O'Sullivan as 'ultimately prescriptive' (2013, p. 455). Since this study adopts a descriptive approach rather than prescriptive, Oittinen approach has not been adopted.

In order to best assess the position of translated children's literature in Saudi Arabia and the norms that govern it, Itamar Even-Zohar's polysystem theory and Gideon Toury's concept of norms are adopted. In addition, since the genre of children's literature is predominantly multimodal, concepts from multimodality, especially those of Gunther Kress and Theo van Leeuwen are also adopted. These are discussed in the following section along with its relevant literature.

2.1 Polysystem theory

Introduced by Itamar Even-Zohar in the late 1970s, polysystem theory is a fruitful theory in translation studies that opened the door for the 'cultural turn' and attracted more attention and recognition to the academic field of translation studies (Chang, 2010, p. 261). Polysystem theory become the primary theory of translation and cultural studies in the West in the 1980s, and in the 1990s, it continued to spread to non-Western countries, assuming a primary position in a number of them (Chang, 2010, p. 261). Gentzler (2001, p. 108) describes polysystem theory as an answer to the expansion call made by translation studies theorists. Even-Zohar first published his theory in 1978, republished it in 1979, 1990a and 1990b and then revised it both in 1997 and 2005, where he shifted its scope to be a theory of culture. Because it is both descriptive and inclusive of all literary forms, such as children's literature, numerous studies in the field of translated children's literature has been pursued since the theory's introduction.

Polysystem theory derived its ideas from Russian formalists and Czech structuralists in the 1920s and 1930s-40s, respectively (Even-Zohar, 1990a, p. 11; 2005, p. 3; Hermans, 1999b, p. 103). Even-Zohar's theory was particularly inspired by the work of Russian formalist Jurij Tynjanov, who interpreted literature

as a system that correlates with other non-literary systems (Even-Zohar, 1978, p. 14). However, unlike Tynjanov, Even-Zohar considered other forms of 'low' literature, such as children's literature (Munday, 2012, sec. 7.1),[5] or marginalised literature, such as pre-war Polish-Jewish fiction in Britain (Józwikowska, 2016). Including non-'high' forms of literature has promoted many studies on the translation of children's literature, such as Shavit (1981; 1998), Al-Mahadin (1999), Fawcett (2001), Al-Daragi (2016), Karvounidou (2017) and Alsiary (2016).

Even-Zohar (2005, p. 3) defines a polysystem as:

> a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent.

In his polysystem concept, Even-Zohar emphasises the multiplicity and interdependency of systems within the polysystem. The relational nature between systems is determined by the position of each system within the whole polysystem (Chang, 2010, p. 258). Even-Zohar (2005, p. 3) coined the term 'poly'-'system' in order to explicitly indicate its heterogeneous, open and dynamic nature as opposite to homogeneous, closed or static systems. Even-Zohar has also distinguished his polysystem concept from Tynjanov's system by noting that, unlike Tynjanov, Even-Zohar has subdivided the literary system into sub-systems (Even-Zohar, 1978, p. 15). Thus, by considering literature as a polysystem, or a system of systems, one can include several literary sub-systems, such as children's literature, popular literature, translated literature, etc, within the polysystem.

The systems within one polysystem are hierarchised (2005, p. 5). As Even-Zohar's concept of system is essentially dynamic, these hierarchies are constantly changing. Change comes from the persistent struggle and tension between systems of various hierarchies. Consequently, systems within a polysystem move centrifugally and centripetally between the centre and the periphery of the polysystem. Nonetheless, this is not to suggest that a polysystem

---

[5] The section or/and unit numbers are used to cite Kindle books following Leeds Harvard referencing guidelines.

has only one centre and one periphery. Hypothetically, many could exist. In addition, the movement of systems are not necessarily hierarchal, i.e. an item can travel from a periphery of one system into a periphery of another neighbouring system.

Relevant notions to this research put forward by Even-Zohar are the dichotomy between primary and secondary. By central, or primary, Even-Zohar refers to products that are innovative in nature (1990a, p. 21). Their role is augmenting and reconstructing the repertoire by introducing new items. Consequently, they become less predictable. On the other hand, peripheral, or secondary, refers to products that are conservative in nature. Conservative repertoires are mere derivatives of an established repertoire. Thus, these derivatives utilise what is available to them in the established repertoire. As a result, they become highly predictable. As they are conservative, any deviations from the established repertoire are not welcomed or are considered 'outrageous'. However, this assumption concerning the link between innovative/central positions and conservative/peripheral positions must be tested (Chang, 2010, p. 262).

Even-Zohar states that every human culture is stratified, resulting in canonised and non-canonised strata (even if only one stratum is allowed, e.g. canonised) (1990a, p. 16). This stratification keeps the polysystem from collapsing, i.e. the stratification works as a regulating balance for the whole system. The tension and struggle between the canonised and non-canonised strata drive the canonised strata to evolve and develop to maintain its position or otherwise face the threat of being replaced by competitive strata. If this tension is supressed, the whole system will gradually be abandoned or totally disappear. Thus, this tension between the canonised and non-canonised strata is essential for the preservation of a system. In case a polysystem has only canonised systems, Even-Zohar calls it a 'defective polysystem' (Even-Zohar, 1978, p. 18). In defective polysystems, a key part of the polysystem is either entirely missing or is replaced by another type of literature. An example of a defective polysystem is the case of Hebrew literature.

Strong sub-cultures are very important in reviving literary polysystems that would otherwise petrify (Even-Zohar, 1990a, pp. 16–7). A system is said to be petrified when there is a clear stereotype, i.e. when canonised literature is predictable. In

time, this will lead to an inadequacy in the canonised literature and the inability to reflect and fulfil the current culture in which it operates. This is a sign that the canonised literature has been pushed away from the centre to the periphery.

As a consequence of regarding diverse socio-semiotic aggregates as systems operating within a polysystem, the type of scientific analysis shifts from the classification of phenomena to the analysis of system relations that are hypothesised in regard to these phenomena (Even-Zohar, 2005, p. 1). Shifting focus to a functional analysis of assumed, dynamic intersystem relations has therefore made it possible to detect the laws behind such phenomena. Chang (2010, p. 259) explains that the roots of a phenomenon can be traced not only in the particular system in which it occurred but other co-systems in its culture, for example, the moral system, economic system, etc., another culture or the world culture, the largest polysystem of all.

What is positive and distinctive about polysystem theory for translation studies is that it identifies translation as a separate system in the receiving polysystem along with its home co-system. Hence, in a literary polysystem, both translated and non-translated literature are two distinctive systems. As a consequence, the translation system has its own strata of central and peripheral works (Even-Zohar, 1990b, p. 49). In addition, polysystem theory has regarded the translated literature system as an integral and active system in a literary polysystem. Nonetheless, Even-Zohar argues that literary historians generally attempted to avoid incorporating translated literature in the historical account of literatures, if possible. This made it difficult to understand the role and function played by translated literature in the home literary system or its position within the home literature (Even-Zohar, 1990b, p. 45).

Moreover, polysystem theory has benefited research in translation by integrating translation into the wider field of cultural activity, thus including translation with sociocultural practices and processes and acknowledging the practical and intellectual needs that translation might be able to meet (Hermans, 1999b, p. 110). Therefore, when looking at translations and translation decisions, the study is approached from the perspective of the social norms and literary conventions of the TC that influence the translator's presuppositions rather than the opposite (Gentzler, 2001, p. 108). This approach to translation has allowed Jin (2017) to

study the process of subtitling animated films from English into Chinese and the economic, social, religious, moral and political factors in constructing cultural awareness.

Translations are commonly seen individually. However, it is possible that they belong to a particular system of translated literature (Even-Zohar, 1990b, p. 45). Looking at this system, translations correlate to each other in two ways; first, on the basis of ST selection by, and in correlation with, the target literature; and second, the way translations adopt a certain repertoire (i.e. norms, behaviours and policies) based on their relationship with the home literature. This repertoire could be specific to translations or even exclusive to its system, but it has been formed in relation to the home literary system. A repertoire here is not exclusive to the linguistic level but applies also to all other levels. This serves the multimodal approach of this study by allowing for other non-verbal modes of communication.

2.1.1 Conditions prompting central translated literature

Even-Zohar regarded children's literature as belonging to peripheral systems (1978, p. 16) – and not only children's literature, but translated literature in general, whose normal position is peripheral (1990b, p. 50). Nonetheless, Even-Zohar explains that translated literature does not always have a peripheral position since its status is constantly shifting (1978, p. 19). However, this is not to say that translated literature cannot hold one position for an extensive time if the conditions in the receiving polysystem are unchanged. In addition, it is also not to say that translated literature will occupy either a peripheral position or a central one. Karvounidou (2017, p. 127) remarks how the position of translated children's literature in Russia has changed over time, from the imperial era to early post-Soviet era, depending on the conditions controlling the country at any point. Similarly, Carta (2012, p. 22, 45) notes the different positions that children's literature and its translation occupy in the Italian literary polysystem due to the fact that they do not form a system by themselves, but they are part of other dominant systems, such as adults literature, as well as the economic and educational systems.

Nonetheless, although Even-Zohar stated that the normal position of translated literature is in the periphery, he lists three cases in which translated literature

occupies a central position: young, weak and in a vacuum. These three cases are variations of the same law (Even-Zohar, 1990b, p. 47). The first is when the home literature is young. By 'young', Even-Zohar means a newly established literature in a new or renewed language. To make this new language usable for the public and functional as a literary language, it needs translation. Thus, translation functions as a tool to create texts across different genres since the young literature cannot quickly create such diversity by itself. Therefore, it relies on the experience of other literatures through translation. To assess youth, vacuity and weakness in literature, Chang (2010) proposed a number of methods through which researchers can identify these characteristics. The age of newly established literature can be measured comparatively (Chang, 2010, p. 259). This is done by looking at the number of years in which the home literature developed, as well as the volume and diversity of its text and model, i.e. repertoire.

Shavit's (1992; 1998) examination of late nineteenth and early twentieth century translation from German into Hebrew in the establishment of Hebrew-Israeli literature is a suitable example of how translated literature has occupied a central position in the receiving literary polysystem. In that crystallising era, Hebrew literature was needed to create a literary centre, and to meet this need, it turned to translation. During this period, thousands of text were translated, including fables and biblical stories (Shavit, 1992, p. 42). The position of this translated literature changed once the need was met decades later (Shavit, 1998, p. 1).

The second case is when certain literature is weak or peripheral within a group of correlated literatures (Even-Zohar, 1990b, p. 47). By 'weak', Even-Zohar refers to the inability of a literature to strictly adhere to its repertoire when faced with a new situation (Chang, 2010, p. 260). This happens when a relatively established literature holds limited resources and is peripheral in the literary macro-polysystem, i.e. a polysystem of correlating systems across different cultures (Even-Zohar, 1990b, pp. 47–8). In comparison with the correlating central literature, this literature is often unable to complete a wide variety of literary activities. It might also lack necessary repertoires and struggle to initiate innovation. To solve this, these literatures use translation wholly or partially to fulfil their needs and provide alternative and fashionable repertoires, but as a consequence, they become dependent on adjacent central literatures. The

position of one literature in relation to another adjacent literature can be assessed objectively by comparing their economic and political power relations, the norms adhered to in the translation process and the 'balance of trades' of repertoires and products between the two nations through the translation of direct export and import (Chang, 2010, p. 260).

The third case is when the home literature is at a turning point, in a literary vacuum or crisis (Even-Zohar, 1990b, p. 47). The dynamics of a polysystem creates turning points, which happen when the established repertoires are no longer appealing to the young generation and the indigenous one is unacceptable. As a result, a literary vacuum occurs. This refers to 'a culture with disability' (Hermans, 1999b, p. 109). In this case, the literature lacks the repertoires necessary to meet the needs of its culture (Chang, 2010, p. 260). When literary vacuums are large and perfect, they cause crises (Chang, 2010, p. 260). In these cases, it becomes easy for translated literature to occupy a central position in the receiving system, even in central literatures (Even-Zohar, 1990b, p. 48). Chang (1997, p. 91) demonstrated this case in how translated literature in China moved to the centre of the literary system after the Chinese defeat in the Sino-Japanese war. Because of this defeat, a need was felt to modernise the nation culturally, technologically and economically. As the stock of its indigenous literature was deemed unacceptable at the time, foreign literature was used to fulfil this need, thus moving translated literature towards the centre of the literary polysystem. In Arabic translated children's literature, Suleiman (2005, p. 80) points out the impoverished nature of original children's literature in Arabic, which led to a crisis and the centrality of translated works.

Unlike the first and second cases, the assessment of the third case is not as objective (Chang, 2010, p. 260). The reason for this is that such an assessment is dependent on cultural values, i.e. what is considered desirable as perceived by its people and central strata. A people's perception of their literature might be different from that of an outside observer, e.g. where an English person might think of African tribal literature as less developed than English literature, the members of the tribe may not see any deficiencies in their culture or literature. Therefore, this judgment should be derived from people inside rather than outside the culture regardless of their objectivity or neutrality. However, a researcher can detect this by considering the volume of the texts transferred into a particular

culture. If large-scale transfer occurs, it is an indication of a feeling of weakness in the receiving culture. When translated literature, or indigenous literature, is accepted into the receiving culture, this is an indication of a vacuum since accommodating such large texts necessitates a void.

Interestingly, Haidee Kruger's (2012, p. 100) investigation of the position of translated children's literature in South Africa discovered that all three cases apply to African languages. In African languages, unlike Afrikaans, translated literature has a primary or central position in the receiving children's literary polysystem (Kruger, 2012, p. 100). African languages are young in that they have been recently established as a written language, relying mostly on the translation of children's literature; they are peripheral in the South African literary polysystem and are in crisis, given the lack of material for educational settings (Kruger, 2012, p. 100).

2.1.2 Position and translation methods

One of Even-Zohar's hypotheses on translated literature is the relationship between the position of translations in the receiving literary system and the translation methods, norms and policies employed (1990b, p. 50). Even-Zohar states that the latter is strongly dependent on the former. Since the position of the translation in a system determines its function, the assigned function of a translation is assumed to determine its translational behaviour (Even-Zohar, 1990b, p. 50).

Accordingly, when translations assume a central position in the receiving system, the translator's priority is to introduce new repertoires to the target language rather than use existing ones, thus violating the conventions of the TC, if necessary (Even-Zohar, 1990b, p. 50). As a result, the translation is likely to be more adequate than acceptable. Toury (1981, p. 23) adopts the term 'adequate' from Even-Zohar and defines it as:

> Deviations from acceptability in the target systems, caused by the interference of the source linguistics and/or literary systems as expressed by the source text (which are, as it were, instances of 'interlanguage' between them) are at once approximations of the reconstruction of ST/SL features and relationships in the TT.

When these repertoires first enter the target culture, they might feel quite foreign or revolutionary (Even-Zohar, 1990b, p. 50). Nonetheless, if they win the literary struggle in the home literary polysystem, they will enrich its repertoire. On the other hand, if the new revolutionary repertoire is defeated in the struggle, it will never gain ground.

When translations assume a peripheral position in the receiving system, the translator's main concern is to find the best available peripheral models to transfer the ST into the TL (Even-Zohar, 1990b, p. 50). Consequently, the translated text is often inadequate (or acceptable for Toury), such that there is 'a greater discrepancy between the equivalence achieved and the adequacy postulated'. Toury (1995, cited in Chang, 2010, p. 261) defines acceptability as 'subscription to norms originating in the target culture'. This link between the peripheral position and the freedom of the translator to manipulate the TT has been noted by researchers analysing children's literature (see Puurtinen, 2006, p. 54; Shavit, 2006, p. 26).

Toury's testing of the relationship between adequacy and the central position, on the one hand, and acceptability and the peripheral position, on the other hand, has confirmed Even-Zohar's hypothesis. Toury studied four translation cases of *Max and Moritz* from German into Hebrew, the first published in 1898 and the last in 1965 (Toury, 1980 cited in Tabbert, 2002, p. 325). While the first version occupied a central position in the receiving culture, its translation method leaned heavily towards adequacy. In contrast, the last version, occupying a peripheral position, relied on translations and adaptations as its ST and conformed closely to the Hebrew system. Shavit (1981) has also examined this relationship in children's literature translated into Hebrew, stating the correlation between position and the amount of freedom the translator has to depart from the ST. Shavit pointed out the change of the position of translated literature in the Hebrew literary polysystem from central in the late-nineteenth and early-twentieth century to peripheral after 1920 (1998, p. 2), after which, in the '30s and '40s, Ben-Ari noted the liberty translators had in manipulating the TT (1992, p. 228).

Peter Fawcett (2001) also attempted to test the polysystem hypothesis on the link between the position of translated literature and translation methods, and consequently, translation techniques. In his study, Fawcett ran a textual analysis

to examine the shifts in Stuart Gilbert's 1935 translation of André Malraux's *La Voie Royale* from French into English (2001, p. 103). Fawcett then concluded that the use of translation techniques was not only systematic but also systemic. Following the analysis, Fawcett (2001, p. 121) stated that 'we have uncovered what seems like strong concrete verbal evidence for the polysytem [sic] hypothesis'. Since translated literature was inferior in the receiving literary polysystem, Fawcett noted that the translator has adopted translation techniques common in peripheral literature such as omission, addition, equivalence, paraphrase, variation, modulation, allusive translation, amplification, particularisation and implicitation.

In the translation of multimodal texts, Federico Zanettin's (2014) analysis of manga comics in the Western polysystem has also confirmed the polysystem hypothesis. She highlighted two occasion where translated comics had a central and peripheral position. Zanettin (2014, no pagination) indicated that when American comics held a central position and function in the European comics polysystem, visual features associated with American comic conventions were preserved in translation. In contrast, when manga occupied a peripheral position in the Western comics polysystem in the 1980s and early '90s, Japanese visual features were adapted to meet the Western comic conventions.

By contrast, Nam Fung Chang's (1997; 2002) examination of literature translated in China yielded a different result. According to Chang, translated literature occupies a peripheral position in the Chinese literary polysystem (2002, p. 325). However, his study of David Lodge's *Small World* reveals that it leans towards adequacy rather than, presumably, acceptability by using translation techniques such as literal translation. Chang explained this by pointing to other systems in the cultural polysystem that are more central than the literary system, in particular, the moral system, which values the concept of loyalty. Consequently, translators are expected to stay 'faithful' to the ST for moral, not position-related, reasons (2002, pp. 325–6). As a result of his observation, Chang proposed an augmentation to the polysystem theory to make it better able to explain and consider similar cases. The augmented version of the polysystem is explained in section 2.1.4.

In the same vein, Kruger (2012, p. 272) found that translations into Afrikaans, which occupies a peripheral position, adopt a source-oriented translation method. On the other hand, centrally positioned translations into African languages adopt a less source-oriented method (Kruger, 2012, p. 272). Kruger's (2012, p. 272) findings were 'based on (limited) survey results', and the author urges scholars to further test them. The hypothesis of the connection between the position of translation and its translation method is explored in this study, and Chang's augmentations is adopted to explain the results.

2.1.3 Position of translated children's literature

The position of translated literature is linked to its function in the target polysystem and depends on the circumstances surrounding it (Even-Zohar, 1978, p. 23). When a translation occupies a peripheral or secondary position in the target polysystem, it functions as a reinforcement of the norms that are conventionally established by a dominant target literature. Peripheral or secondary translated literature has 'no influence on major processes' (Even-Zohar, 1990b, p. 48). Thus, it serves as a conservative tool. Empirically, Even-Zohar (1992, p. 235) points out that while central original Hebrew literature started to use vernacular language, peripheral translated children's literature was a preservation tool that reinforced the traditional norms of the home literary system.

On the other hand, when a translation occupies a central or primary position in the target polysystem, it functions as an innovative force that introduces new literary repertoires and replaces old, ineffective repertoires and features, e.g. new compositional patterns, poetic language or techniques (Even-Zohar, 1990b, pp. 46–7). It serves as a model for the centre of the polysystem, which is actively shaped by central translated literature. Consequently, it is likely to be recognised with 'major events in literary history while these are taking place', which blurs the line between original and translated literature (Even-Zohar, 1990b, p. 46). Finally, literary works in a primary or central position are often translated by leading, or nearly leading, writers.

Zohar Shavit (1992; 1998) discusses how translated children's literature occupied a central position in the Hebrew literary system and functioned as a tool to introduce new textual models to the home literary system. Translated literature also obtained a central position during the Romantic Revolution, in France, in

which it was used as a tool to promote authorial uniqueness (Fawcett, 2001, p. 104). Cases where translated literature obtains a central position are discussed in section 2.1.1.

There are many aspects that have been noted to be connected to the position of translation. Even-Zohar indirectly pointed out that the number of readers and the amount of money paid for translation are symptoms of its position (Even-Zohar, 1978, p. 19). Although these two types have been regarded by Even-Zohar to be linked to the central position, they cannot pinpoint the translations' position. What can pinpoint the position of translated literature, according to Even-Zohar, is the function it plays in the target polysystem. The function can be best identified by analysing the translational norms, i.e. innovative contemporary norms like those of the canonised literature means the translated literature adopts a central position. However, translated literature with petrified and non-canonised norms adopts a peripheral position. Nonetheless, if function here refers to innovative versus conservative positions, Chang (2010, p. 262) has referenced the need to test this hypothetical link. Therefore, it cannot be used in this research to determine the position of translations. Another aspect linked to the position of texts is the visibility of the author or translator, e.g. whether the author/translator's name is printed on the book (Shavit, 1986, pp. 38–9). Shavit states that male children's writers often published their books anonymously likely due to the peripheral position of children's literature.

Even-Zohar claims that there is a general pattern: while translated literature occupies a peripheral position in large, old nations, translated literature occupies a central position in small nations, young and old alike (Even-Zohar, 1978, p. 19). However, these are merely general patterns, and other factors should be considered, such as whether the culture is open to translation in the first place.

The discussion of the position of translated children's literature, particularly by some Arab scholars, lacks clarity on whether they are looking at translated children's literature as a sub-system of the children's literary polysystem or a sub-system of the literary polysystem in general alongside adults' literature. Even-Zohar (1990b, p. 49) identified translation as a system in itself. However, this does not necessarily mean that there is only one translation polysystem per culture in which all forms of translation form sub-systems, such as medical

translation, legal translation, literary translation, etc., which operate in the translation polysystem outside the polysystem's corresponding home co-system, i.e. the original medical system, the original literary systems, etc. The same applies to sub-systems of a polysystem. In this thesis, the literary polysystem has, amongst other possibilities, adults' literature and children's literature. Within each of the sub-systems, there are two main co-systems: translated and non-translated or original. Even-Zohar's (1990b, p. 46) principle of why translation forms a system in itself states that translations within one system adopt certain norms, policies and behaviours based on their relationship with the home system. Norms adopted by translators working on children's literature are different from those in adults' literature. Consequently, translations seem to form systems alongside their corresponding home systems, rather than in one polysystem of their own. This is illustrated in Figure 2.1 below.
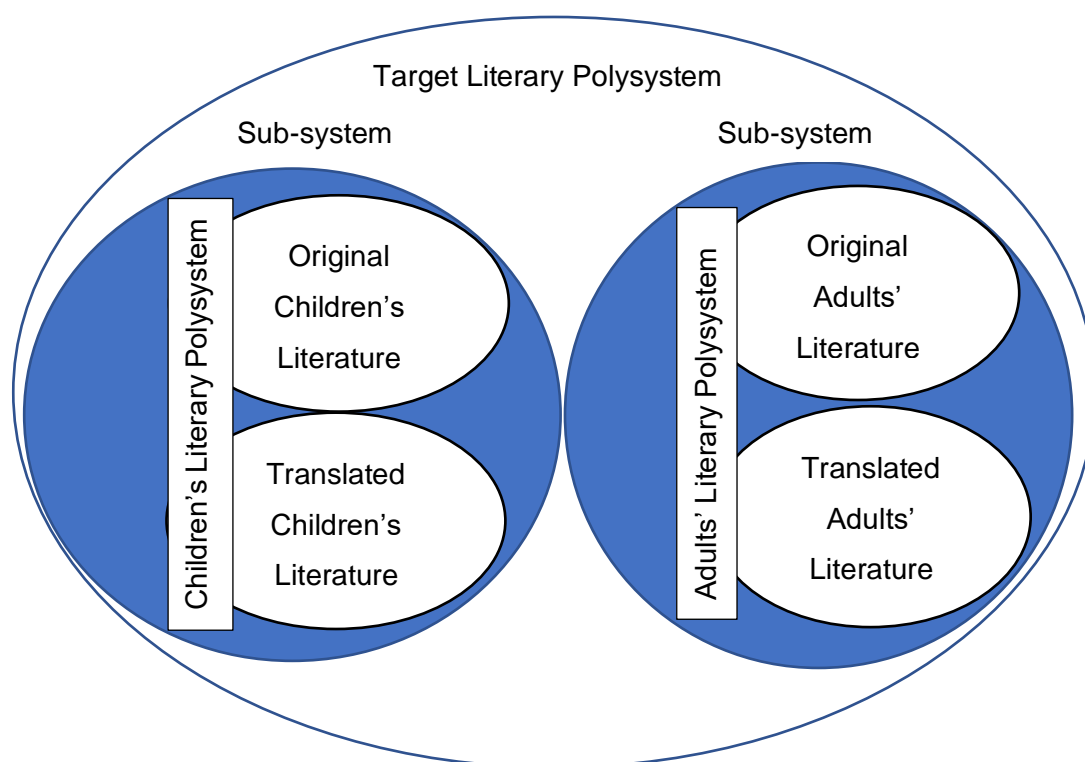
Figure 2.1 Translated and original children's literature within the target literary polysystem

In addition, when Arabic scholars argue over the position of translated children's literature, they seem to base their conclusions on different criteria, such as Even-Zohar's three central positions of translated literature (see 2.1.1), perception of

translated children's literature in the Arabic target culture, translation methods and techniques (see 2.1.2), etc. Some even argue based on Even-Zohar's hypothesis and conclude the opposite to Even-Zohar's assumption. Considering translated children's literature in Saudi Arabia, Alsiary (2016, p. 100) states:

> 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 […] This suggests this type of literature is of high status in the translation field of children's literature in this country.

Alsiary argued that translated children's literature may occupy a central position if it adopts the translation method of adaptation. She is opposed to Even-Zohar's conclusion that when translated literature occupies a central position in the literary polysystem, it tends to employ SL-oriented/adequacy techniques (1990b, p. 50); adaptation is not one of these techniques. On the contrary, adaptation is one of the TL-oriented/acceptability techniques discussed in Chapter Three. Alsiary (2016, p. 101) then argues that adaptations of children's literature are essential regardless of their position for the translation to enter the target literary system in the first place.

Examining Arabic translated children's literature, Suleiman (2005, p. 80) concluded that the position of children's literature translated into Arabic is central. Suleiman's (2005, p. 80) conclusion is based on the fact that children's literature in the Arab world seems to be experiencing what Even-Zohar calls a 'crisis' (see section 2.1.1). Other researchers such as Chakir and Diouny (2018) and Mdallel (2003) speculate differently. For Chakir and Diouny (2018, p. 120), the position of Arabic children's literature is peripheral due to the scarcity of academic research. Mdallel (2003, p. 304) comes to a similar conclusion, ascribing to the fact that the publishers main interest is to make profit, leading to low-quality translations and the anonymity of the translator's and ST author's names. Although the anonymity of the translator and ST author could be connected to the position of translation in a system, the scarcity of academic attention does not necessarily reflect this position.

Other researchers seem noncommittal in their speculations about the position of translated children's literature in Saudi Arabia. Alsiary (2016) comes to three conclusions regarding this position: twice as central and once as peripheral.

When she concluded that translated children's literature is central, Alsiary based this on the false assumption of adaptation discussed above (2016, p. 100) and on the statement made by Saudi publishers on the vacuum or 'disability' of the original children's literature and the need for translation to step in and address the lacuna (2016, pp. 182–3). When Alsiary argued the peripheral position of translated children's literature, she based this on the perception of the director of women's and children's libraries in King Abdul-Aziz Saudi Public Library and the Head of Children's Publishing Division. For the library director, translated children's literature is as important as original children's literature in Saudi Arabia, but the latter 'needs more initiative' (Alsiary, 2016, p. 215). However, translations should not overshadow original texts. Alsiary then concluded that this statement, which seems to be common in the field of children's literature in Saudi Arabia, indicates the peripheral position of translated children's literature. Arguably, the director's statement, which was made in an interview with Alsiary, also indicates the vacuum of original children's literature and its need for translations, a condition in which, Even-Zohar (1990b, p. 47) sates, translation occupies a central position.

Al-Daragi's (2016) conclusions are similar to Alsiary's. When Al-Daragi (2016, p. 35) examined translated and non-translated children's literature in the literary polysystem alongside adults' literature, he stated that both translated and original children's literature have a peripheral position in Arabic literary polysystems. Later when analysing translated children's literature as a sub-system of the children's literary polysystem, he made two contradictory conclusions: central and peripheral – central because it fills the vacuum in original children's literature (Al-Daragi, 2016, p. 36) and peripheral due to the translation techniques it adopts, i.e. extensive numbers of deletions in order to meet the TC's norms of simplicity (Al-Daragi, 2016, p. 311).

What seems to be common between Arab scholars is the view that original children's literature in Saudi Arabia, specifically, or in the Arab world, generally, is in a state of crisis or weakness. Thus, translated children's literature assumedly will take a central position. However, when a comparative textual analysis is performed, translations seem to adopt TL-oriented method and techniques, which is hypothetically linked to peripheral translated literature. Scholars also look at the perception of translations, which seems to be mainly negative towards

translation due to fears of cultural invasion or the effect on original children's literature (Mdallel, 2003, p. 303; Al-Daragi, 2016, p. 48; Alsiary, 2016, p. 29, 215). What this thesis aims to achieve is understanding what could seem to be contradictory when it comes to the position of translated children's literature. Therefore, although the position of a translation system can be investigated through Even-Zohar's three cases of central translation systems, this research also investigate the other methods used by Arab scholars to identify the position of translated children's literature, such as the translation method, perception of translation and (in)visibility of the translators' names, and explore their connection to the position of this system (see Chapter 4). This will not only allow this research to reach a single conclusion on the position of translated children's literature in the Saudi children's literary polysystem, but reach an understanding of how the other textual, metatextual and paratextual aspects are linked to this position and if their behaviours are in accordance with the theorists' presumptions.

2.1.4 Advances, limitations and augmentation of polysystem theory

As a theory, polysystem facilitates the understanding and study of language, culture and literature as well as translation (Chang, 2010, p. 257), regarding them as systems rather than 'conglomerates of disparate elements' (Even-Zohar, 2005, p. 1). This theory is descriptive, objective and scientific, and thus, it does not pass value judgments nor does it select its objectives based on taste (Even-Zohar, 2005, p. 4; Chang, 2010, p. 257). Rather, it aims to 'eliminate all sorts of biases', whether towards elite, 'high-brow' literature or native, commercial and popular literature (Even-Zohar, 1979, p. 293). It also aims to improve research methods in translation and literature as well as provide a framework to explain the complex questions concerning the correlation between translation and literature with the other sub-systems, such as ideologies, politics and economies (Chang, 2010, p. 257). Since polysystem theory conceives literature as a polysystem of its own, as a framework, it allows for the observation and understanding of the relationships between literary systems (Even-Zohar, 1978, pp. 14–5). In understanding the relations between and within systems, polysystem theory aims for 'the detection of the laws governing the diversity and complexity of phenomena' (Even-Zohar, 2005, p. 1).

Despite the impact and advances polysystem theory has made on translation studies, it has received some criticism. The first is the definition of 'polysystem' itself. According to Hermans (1999b, p. 109), Even-Zohar's claim to consider low or non-canonised forms of literature, contrary to the Russian formalist orientation, is disregarded when Even-Zohar leaves the decision on what is literary to people inside the system, since they are likely to dismiss non-canonised forms of literature as literary. Second, Hermans (1999b, p. 106) has also criticised the term 'polysystem' and prefers to call it a 'system' instead. For Hermans, dynamicity and heterogeneity are already assumed in the literary and cultural systems and, thus, are redundant. In addition, polysystem theory is criticised by some scholars, such as Munday (2012, sec. 7.1), as being applicable to literature and literary translation only. Nonetheless, Lambert (1995, p. 108) argues that this perception of polysystem theory is incorrect and that the theory can be applied to all genres of translation as well as communication, semiotics and other areas. Lambert links this misconception to the history of the theory, i.e. its origin from and discussion within literary departments. Since this research is concerned with literary texts only, this presumed limitation should not raise any issues.

A controversial point regarding polysystem theory is that it tends to overgeneralise and establish universal laws (Gentzler, 2001, p. 120). This issue with the generalisations made by Even-Zohar is linked to the little evidence on which it was based (Gentzler, 2001, p. 120). This could, in practice, be overcome by basing any kind of generalisation on large-scale data and testing it across different translation systems and languages. While being aware of the issue of overgeneralisation, this thesis presents its findings to support similar conclusions made by other researchers and to shed light on new findings to be tested by others. Moreover, on methodological grounds, although Even-Zohar claims his theory allows for 'objective' observation and 'eliminates all sorts of biases', total objectivity is impossible considering the nature of the research subject (Gentzler, 2001, p. 122). Complete objectivity and pure descriptivism are dubious in the human sciences (Chang, 2002, p. 327). However, researchers can at least attempt to be as descriptive and objective as possible (Chang, 2002, p. 328).

Another limitation of polysystem theory is that it is not fully capable of explaining how literary or linguistic systems are related to other systems, such as the ideological and political systems (Chang, 2000, p. 111). Even though Even-Zohar

claims that polysystem theory proposes a less simplistic hypothesis of such relationships between systems than do other theories (1990a, pp. 22–3), it remains an insufficient and inadequate framework for the study of the relationships between systems in a culture (Chang, 2000, p. 113). Finally, polysystem theory has also been accused of legitimising the dominant norms in a culture by identifying them and studying them as such (Chang, 2010, p. 262). However, describing norms does not mean endorsing them (Chang, 2010, p. 262).

Despite the limitations and criticisms of polysystem theory, some of which seem to be based on misconceptions or misapplications of the theory, it is one of only a few theories that can be used as a framework to study the relationships of translation with other cultural systems (Chang, 2011, p. 343). Chang has explained many of these misconceptions (2010; 2011). While they have led the theory to be abandoned by some scholars, such as André Lefevere (1992), Chang argues that this abandonment has made their work 'less systemic and less descriptivistic' (2000, p. 109).

Chang (2000) has also proposed an augmentation to the translation aspects of polysystem theory to expand and also compensate for some of its limitations, particularly, the relationship between translation and other norm-sourcing systems in the cultural polysystem. Chang pointed out that his proposal is intended to be a starting point for further development and testing rather than the end point. Chang calls his augmentation of polysystem theory the 'macro-polysystem hypothesis' (Chang, 2000, p. 118). According to Chang, a macro-polysystem 'consists of an open set of intersecting and overlapping polysystems – of ideology, politics, economy, language, literature, translation, etc.' (Chang, 2000, p. 118). These six systems appear to be the source of norms in translated texts. The nature and number of systems can be determined by researchers depending on the project at hand.

What is pivotal in Chang's (2000) macro-polysystem is that it looks at norms as sourced not only from the polysystem in question but also from other polysystems. This is not to say, however, that norms sourced or derived from within the polysystem in question are completely unaffected by other polysystems. The approach highlights the existence of ideological and political

polysystems and identifies their relationship to other systems. In addition, it elucidates the close relationship between the ideological and political polysystems, such that the former is constructed by ideologies inside and outside the latter. The former also influences the structure of the latter while the latter determines the dominant ideologies of the former. Moreover, by viewing ideology as a polysystem in itself, regardless of whether it consists of conflicting or competing ideologies in relation to the culture in which it operates, Chang's theory regards ideology as a single entity sourcing all other polysystems rather than different ideologies sourcing different polysystems.

For translated texts, while the ideological polysystem consists of competing and conflicting ideologies, the political polysystem is a 'institution proper', consisting of the publishing sector, educational and governmental institutions, official bodies and groups outside of these institutions (Chang, 2000, pp. 118–9). Political norms govern the dominant ideology as well as those who enforce or even defy them. Ideological norms govern the selection of texts for translation and how translation decisions are made to promote, or at least not violate, the dominant ideology favoured by the political polysystem. Economic norms consist of the principles to which that translation should adhere in order to appeal to consumers and, thus, sell well. Linguistic norms are concerned with the correct use of language, i.e. grammar, syntax, lexicon, etc. Literary norms involve whether the translated literary forms adhere to 'recognised literary models' (Chang, 2000, p. 120). Finally, translational norms originate in the classrooms in teaching potential translators how to translate. Chang proposed the last polysystem to acknowledge that norms in translated literature, for example, are sourced from not only the literary polysystem but also the translational polysystem.

When analysing translation behaviour in its context, it is important to acknowledge the positions of other systems that could affect the translation process. Adopting such an approach, Alsiary (2016, p. 269) was able to explain how the religious and ideological systems affect the translation system in Saudi Arabia.

The augmented version of a polysystem, alongside its original version, is beneficial in assessing the position of translated children's literature and explaining the results of this thesis, such as the behaviour of translations and the

sources of norms in translated literature. However, to observe the behaviour of translations and the norms the govern them in Saudi Arabia in the first place, Toury's (2012a) concept of 'norm' and DTS methodology are adopted along with Chesterman's (2017) normative forces that will confirm the existence of such norms. These will be discussed in the section below.

2.2 Norms

Building on the work of Even-Zohar, Gideon Toury developed his theory of norms. His work was accomplished in two slightly overlapping periods; the first from 1972 to1976 and the second in 1975 to 1980 (Gentzler, 2001, pp. 123–4). The former period used polysystem theory to look at Hebrew literary translations from a socio-cultural perspective. Based on the findings of this study, Toury developed his theoretical hypotheses on norms in the second period. The fruits of his work, whether in Descriptive Translation Studies (DTS) in general or norms in particular, have been published in several times since 1970s (see 1980; 1981; 2012b; 2012a). Theo Hermans (1996; 1999b) and Andrew Chesterman (1997; 2017) have also contributed to Toury's theory. Translational norms are specifically based on the polysystem's prediction of translated literature behaviour, i.e. the translation method adopted and its position in the target system (Chang, 2000, p. 111; Munday, 2012, sec. 7.2). Toury (2012a, p. 6) also believed that translations have a function in the culture they are produced, an idea developed by Even-Zohar (see section 2.1.3). Like Even-Zohar, Toury adopts the assumption of translations 'constituting identifiable (sub)systems of their own, but of the target culture in any event' (Toury, 2012a, p. 23). Toury's translational norms are proposed as a methodological framework for DTS. This framework allows for a controlled study of translations in their context (Toury, 2012a, p. 61).

Toury's concept of norms and his work in DTS have vastly contributed to translation studies. DTS has opened translation studies to other fields. Publications based on the nature and function of norms was initiated across many fields, such as law, linguistics, ethics and international relations (Hermans, 1996, p. 25). In addition, by looking at the function of translation in the TC, it has 'made the concept of "reception" relevant to Translation Studies' (Brems and Ramos Pinto, 2013, pp. 143–4). It has also extended the traditional view of translation

from being strictly a transfer of meaning into a social and contextual behaviour (Hermans, 1996, p. 26; Schäffner, 2010, p. 236). Moreover, Toury's descriptive approach has helped scholars abandon one-to-one notions of equivalence (Gentzler, 2001, p. 131). It has integrated the ST and the TT in intersecting cultural systems (Gentzler, 2001, p. 131).

While Even-Zohar highlighted the significance of studying 'low' literature, including translation, Toury's work has expanded the functional approach, which considers translation as a purposeful activity, by emphasising the historical and socio-cultural context of translation (Schäffner, 2010, p. 236). The socio-cultural approach to the observation of translations is essential to the notion of 'norm' (Toury, 2012a, p. 67). By norm, Toury (2012a, p. 63) refers to:

> the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations.

These instructions state what is considered forbidden, prescribed, tolerated and permitted (Toury, 2012a, p. 63). Similarly, Bartsch (1987, p. xii) defines norms as 'the social reality of correctness notions'. Chesterman (2017, pp. 186–7) points out the confusion of what norms entail between translation scholars. Besides referring to norms as what is correct, a norm implies a normative force, i.e. that people behave in accordance to norms and that people expect that they must behave in this way under certain conditions or they will be criticised (Bartsch, 1987, p. 76; Chesterman, 2017, p. 186). Thus, the mere tendency of behaviour that is expected as normal is not a norm (Chesterman, 2017, p. 186).

On this basis, translational norms can be defined as 'internalised behavioural constraints which embody the values shared by a community' (Schäffner, 1999a, p. 5). Norms are concerned with the correct and appropriate behaviour or behavioural product, as contrasted with linguistic norms and genre conventions of a product or the process of producing it. Schäffner argues, in accordance with the concept of norms, that translational decisions are primarily governed by norms and not merely by the linguistic systems of the languages involved.

One of the main tenets of DTS is to look at translations as 'facts of the target cultures; on occasion facts of a peculiar status' (Toury, 2012a, p. 23). Hence,

research in DTS originates from the TC. In addition, for DTS, translation does not exist in a vacuum. What determines the general method of translation and, therefore, the final product of translation is its prospective function. Therefore, translators must bear in mind the culture into which they are translating to comply with its needs or occupy a place in it.

Another main point of norms is the difference between norms and conventions and how these are formed. Toury (2012a, pp. 62–3) explains how in the process of human socialisation and co-habitation, people negotiate to reach agreements. These then become conventions that people are obliged to abide by as a way of establishing and maintaining order and stability. In time, accepted conventions become behavioural routines that manifest as second nature among the people in this particular group or community. This process of negotiation, convention and behavioural routine is continuous. The conventions of any group can be explained, i.e. how they were negotiated, accepted and became modes of behaviour. As a by-product of socialisation, norms are formed (Schäffner, 1999a, p. 1).

Conventions can be vague and nonbinding, making them insufficient guides to behaviour, especially for newcomers (Toury, 2012a, p. 63). They are also mainly expectations, or expectations of expectations, of preferred behaviour under certain conditions (Hermans, 1996, p. 29). By contrast, norms involve a clear distinction between what is appropriate and what is not, allowing a community to reward and punish people who conform to or violate these norms (Toury, 2012a, p. 64). This is not to say that norms are always verbalised; they can exist, be learned and function without being linguistically formulated. Verbalised norms indicate a significant social awareness of them, which is associated with behavioural control intentions. These verbalised norms, according to Toury, are slanted or are backed by ideological agendas and therefore merit careful observation. This is also not to say that norms cannot be breached; in other words, breached norms are still norms (Hermans, 1996, p. 30).

Norms are not fixed, i.e. their validity, potency and binding power varies between one norm and another as well as through time (Toury, 2012a, p. 65). Constraints related by potency can be placed along a continuum with two extremes: general with relatively objective rules on one end and idiosyncratic mannerism with

subjective rules on the other end. Therefore, norms – as intersubjective elements – are in the middle. Norms often constitute the whole of the scale except for the two extremes.

Constraints are norms, at least at a particular point of time, as constraints always move around the continuum and are likely to cross the middle point of norms (Toury, 2012a, p. 67). Constraints are relative, meaning that a preferable behaviour in a large, heterogeneous group could be a binding one in a small, homogeneous group, e.g. younger vs. older translators, female vs. male translators, literary translators among translators. The type of activity is also relative, e.g. subtitling among translation. These relativities often overlap and so do the people who operate them. Thus, a person belonging to two or more sub-groups may have more than one set of behaviours for each sub-group. Therefore, an individual may change their modes of behaviour and/or their associated norms according to the context they are in. Over time, norms can gain or lose power and validity, this being linked to a change in their position, and can move along the continuum. All changes can be seen as being connected to norms.

A translator could choose not to adhere to a norm or even oppose it as part of the freedom of choice translators have (Toury, 2012a, p. 68). However, normally this will not happen due to the desire to be rewarded for conforming to norms and avoiding negative consequences. The actual TT is a result of the intersection between norms and the freedom of the translator.

Norms are characterised by instability and dissimilarity (Toury, 2012a, p. 86). Norms change over time in a specific culture, and, sometimes, this change can occur quickly. This change, slow or fast, often happens within a person's lifetime, which makes it detectable to the individual. Dissimilarity means that a particular norm is unlikely to govern all sectors or sub-systems in a culture and even less likely between cultures. The degree of its application differs, unless there is a regular continuous interaction between two sub-systems. There are three main types of norms, which is discussed in the next section.

2.2.1 Types of norms

Norms influence translations at every stage, from the selection of the ST to the end product (Toury, 2012a, p. 81). Thus, translation is considered a norm-governed activity (Schäffner, 1999a, p. 5; 2010, p. 237). Toury has distinguished

three main types of norms: initial, operational and preliminary norms. In this research, only initial and operational norms are examined. However, preliminary norms are briefly introduced in section 2.2.1.3.

2.2.1.1 Initial norms

Initial norms refer to the overall conscious or unconscious decisions made by the translator to either lean heavily towards the SL, resulting in translations that can be termed 'adequate', or adhere to the TC's norms, resulting in translations that can be termed 'acceptable' (Toury, 2012a, p. 79). When the overall translation method is adequate, the TT will reflect the SL's norms, even sometimes its culture and linguistic features or traditions. On the other hand, when it learns towards acceptability, the TT will relegate SL norms and activate TL norms instead, resulting in an inevitable shift from the ST. However, this is not to say that shifts only occur in acceptable translations; they also occur in adequate ones and are, thus, a translation universal. What Toury seems to mean here is that shifts always occur, but they occur more frequently in a TL-oriented translation than in a SL-oriented one.

Initial norms are regarded as a 'logical priority' that determines the overall affiliation of the text in terms of micro-level decisions (Toury, 2012a, p. 80). This type of norm is very strong, such that micro-level decisions in the text reflect it. Although micro-level decisions can show the affiliation of initial norms to one of the two poles, sometimes it is hard to distinguish a clear affiliation. Even if a clear affiliation is found, this does not mean that all micro-level decisions are made in accordance with one of the initial norms. On the contrary, absolute affiliation or regularity should be regarded as suspicious. Therefore, a TT cannot be either completely SL-oriented or TL-oriented, but rather somewhere on the continuum between them, exhibiting a compromise between the two extremes. In her analysis of initial norms of four translations of *Harry Potter*, Wafa Dukmak (2012, pp. 222–3) found that only one out of the four translations was clearly adequate, whereas the other three were balanced between the two poles of the continuum.

2.2.1.2 Operational norms

Operational norms direct the act of translation (Toury, 2012a, p. 82). They consist of two types of norms: matricial norms and textual-linguistic norms. Matricial norms are concerned with the bare existence of the TT as well as its fullness,

location and segmentation. They consider omissions, additions, compensation and the manipulation of original segmentations, e.g. chapters, stanzas, etc. Textual-linguistic norms 'govern the selection of linguistic material for the formulation of the target text, or the replacement of the original material' (Toury, 2012a, p. 83). Textual-linguistic norms are relatively general, e.g. they apply to text-type or mode, as well as sometimes being similar to the norms apparent in the original writing of the target culture.

In other words, operational norms are translation techniques, while initial norms are translation methods. However, sub-categorising operational norms into matricial and textual-linguistic norms does not serve the objectives of this thesis, which uses operational norms to identify initial norms. Operational norms are also used to identify norms in adopting a particular translation technique, regardless of the sub-category under which the technique falls. Therefore, the sub-categorisations of operation norms are not adopted in this thesis. In order to avoid confusion, operational norms will be called 'translation technique norms'.

2.2.1.3 Preliminary norms

Preliminary norms are concerned with the first stage before the process of translating a text begins. They involve two types of interconnected norms: translation policy and directness of translation (Toury, 2012a, p. 82). By translation policy, Toury (2012a, p. 82) means the:

> factors that govern the choice of text-types, even of individual texts, to be imported into a particular language culture via translation at a particular point in time.

Such factors or policies may differ within text-types, mediums or human agents, such as publishing houses.

Translation directness, on the other hand, refers to the degree of tolerance, preference, prohibition or permission given to translated texts from certain source languages or through a mediating language. It also covers why a source language, mediating language, text-type or period is tolerated, preferred, prohibited or permitted and whether such features are manifested in the translation.

2.2.2 Regularities of behaviour and norms

'Regularities of behaviour' and 'norms' are not synonyms, but rather the former is the result of the activity and effectivity of the latter (Toury, 2012a, p. 65). Norms cannot be observed directly as they are 'explanatory hypotheses for actual behaviour and its perceptible manifestations' (Toury, 2012a, p. 66). Therefore, to identify norms, the researcher must observe the consequential regularities of behaviour as signifying the norms' existence. However, Chesterman (2017, p. 188) argues that although one cannot claim a norm without regularities of behaviour, regularities of behaviour do not always constitute a norm. For Chesterman (2017, p. 188), to claim a norm, a regularity of behaviour must be present with evidence of a normative force. Evidence of normative forces will prevent equating norms and regularities of behaviour as interchangeable. This evidence, according to Chesterman (2017, p. 189), can come in three forms:

1. Belief statements to justify an action, whether general statements made by the translator (in the text or somewhere else), critics or consumers.
2. Explicit criticism of behaviour not conforming to a norm. However, such criticism should not have a countercriticism. This can be found in translation reviews, customers and client reactions, etc.
3. Norm statements made by norm authorities. These statements can be implicit or explicit. Norm authorities can be translation trainers, publishers, clients, critics, patrons, governments, etc.

Chesterman does not, in fact, clearly distinguish between implicit and explicit norm statements. In the implicit norm statement, Chesterman (2017, p. 189) gives the example of 'we hereby declare that (under conditions ABC) people should (not) do X'. In this norm statement, the authority is very explicit about what people should (or should not) do in a specific condition. For Toury (1999, p. 15), implicit norms are not verbalised. Thus, they have no statements, which are the defining characteristics of explicitly stated norms. This distinction between explicit and implicit norms is adopted in this research. In addition, Chesterman (2017, p. 190) argues that researchers can begin with normative forces to find regularities, or they can pursue their research the other way around. In this research, regularities are observed first, and a search for normative force is carried out afterwards.

When norms are applicable to different languages, cultures, genres and times, translation laws might be formed (Schäffner, 2010, p. 239). The difference between norms and laws is that the former provide only explanatory hypotheses, whereas the latter are both explanatory and predictive (Chesterman, 2017, p. 95). In formulating translation laws, Toury (2012a, p. 302) stresses the need for these laws to have a multi-conditional format to account for the different factors bearing on translation, as well as to determine their interconnections.

Toury (2012a, pp. 303–10) has proposed two translational laws: the law of growing standardisation and the law of interference. The law of growing standardisation states that 'in translation, source-text textemes tend to be converted into target-language (or target-culture) repertoremes' (Toury, 2012a, p. 303). Toury argues that translation tends to replace ST items with lower-level items from the target culture or reformulate ST textual relation into habitual options within the target repertoire (Toury, 2012a, pp. 304–5). He linked this law with Even-Zohar hypothesis of the tendency for peripheral translation to adopt secondary models (Toury, 2012a, p. 307). Therefore, Toury (2012a, p. 307) propose that using such laws will serve researchers in identifying the position of translations.

The second law is the law of interference. This states that 'in translation, phenomena pertaining to the make-up of the source text tend to force themselves on the translators and be transferred to the target text' (Toury, 2012a, p. 310). These interferences can be seen as either positive, e.g. the frequent use of items already existing in the target system, or negative, e.g. deviation from the codified normal target system practices. Interference-free translation is hardly possible. Toury (2012a, p. 314) states that the amount of interference and its manifestations in the translation increases when the act of translation is performed from a 'major' or prestigious language or culture into one that is 'minor' and 'weak'. This seems to support Even-Zohar's (1978, p. 26; 1990b, p. 50) hypothesis on the link between an adequacy-oriented translation method and the central position of the translation, which happens when the target culture is relatively peripheral to the source culture (Even-Zohar, 1978, p. 24; 1990b, p. 47). However, as discussed before, a translation method is not always connected to the position of translated literature. Thus, this thesis will only explore this

connection rather than use it as indicative of the position of translated children's literature.

2.2.3 Three-step methodology for DTS

For a systematic descriptive analysis of translation, Toury (2012a, pp. 31–4) proposes a three-step methodology. This involves the researcher 1) looking at the acceptability and recognition of texts as translation in the target culture 2) after identifying the ST and mapping the TT units onto its corresponding ST units and 3) attempting to make generalisations about the factors and considerations constraining and involving the process of translation. In order to understand constraints and norms governing the act of translation, one can reconstruct norms from translation. This process, according to Toury (2012b, p. 176), can be accomplished in two ways. The first is textual and involves analysing TT units against their corresponding ST units to observe regularities of behaviour (see section 2.2.2 on regularities of behaviour). The second is extratextual, which involves looking for explicit norm statements made by participants in the translation act (e.g. the translator, publisher, editor, etc.), critical appraisal or prescriptive translation theories.

The third step of DTS methodology, generalisation, is avoided in this thesis due to the size of the research corpus. The remaining two steps from Toury's DTS methodology and the two ways of norm construction are adopted in this research. The first type of norm reconstruction can be carried out after the second step of Toury's three-step methodology. That is, when a researcher maps TT units onto their corresponding ST units, the researcher can investigate regularities within these units to propose norms. Confirmation of the existence of norms can be made through the second method of reconstructing norms, or in a more detailed manner, through Chesterman's three forms of normative forces discussed in section 2.2.2. Found evidence of normative forces initiated by authorities, scholars or publishers in the context of Saudi Arabia will be discussed in section 6.3.

After mapping TT units onto their corresponding ST units, a researcher can locate the TT at a point on the continuum proposed by Toury based on initial and translation techniques norms. Locating TTs on a TL-/SL-oriented continuum facilitates exploring Even-Zohar's hypothesis on the link between the position of

translation and the translation method it adopts. These steps are summarised in Figure 2.2.

Establish that the text is recognised as a translation in the TC and its position in it

Map TT units onto their corresponding ST units

Observe the relationship between TT and ST units (translation techniques)

Observe regularities of behaviour

Locate TT on SL-/TL-oriented continuum

Find evidence of normative force

Explore Even-Zohar's hypothesis on position and translation method

Propose norms

Figure 2.2 Methodological steps inspired by Toury (1981; 2012a; 2012b) and Chesterman (2017)

2.2.4 Criticism and augmentation of norms

Although Hermans was one of the primary contributors to the theory of norms, he argued against Toury's use of the term 'equivalence' (Hermans, 1999a, p. 60). However, Toury (Schäffner, 1999b, p. 72) explained that his use of 'equivalence'

only accounts for the nature of the relationship between the translation and the ST, regardless of what this is, i.e. whether the TT is SL-oriented or TL-oriented.

One limitation of DTS and norms theory is that they are solely focused on literature (Viaggio, 1999, p. 123). Nonetheless, stemming from literary data and Toury's applying it to literature does not prohibit its application on other text-types. This limitation will, in any case, not affect the current research since it considers literary translations for children. Toury's laws have been criticised by Munday (2012, sec. 7.2) for being contradictory. However, Toury (2004, p. 29) states that he has purposefully termed them 'laws' rather than 'universals' to draw on their probabilistic nature and emphasising their exceptions. Toury (2012a, pp. 307, 314) also conditioned his laws in respect of the position of translation, i.e. central or peripheral. Munday (2012, sec. 7.2) also criticised the tendency towards overgeneralisation in DTS. However, this will not be an issue in this research since only hypotheses, rather than generalisations, are made.

After the initial introduction to the concept of norms, some scholars have attempted to expand and further distinguish it. Bartsch (1987, p. 176) expanded on Toury's concept of norms, which Bartsch relabelled as 'norm content', to produce another concept called 'norm kernels'. Norm kernels, according to Bartsch, are a normative force that works to enforce norms on the subjects or people, or it is one that is enforced between subjects themselves. The enforcement of norms includes sanctions, criticisms and corrections of those who do not conform to them. 'Norm kernel' is similar to Chesterman's (2017, p. 189) concept of 'normative force' discussed above. Since Bartsch's concepts are mere relabelling of 'norm' and 'normative force', the latter two terms are used in this research.

Chesterman (1997, pp. 64–70; 2017, pp. 173–6) divides norm sources into expectancy norms and professional norms. Expectancy norms are the TC's expectations of how the translation should look like, whether that pertains to grammar, style, appropriateness or acceptability. Professional norms are for professionals rather than readers and are concerned with the methods and techniques employed in the process of translation. Professional norms are subdivided into 1) accountability norms (i.e. loyalty and ethical standards of professionals), 2) communication norms (i.e. the translator's obligation to

optimise communication between the ST writer and TT readers) and 3) relation norms (i.e. the level of relationship to be obtained between the ST and the TT according to the original writer or commissioner and TT reader and skopos).

Although Chesterman claimed that these categories are norm sources, they are unable to explain the underlying roots of norms. For example, expectancy norms would explain a regularity of behaviour as a norm related solely to the expectations of readers. However, they fall short in identifying the source of these expectations, e.g. religious beliefs. They not only ignore standard religious norms but also other non-mainstream religious norms within the religious system. Similarly, if a regularity in the use of a translation method has been observed and explained as only being a relation norm, it ignores the initial reason behind this relation, e.g. the centrality of the moral system that promotes 'loyalty'. In contrast, if one is to regard these divisions as norm categories rather than sources, this also poses issues. Considering all norms in terms of these sources limits norms to the aforementioned categories (i.e. expectancy, accountability, communication and relation norms). Thus, lacking the ability to account for other systemic norms, such as political, religious, ideological, etc., Chesterman's approach also lacks the theoretical basis to recognise the possibility of the existence of contradicting norms, as found in Toury, by linking them to the polysystem. As a result, it could blind itself to the dynamicity of norm relationships and the continuous struggle for dominance between norm systems.

Despite its limitations, the concept of norms is a durable and useful research tool for DTS (Hermans, 1999b, pt. 73). It has a been used effectively by scholars across translation studies (Gentzler, 2001, pt. 130). Toury's concept of norms as well as his DTS methodology will allow for a systematically controlled analysis of data in this research. After the position of translated children's literature in the Saudi children's literary system is identified – with the help of polysystem theory – Toury's concept of norms and Chesterman's concept of normative forces facilitate exploring the polysystem hypothesis and the connection between position and translation method. Along with Chang's augmented macro-polysystem hypothesis, they facilitate speculating on the sources of norms found in translated children's literature. In addition, adopting Toury's and Chesterman's concepts of norms and normative forces allows this research to answer the research question on the norms that govern translated children's literature in

Saudi Arabia as well as identify potentially new norms and norms categories governing this literature.

2.2.5 Norms and taboos in children's literature

Norms have been adopted by many scholars working in translated children's literature. They cover initial, preliminary and operational norms, as well as stylistic and functional norms that have not been formally introduced as an additional two categories of norms previously.

In his analysis of norms and taboos in the Arabic translation, Mejdell (2011) found how the translator of the children's novel *Nattfuglene*, who translated it indirectly from Norwegian through English and published in Palestine, had to conform to the TC's norms in respect of the stylistic, functional and textual levels. On the stylistic level, the TT systematically changed the colloquial language in the ST into Modern Standard Arabic (MSA). This is a formal variety of Arabic typical in written materials and some formal public speeches. It was chosen by the translator to conform to the stylistic norm of writing in MSA, which in itself was formed due to religious and educational factors.

Writing in MSA as the norm, especially for children, has also been investigated by other scholars such as Azeriah (1994) and Yacoub (2009). Working on Arabic translated children's literature, Azeriah (1994, p. 240) looks at written forms of literature, while Yacoub (2009, p. 74) looks an oral form: dubbing. It seems that MSA is stronger in written forms than oral forms produced for children. This could be because MSA is predominantly a written, rather than spoken, language. People normally speak colloquial in their everyday lives and only use spoken MSA in formal speeches, news broadcasts and some educational settings, whereas written materials – literary works, textbooks, flyers, instruction manuals, newspapers, magazines, formal letters, etc. – are mostly, if not all, written in MSA.

Ali Alhadidi (1996, p. 155) made the following normative statement on the language variety used when writing for children in Arabic: 'In writing, the use of colloquial is inadmissible'.[6] However, in the oral form of a story narration, Alhadidi (1996, p. 155) states in Arabic:

---

[6] My translation, ST: 'في الكتابة فإن استعمال العامية فيها مرفوض'

we permit the narrator or broadcaster to use colloquial in the early stage of childhood […] if the narrator talks to the children at this stage using Modern Standard Arabic, she/he could put barriers between them.[7]

The few works that dare to break these norms by using colloquial Arabic in writing occupy a peripheral position in the target literary system and have been banned in some Arabic countries (Mejdell, 2011, p. 34). In some instances, the writer has been asked to translate the text from colloquial to MSA before people and school libraries buy them (Bizri, 2015, p. 76).

The case of Hebrew is somewhat similar to that of MSA with respect to both translated and non-translated children's literature. According to Even-Zohar (1992, p. 232), the dominant language form used in modern Hebrew literature is different from the everyday spoken language in terms of syntax, vocabulary, pronunciation and accent. This literary form of Hebrew is rich, standardised and derived from historical material dating roughly to 800 B.C. and is rooted in an ideological system (Even-Zohar, 1992, p. 232). The rejection of vernacular language in literature read by children was also pointed out by Seago (2001, p. 173), where the first edition of *Grimms' Fairy Tales* in German was criticised for not conforming to the educational and cultural norms of nineteenth-century Germany.

On the functional level, a translation of children's literature into Arabic is mainly expected to play an educational role in the target literary system. This norm is visible, whether being explicit or implicit (Puurtinen, 1998, p. 2). Although almost four decades ago, Shavit (1981, p. 172) pointed out that this norm seems to be changing for many languages. However, this does not seem to be the case for Arabic. The educational norm in Arabic has been observed by many scholars, amongst whom are Azeriah (1994, p. 372), Mdallel (2003, p. 301; 2004, p. no pagination), Yacoub (2009, p. 83) and Alsiary (2016, p. 233). ST selection is often made according to this norm (Azeriah, 1994, p. 372). Interventions by the translator in translations published by King Abdul-Aziz Library, a charitable Saudi publisher supported by the government, were made for educational and pedagogical reasons and, surprisingly, not ideological ones (Alsiary, 2016, p.

---

[7] My translation, ST ' رخصنا للراوي أو المذيع استعمال العامية في المرحلة الأولى من الطفولة [...] وإذا ما تحدث الراوي بالعربية الفصحى إلى أطفال هذه المرحلة، فقد يضع بينه وبينهم حواجز وسدود'

233). However, Mdallel (2004, p. no pagination) argues that there has been some attempts to break this norm in Arabic non-translated children's literature, which has been supported by scholars. In Hebrew translated children's literature, Ben-Ari (1992, p. 224) points out omissions made by translators of items considered non-educational, including elements of humour. In addition, word repetition in Hebrew translated children's literature was rejected as the literature was seen as an educational tool to enrich children's vocabulary (Ben-Ari, 1992, p. 223).

Another functional norm in Arabic is spreading Islamic moral values. Mdallel (2004, p. no pagination) noted that this is the one function that all critics of children's literature in the Arab world agree upon. When translation for children lacks the presence of such values or does not conform to them, it is met by widespread criticism (see Almanaa, 2001). This norm has led some publishers to go so far as to add Quranic verses and themes in the translations (Alsiary, 2016, p. 171, 272). According to a survey made by Al-Hajji and revised by Mdallel (2003, p. 300), 15.6% of children's literature, both translated and non-translated, published between 1950 to 1999 in the Arab world has explicit religious themes. These themes cover the life of the Prophet Mohammad, his Companions, Islamic history, etc. (Mdallel, 2003, p. 300).

On the textual level, religious and ideological norms seem to be dominant in translated Arabic children's literature. Openly showing any type of sexual behaviour, e.g. kissing, is strictly prohibited and punishable by law in Saudi Arabia, even between married, heterosexual couples. This norm of prohibiting open sexual behaviour in general, and private sexual behaviour between unmarried couples or homosexual couples in particular, is rooted in the religious and cultural norms that governs the literary system. Examples of this control were observed in Al-Mahadin (1999, p. 204), where an image in a children's story of a newlywed heterosexual couple kissing one another was visually substituted with another image of the couple merely holding hands. Verbal elements describing hugging and kissing between students in the fan-produced Arabic translation of *Harry Potter and the Half-blood Prince* were deleted (Dukmak, 2012, pp. 194–6). Another form of sexual behaviour found in literature is juvenile pregnancy, which, according to Mdallel (2003, p. 304), is 'never translated into Arabic'. In Iran, not only are sexual behaviours taboo but also words such as 'boyfriend', which is

replaced with 'fiancé' in translated adults' literature (Vossoughi and Hosseini, 2013, p. 4).

Hebrew presents a case similar to Arabic. According to Shavit (1981, p. 174), sexual obscenity is a taboo in Hebrew translated children's literature, and translators would delete such scenes. Shavit (1981, p. 174) gives an example of the translation of *Gulliver Travels*, where the unit indicating that Gulliver might have had an affair with the queen had been deleted. In 1930s Europe, Spanish, Italian and French translations of American comics heavily and consistently manipulated themes of a sexual nature or scenes involving certain items of female clothing, with Spanish editions being the most prudish and French ones the least (Zanettin, 2017, p. 7). These manipulations were made on both verbal and visual levels. Zanettin gives an example of two unmarried lovers living together in the story of *Flash Gordon*; they became siblings in the Italian edition.

Religious norms also prohibit drugs, alcohol, pet dogs, images of pigs or eating their meat, depictions of female bodies, non-Islamic religious references and the improper treatment of religious names, such as God. References to these are deleted or visually substituted or manipulated when translated into Arabic, as noted by Al-Mahadin (1999, p. 204), Mdallel (2003, p. 304), Suleiman (2005, p. 83), Zitawi (2008, pp. 143–4), Dukmak (2012, p. 214), Alsiary (2016, pp. 101, 204) and Chakir and Diouny (2018, p. 127). Deletion for religious purposes is also present in other cultures. In the Hebrew translation of *Ben-Hur*, the translator deleted all references to Christianity (Ben-Ari, 1992, p. 224), even though the story revolves around the protagonist's encounters with Jesus Christ and his conversion to Christianity.

In an interview with the director of Book Production for the Saudi publisher Jarir, Mr Mahmoud Farag explained the publisher's guidelines for ST selection and translation, which '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' (Alsiary, 2016, p. 186). Regardless of their statement, Jarir breached a religious norm in their translation of *The Donkey Skin*, published in 2010, where a father, impressed by his daughter's beauty, decides to marry her. This was met, according to Alsiary, with shock and vast criticism, as such a constraint is both illegal and prohibited in

Islam. In their translation of *Harry Potter and the Half-blood Prince*, fans included belief norm statements on sexual behaviour in the footnotes, explaining that deletions were made for references in the TT that were 'morally inappropriate' (Dukmak, 2012, p. 221). Another incident of breaching religious norms was observed by Almanaa (2001, p. 206) in her study on translated children's literature in Saudi Arabia, where she has found that the religious norm of prohibiting drinking alcohol and swearing by something other than Allah, i.e. God (in Islam), has been broken on a small scale. This was criticised by the researcher for its inadequacy and violation of social norms (Almanaa, 2001).

Preliminary norms or, particularly, norms concerning directness of translation have also been investigated. In respect to the norm of translation flow of children's literature into Arabic in Saudi Arabia, Alsiary's (2016, p. 264) analysis concluded that English is dominant as an SL with 89.5% of all translations for children. Next came French, but at a much smaller percentage: 5.2%. Nonetheless, on the micro-level, one exception is the Dar-Alnabtah publishing house, where French as an SL constitutes 72% of translated children's literature. In the Arab world, translating into Arabic from either English or French is also the norm (Suleiman, 2005, p. 77). As Suleiman (2005, p. 83) notes, French as an SL is dominant in North Africa, whereas English as an SL is dominant in the Middle East.

Other taboos of Arabic translated children's literature are themes of disobedience to parents or acknowledging their weaknesses or faults (Suleiman, 2005, p. 83; Mejdell, 2011, p. 31). When Joakim in *The Night Bird* called his father 'stupid', the word is replaced by 'strange' in the TT (Mejdell, 2011, p. 31). However, stressing that the replacement concerns disobedience to parents or acknowledging their weakness, Mejdell (2011, p. 31) noted that when 'stupid' was used again in the story in a quarrel between kids, the term was preserved. In addition, themes of violence, death, fear, sexism and racism have been found in Arabic translated children's literature, as have been observed by Suleiman (2005, p. 83) and Almanaa (2001, pp. 214–5). However, regardless of their existence in literature, there are numerous scholars who argue for the inappropriateness or potential harmful effects of these elements on young readers.

Some of the taboos observed by Saudi and Arab scholars are found in nineteenth-century English translations of *Grimms' Fairy Tales*. In her analysis of ten nineteenth-century English translations of *Sleeping Beauty*, Seago (2001; 2004) observed how topics such as the profane use of religious terms and overt sexual references were avoided. On the other hand, while death seems to be acceptable in Arabic translated children's literature, it was censored in English translations of *Grimms' Fairy Tales* (Seago, 2001, p. 177). Other censored topics included birth, body parts and fluids, dirt and intense emotions such as joy and rage. What Seago (2001; 2004) also observed is the conformity of English translations to the gender expectations of the nineteenth century. Males were depicted with 'manly' characteristics, including authority, faultlessness, patience and rationality while exhibiting control over both themselves and other people. Females, on the other hand, were depicted as passive, irrational, silly, excessively emotional and short-sighted, and their existence was restricted to the domestic sphere.

Regarding norms governing the translation of children's literature in general, Shavit (1981, pp. 171–2; 2006, pp. 26–7) argues that translators of children's literature must follow, or at least not violate, two principles for their translation to be accepted in the target children's system; these principles may complement or contrast each other. The first principle is to adjust the text by making it appropriate and useful to the child, in accordance with the norms of the society at the time of translation. The second is to adjust the plot, characterisation and language to conform to what the society believes to be suitable for the child's reading and comprehension abilities. For Puurinen (2006, p. 54) these principles form the basis for choosing the STs for translation, as well as the formulation of the TTs. In addition, Oittinen et al. (2018, p. 6) argue that the translation methods adopted by the translator of children's literature are not only based on the norms of the target culture but also on the translator's own ideology and perception of childhood, children and child image. Child image can be either the self-child-image of the translator or the common shared child image in the target society. In practice, it is often difficult to identify whether this image stems from the translator's child image or the society's child image (Oittinen, 2000, p. 4).

Considering already identified norms in translated children's literature in Saudi Arabia or the Arab world helps in constructing research elements discussed in

the next chapter. It is also beneficial to compare them to the norms that this research identifies in translated children's literature made available in Saudi Arabia. To approach translated children's literature multimodally, the next section examines multimodal approaches and concepts adopted in this thesis.

2.3 Multimodality

This research will adopt a multimodal approach in response to the multimodal nature of the data. Kress and van Leeuwen (2001, p. 20) define 'multimodality' as the 'use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined'. By 'mode', Kress and van Leeuwen mean 'a socially shaped and culturally given semiotic resource for making meaning' (Kress, 2010, p. 79). Examples of modes are images, writing, music, gestures, 3D objects, etc. (Kress, 2010, p. 79). Thus, a multimodal approach entails that the study of a multimodal product should include all modes involved in its design as well as the relationship between them. It thus implies awareness of the existence of more than one mode in combination rather than in isolation (Kaindl, 2013, p. 258). Consequently, 'all modes need to be considered for their contribution to the meaning' (Kress, 2010, p. 54).

In a socio-cultural context, Kress and van Leeuwen (2001, p. 1) stress that the 'same' meaning can be delivered by different semiotic modes. Therefore, in Kress and van Leeuwen's (2001, p. 2) view of multimodality, music can encode action, and images can encode emotions, contrary to the view that music is used to encode emotions and images actions. Thus, modes are not limited to conveying one meaning but can deliver whatever meanings the producer intends. Consequently, in a multimodal product such as a picturebook or comic, culture-specific item, taboos and norms are encoded both in the image and the written text (the visual and the verbal modes).

A further distinction is made by Stöckl (2004) in relation to the notion of mode. Stöckl divides modes into core modes and sub-modes. Core modes are 'abstract modes that need to be initiated in a specific medial variant' (Stöckl, 2004, p. 14). Therefore, if language is the core mode, its medial variant can be either written or spoken language. What builds the blocks of the core mode, e.g. language, is sub-modes. Given a written language as a core mode, sub-modes can then be the typography or layout. Given a static image as a core mode, sub-modes are,

for instance, vector, distance, angle, etc. What is of interest to this research is the core modes rather than their micro-structures, i.e. sub-modes.

Multimodality aims at developing principles for each semiotic mode that explore what a particular mode can say and how it can say it (Kress and van Leeuwen, 2001, p. 3). That is producing grammar not only in the linguistic mode (see Halliday, 2004) but in other modes, such as images (Kress and van Leeuwen, 2006) or sound (van Leeuwen, 1999). Based on these approaches, analytical 'toolkits' for multimodal products have been developed, such as Machin and Mayr's (2012) Multimodal Critical Discourse Analysis and O'Halloran's (2004) Multimodal Discourse Analysis. Although these toolkits are beneficial for understanding what meaning is conveyed through each mode in a semiotic product, this research focuses on how certain elements of the ST have been translated into the TT and whether these elements are in the verbal or visual modes. In addition, this research looks at how the multimodal product in its entirety has been moved to the target culture, i.e. how the intermodal relations between the verbal and the visual modes have been retained or shifted in the translation process.

Machin and Mayr's (2012) Multimodal Critical Discourse Analysis is heavily based on Critical Discourse Analysis and the works of Norman Fairclough, Ruth Wodak, Gunther Kress and Theo van Leeuwen. What has been adopted in this research from Machin and Mayr is the systematic and thorough analysis of meaning related to the elements in the verbal and visual modes. Thus, in the verbal mode, this approach allows the researcher to look at what words have been used (or avoided), their connotations and their transitivity, i.e. what people are depicted doing, to whom and why. In the visual mode, the approach allows the researcher to examine and ask questions: Who has been depicted? Doing what? In what setting? What associations are there? What ideas or values have been communicated, and how? The approach also allows for investigation into how gaze and pose can contribute to the realisation of feelings or attitudes, e.g. being scared, intimidated, violent, etc.

The field of translation studies has long been concerned with the verbal mode alone (Kaindl, 2013, p. 257; Adami and Ramos Pinto, 2019, p. 71). Therefore, theoretical, methodological and analytical tools in translation studies were only

developed for the verbal mode (Kaindl, 2013, p. 257). The discipline ignored the nonverbal modes in multimodal texts, such as children's books, comics, film, etc., or has abandoned them to other disciplines (Kaindl, 2013, p. 257). However, with the recent expansion of multimodal texts following technological developments and the need to translate these texts, translation studies has turned to multimodal studies (Adami and Ramos Pinto, 2019, p. 71).

Adopting a multimodal approach in translation studies allows not only the recognition and study of nonverbal modes but also the interaction between modes, as in the studies done by Alvstad (2008), Martinez and Harmon (2012), Borodo (2015) and Ketola (2017b). Moreover, looking at the type of relationship that exists between the visual and verbal modes and that produces the overall effect of the multimodal semiotic product has promoted research on the retention/alteration of this relationship in translation, as well as how shifts in one mode affect this relationship. This was investigated by Baumgarten (2008), who examined how the intermodal relations in films translated from English into German have changed from implicit to explicit through the addition of pronouns and deictic devices, such as 'this', 'now', etc., thereby linking the dubbed verbal mode in the translation to the visual mode (Baumgarten, 2008, p. 11).

The multimodal approach is very relevant to the study of children's literature and its translation. This is due to the multimodal nature of many forms of children's literature, such as picturebooks, comics, manga, short stories, plays, etc. In fact, while most other genres, at least in the West, such as literary novels or official documents, preferred monotonality until around the turn of the twenty-first century (Kress and van Leeuwen, 2001, p. 1), the field of children's literature has been multimodal since its birth (Lathey, 2010, p. 8). The first literary book aimed at children was *Mother Goose Tales* by Charles Perrault, which was a multimodal product consisting of both images and verbal text. Even the first textbook published for children, *Orbis Pictus* (Lathey, 2016, p. 58), was multimodal.

Pioneers in the study of multimodality in translated children's literature included Oittinen (see 1990; 2000; 2003; 2008b) and Kaindl (see 1999; 2004). Oittinen worked on the translation of picturebooks, and later film (2008b), mainly into Finnish. Besides considering picturebooks in their totality, i.e. verbal mode, visual mode and intermodal relations, Oittinen also included the aural mode, which is

present in read-aloud books. Kaindl (1999), working on comics, analysed translated comics as a social phenomenon, looking at their verbal and pictorial elements as well as typography. In a later work, he looked at the translation of verbal and non-verbal dimensions of humour in comics.

Multimodality has promoted many pieces of multimodal research on translated children's literature. These include Van Meerbergen (2009) and Alsiary (2016) for picturebooks; Zitawi (2008) and Borodo (2015) for comics and Vera (2011) for animated films. However, not all research into multimodal children's literature has adopted a multimodal approach. Examples include Azeriah (1994), Inggs (2011) and Fornalczyk (2015). Azeriah (1994) examined the norms of classic children's literature but neglected the visual mode and, by extension, the interaction between the visual and verbal modes. Both Inggs (2011) and Fornalczyk (2015) analyse classic translations into Russian and Polish, respectively. Nonetheless, neither seem to consider the semiotic product in its entirety, focusing on the verbal mode. Many children's literature researchers have overlooked, or even still overlook, the other modes that contribute to the expression of the semiotic product's meaning as well as the interaction between modes. They thus consider only part of the semiotic product by focusing on the verbal mode rather than the product as a whole, i.e. all the modes involved in making the semiotic product and the interplay between them. To specify the need for a multimodal approach in this research, the genre and characteristics of the corpus is discussed in the next section.

2.3.1 Picturebooks as a multimodal product

Children's literature is a diverse field represented in different forms (Lathey, 2011, p. 31), including picturebooks, comics, novels with no images, novels with images, etc. Since it seems that the dominant medium for young children is picturebooks (Bateman, 2014, Unit 4), and since fairy tales are often published in the form of picturebooks, picturebooks have been selected as the medium of the corpus.

Picturebooks are literary stories for children that are based on two semiotic systems in order to deliver its message: the visual system in the form of images and the verbal system in the form of text (Bateman, 2014, Unit 4; Oittinen, 2008a, p. 4; Oittinen, 2004, p. 171; Nikolajeva and Scott, 2001, p. 1). Some scholars

consider images as the dominant mode of picturebooks (Bateman, 2014, Unit 4). Illustrations are one of the two major characteristics of picturebooks, which help to communicate the message to the child, explicate the sense of the text and deepen the reader's recognition of the feelings and attitudes of the story's protagonists, which young readers might misunderstand if they were only exposed to the verbal mode (Koshimies-Hellman, 2010, p. 240; Nodelman, 2004, pp. 154–5; Oittinen, 2004, p. 171). Fang (1996, pp. 137–40) points out five contributions images make to picturebooks: they 1) attract the child and encourage them to interact with the text, 2) promote creativity by constructing meaning through images, 3) facilitate the child's understanding of the story, 4) increase the child's appreciation of art and 5) develop literacy.

'Picturebook' will be used throughout this research as one word rather than two. The reason lies in Maria Nikolajeva and Carole Scott's suggestion in their book *How Picturebooks Work* (2001) to use the term 'picturebook' as one word to separate it from other forms of books with images. Unlike in other 'picture books', the relationship between the verbal and the visual in picturebooks is complementary. Therefore, neither can work in isolation without the other mode of narration (Lathey, 2016, p. 85).

Although images and texts are the two visible features of picturebooks, they are not the only features that signify meaning in the product. In her discussion of the challenge of translating children's literature, O'Sullivan (2013, p. 459) explains that if words are A and images are B, the sum is not simply A plus B, but C, which represents the 'synergetic effect' of A and B combined. Similarly, other scholars, such as Nikolajeva and Scott (2001, p. 261), O'Sullivan (2013, p. 459) and Oittinen (2003, p. 130), also state that picturebooks are designed to deliver the meaning by words, pictures and the combination of the two. Thus, the total effect of picturebooks can be broken down into different components, each of which adds to the total effect (Sipe, 1998, pp. 98-9).

Consequently, it can be said that the creation and expression of meaning is represented in a triangle: words, images and the synergetic effect. Each dimension equally contributes in the production of the final, full, functional product of picturebooks. Recognising that picturebooks consist of more than the verbal mode and that the interaction between the verbal and visual modes is essential

to the expression of meaning in picturebooks enforces the importance of the multimodal approach to this thesis. The synergetic effect is investigated in this thesis under 'intermodal relations'.

2.4 Summary

Polysystem theory is adopted to facilitate the understanding and evaluation of the TT's positions in the Saudi children's literary polysystem. The evaluative categories of the tenets of polysystem theory regarding the three cases of central position of translated literature – i.e. young, weak or in a vacuum or crisis – will assist this evaluation. This research will also explore hypothetical connections made to the position of translation in the TC polysystem: translation methods (Even-Zohar, 1990b; Toury, 2012a), the visibility (or invisibility) of translators (Shavit, 1986) and ST authors as well as the amount of money that was paid for texts (Even-Zohar, 1978). In order to assess the translation method adopted by the translator for each TT, Toury (1981) suggests the use of a continuum of two extreme poles: adequacy and acceptability. This continuum is scaled and established in section 3.3.4. This requires a comparative analysis of STs and their TTs (Toury, 1981, p. 23). Norms affect the position of translations on the continuum (Toury, 1981, p. 24). Thus, Toury's initial and operational norms (translation technique norms in this research) is investigated. Looking at the types of initial and translation technique norms in TTs helps to explore Even-Zohar's hypothesis on the link between the position of translation and translational behaviour.

Polysystem theory in its augmented version as proposed by Chang (2000) enhances the understanding of the norm sources that control the target children's literary polysystem and its hierarchal/relational position to other systems. Toury's (2012a, p. 65) regularities of behaviour and Chesterman's (2017, p. 189) three forms of normative forces assist in sourcing and validating the norms through belief statements, explicit and implicit norm statements or explicit criticism of the violation of these norms. The methodological framework proposed by Toury for research in DTS has been incorporated into this research through his methods of reconstructing norms, as well as the three types of normative force proposed by Chesterman (2017, p. 189) for a systematic analysis (see sections 2.2.2 and 2.2.3).

Because picturebooks are multimodal products with verbal and visual modes, a multimodal approach is adopted to consider the meaning encoded in both modes. This allows for the investigation of the research elements in both the image and written text, which is discussed in the next chapter. In addition, a multimodal approach allows the researcher to observe the intermodal relationship between the verbal and visual modes, which contribute equally to the expression of meaning in picturebooks, and to see how this relationship has been retained or shifted through translation.

Although Suleiman (2005, p. 80) states that the position of translated children's literature in the Arab world is central, he fails to recognise that although Arabic speaking countries have some similarities, most clearly language, they also have significant differences, e.g. politics, indigenous cultures and economies. Thus, translated children's literature should be investigated on a country-by-country basis rather than across the Arab world. Similarly, one would not attempt to speak of the position of Spanish translated children's literature, for example, as one system including all Spanish-speaking countries, such as Mexico, Spain, Argentina, Colombia, etc.

Many researchers investigating the translation of children's literature into Arabic, such as Azeriah (1994), Al-Mahadin (1999), Mdallel (2003), Mouzughi (2005), Soliman (2007), Yacoub (2009), Dukmak (2012) and Al-Daragi (2016), do not limit their research to a specific country but rather speak of the Arab world in general. This is done despite the evidence posited by Zitawi (2008 p. 143) on the use of different translation techniques in comics translated into Arabic between Kuwait and Egypt, with the former being more conservative. This is not to say that research on a particular country within Arab speaking countries is non-existent. Research on translated children's literature in Saudi Arabia has previously been carried out, but on a very limited scale, such as Alsiary (2016).

Even though Alsiary (2016) has formulated conclusions on the position of translated children's literature in Saudi Arabia, the author's conclusions are contradictory to the predictions of the polysystem theoretical framework adopted in her research (see section 2.1.3). In addition, the elements examined in her thesis were on a small scale, i.e., food, proper names, geographical places and religious and political references (Alsiary, 2016, p. 139). Alsiary, thus, ignored

significant elements and norms sometimes found in children's literature, such as social and moral values, physical and emotional violence, romance, sexist language, pain and fear. The researcher also ignored elements hostile to the target culture, for instance, magic, magical creatures and mythical creatures. Moreover, although Alsiary (2016) examined textual and visual elements, she overlooked the intermodal relation between the two modes and how this translates into the TT.

Accordingly, what this research aims to do is provide a systematic comparative multimodal analysis of translated children's literature, either produced by a Saudi publisher or made available to a Saudi audience from an Arab publisher. The research is clear that the position of translated children's literature is considered a sub-system of the target children's literary polysystem, and the criteria used in assessing the position are polysystem tenets proposed by Even-Zohar (1979; 1990b; 2005) and Chang (2000). To understand what first seems to be contradictory conclusions on the position of translated children's literature, this research will investigate some methods used by Arab scholars to assess such position, i.e. translation method, perception and (in)visibility of translators' names, and their connection to the position of translated children's literature. In addition, this research seeks to analyse all the norms that govern translations produced or sold in Saudi Arabia, validate them and understand their systemic sources. To account for all possible norms, this research accumulates norms from children's literature in other languages or derives from normative or belief statements, which is discussed in the next chapter.

Chapter 3 Methodology

This thesis aims to identify the position and norms of translated children's literature in Saudi Arabia as well as explore textual, paratextual and metatextual aspects of this translated literature in relation to its identified position. The thesis also aims to demonstrate how each of the picturebooks' three dimensions (verbal, visual and the relationship between the two modes) are approached in translation. For the thesis to meet its aims and answer its research questions, an extensive analytical framework is developed. This framework classifies textual, paratextual and multimodal aspects of translated children's literature. To identify the translation method in the corpus, this framework builds a Composite Translation Techniques Model that classifies translation techniques across the verbal and visual modes then locates them on an SL-/TL-oriented scale. To identify the elements in translated children's literature and understand how norms govern the way elements are approached in translation, a Composite Elements Model is built. These two models look at the verbal and the visual modes. To investigate the relationship between the two modes – or the intermodal relations – the analytical framework adopts a text-image relationship model developed by Nikolajeva and Scott (2000). Besides the analytical framework, this chapter opens with a discussion on the corpus and its collection criteria and closes with a discussion on the classification software and challenges encountered during the classification process.

3.1 Corpus

3.1.1 Corpus collection

The aim of corpus collection was to obtain a corpus that accurately reflects the Saudi market. This involves translated children's literature published not only by Saudi publishers but also by other publishers in the Saudi market. To achieve an understanding of the Saudi market, a collection of more than 100 translated children's literary books from different libraries and bookshops was compiled by visiting two major cities in Saudi Arabia. These translations were listed in a spreadsheet with their titles, TT publisher and TT location of publication. This list revealed that translated children's book publishers mainly originate from three

countries: Saudi Arabia, Lebanon and Egypt, the first two being the most prominent. After gaining an understanding of the publishers in the Saudi market, it was then decided to include translated children's literature of publishers from all of three geographical areas, i.e. Saudi Arabia, Lebanon and Egypt, in the corpus.

Translated children's literature is a diverse field that includes many genres and mediums, in which every genre and medium has distinct characteristics. Within the children's literary polysystem, norms governing one genre could be different from other genres. As such, it is essential to examine one genre in one medium only. This led to the classic stories genre, which, according to Alsiary's (2016) bibliographical list and Mdallel (2003, p. 303), seems to be a major genre in Arabic translated children's literature. Narrowing down the list from translated children's literature to classic stories, the search was filtered to include stories that are either well-known, e.g. *Little Red Riding Hood*; ones with potentially challenging socio-cultural elements relating to women's clothing, romance, magic, violence, etc., such as *The Little Mermaid* and *Rapunzel*; or both, e.g. *Cinderella* and *Snow White*. This step was essential to obtain a corpus that is rich in analysable elements. The necessity stems from the fact that this thesis aims to understand the norms that govern translated children's literature in Saudi Arabia, which are traced through such challenging elements. In addition, the classics genre in children's literature is mainly published in the form of picturebooks; therefore, picturebooks were selected as the medium. Finally, the corpus considers publications that were published over a seven-year period, starting in 2009 and ending in 2016, the year this research commenced. The corpus collection criteria are visually represented in Figure 3.1.
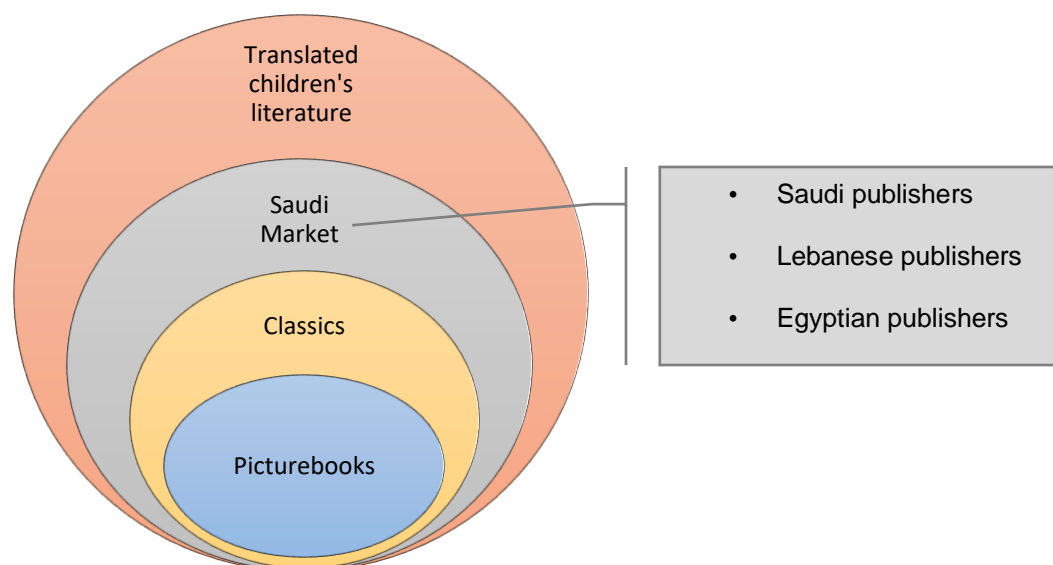
Figure 3.1 Corpus collection criteria map

After identifying the corpus criteria, it was important to ensure that the STs of potential TTs are both available and accessible and that their SL is English. Availability means that the ST is available to be purchased through a distributer, while accessibility means that when the stock is only available outside the UK, the distributor gives access to international buyers. Accordingly, many of the picturebooks in the spreadsheet were excluded, due to one or more of the three criteria, i.e. availability, accessibility and existence of an English ST.

Corpus collected from the Egyptian publisher was very sparse, and only one Saudi publisher was found, Jarir Bookstore. To compensate for the lack of books from an Egyptian or Saudi publisher, a further corpus collection was initiated. This included searching Jarir's in-store and online stock of picturebooks and exploring Alsiary's (2016) bibliographical list. Jarir Bookstore was chosen because it is the largest publisher of children's books in Saudi Arabia (Alkhamis, 2012, p. 113) and has the most extensive stock of children's book found at the time. Alsiary's (2016) thesis investigated all Saudi publishers of translated children's literature in Saudi Arabia. According to her list, only two publishers publish classic stories, Jarir and Dar Alnabtah. There is also a volume of fairy tales published by King Abdul-Aziz Library, but the ST is in Slovenian, not English. Dar Alnabtah has five books of classic stories: *Cinderella, Snow White, The Little Mermaid, Little Red Riding Hood* and *Beauty and the Beast*. While the last two have English STs, the other

three have French STs. However, all were published in 2005 in Arabic and have the same ST publisher, i.e. Reprolit GMBH, which after investigation, seems to be a German publisher. It was not possible to locate the Arabic TTs either through Dar Alnabtah or other online bookshops.

This left Jarir as the only Saudi Publisher with accessible and available classic translated children's literature. Nonetheless, finding the STs for their TTs proved challenging. The search for available and accessible English STs for all TTs available at the time of corpus collection resulted in only nine ST-TT story pairs. Having said this, there are three volumes by Dami International publishers, each having at least a modicum of stories. Although some have been considered, many are not very well known and are not found in picturebooks translated by the other publishers in the corpus, i.e. Lebanese and Egyptian publishers.

For the Lebanese books, there was more than one publisher. For the purposes of this study, it is important to consider variation within one geographical area. Consequently, two different publishers were considered based on the stories they covered, i.e. shared with the Saudi and Egyptian publishers, as well as not extensively researched before, e.g. Ladybird Books. For the Egyptian publishers, only one publisher that translates classic picturebooks with accessible and available STs was found: Dar El-Shorouk. Thus, Dar El-Shorouk was selected.

The next section will discuss in detail the considered cases in this thesis.

3.1.2 Corpus profile

The corpus collection process resulted in nine stories from the Saudi publisher Jarir Bookstore. Since there were nine Jarir cases, an odd number, this complicated the number of cases to be considered from the Lebanese publishers, since it was not possible to select an even number of cases from the two publishers to collect a corresponding total of nine. Accordingly, it was better to select an even number for the Saudi publisher. Since there were only nine appropriate cases, selecting only eight would solve this issue by considering four cases per Lebanese publisher. Moreover, since the Egyptian publisher had less than eight cases available in total, four were considered to match the number of cases for each of the Lebanese publishers. Accordingly, twenty cases in total were selected.

These twenty cases include ten different stories: Cinderella, Snow White, Little Red Riding Hood, Sleeping Beauty, Beauty and the Beast, The Frog Prince, Rapunzel, Goldilocks and the Three Bears, Rumpelstiltskin and The Little Mermaid. The first four of which have three cases each within the corpus, i.e. three cases of Cinderella, three cases of Snow White, etc., while Beauty and the Beast and The Frog Prince have two cases each. Seemingly less popular stories, i.e. Rapunzel, Goldilocks and the Three Bears, Rumpelstiltskin and The Little Mermaid, have one case each in the corpus. The variation in the number of cases found in the corpus could be attributed to the number of publications found in the Saudi market for each story. Stories with several publications have more likelihood to be included in the corpus after the corpus collection/selection criteria is implemented.

In addition, not all of the corpus ten stories originate from the same tradition; some have been originally written in German by the Grimms' brothers in 1812 and 1814, in Danish by Hans Christian Anderson in 1837, in English by Robert Southey in 1837 and in French by Gabrielle-Suzanne Barbot de Villeneuve in 1740. Following their first publication in the eighteenth and nineteenth century, the fairy tales have undergone various rewritings that made them less violent and more child appealing. This includes the replacement of an old women in Goldilocks and the Three Bears with a little girl by Joseph Cundall, the deletion of bloody scenes in Cinderella or the knife-like pain the Little Mermaid experiences when walking on her feet. A considerable number of the corpus ten stories, i.e. seven, come from *Grimms' Fairy Tales* or *Kinder- und Hausmärchen,* the original German. These include Cinderella, Snow White, Little Red Riding Hood, Sleeping Beauty, The Frog Prince, Rapunzel and Rumpelstiltskin. The remaining three stories are originally written by Hans Christian Anderson (i.e. The Little Mermaid), Gabrielle-Suzanne Barbot de Villeneuve (i.e. Beauty and the Beast) and Robert Southey (i.e. Goldilocks and the Three Bears).

As mentioned earlier, the ten stories are embedded in twenty cases included in the corpus. The twenty cases include: eight from the Saudi publisher, Jarir Bookstore; eight in total from two Lebanese publishers (four from Librairie du Liban and four from Dar Al-Shark Al Arabi) and four from the Egyptian publisher Dar El-Shorouk. TT and ST titles as well as TT dates of publication and publishers are illustrated in Table 3.1 below.

Table 3.1 Corpus Profile showing the twenty cases' codes, ST and TT titles and TT publisher and publication date

Code	Title in ST	Title in TT	TT publisher	TT date
SJRA	*Rapunzel*	رابونزل	Jarir Bookstore	2016
SJRE	*Fancy Story Book: Little Red Riding Hood*	قصص خيالية: ذات الرداء الأحمر	Jarir Bookstore	2016
SJSN1	*Fancy Story Book: Snow White*	قصص خيالية: سنووايت	Jarir Bookstore	2014
SJSN2	*The Best-Loved Stories in the World: Snow White and the Seven Dwarfs*	أجمل حكايات الدنيا: سنووايت	Jarir Bookstore	2009
SJFR	*The Best-Loved Stories in the World: The Frog Prince*	أجمل حكايات الدنيا: الأمير الضفدع	Jarir Bookstore	2009
SJBE	*The Best Fairy Tales in the World: Beauty and the Beast*	أجمل قصص العالم: الجميلة والوحش	Jarir Bookstore	2016
SJCI	*The Best Princess Stories in the World: Cinderella*	أجمل قصص الأميرات: سندريلا	Jarir Bookstore	2016
SJSL	*The Best Princess Stories in the World: Sleeping Beauty*	أجمل قصص الأميرات: الجميلة النائمة	Jarir Bookstore	2016
EDCI	*The Usborne Book of Fairy Tales: Cinderella*	أجمل حكايات العالم: سندريللا	Dar El-Shorouk	2010
EDSL	*The Usborne Book of Fairy Tales: Sleeping Beauty*	أجمل حكايات العالم: الجميلة النائمة	Dar El-Shorouk	2010

Code	Title in ST	Title in TT	TT publisher	TT date
EDGO	*The Usborne Book of Fairy Tales: Goldilocks and the Three Bears*	أجمل حكايات العالم: دهب والدببة الثلاثة	Dar El-Shorouk	2010
EDRE	*The Usborne Book of Fairy Tales: Red Riding Hood*	أجمل حكايات العالم: ذات الرداء الأحمر	Dar El-Shorouk	2010
LLRU	*Traditional Tales: Rumpelstiltskin*	حكايات من تراث العالم: مغزل الذهب	Librairie du Liban	2015
LLCI	*Traditional Tales: Cinderella*	حكايات من تراث العالم: الحذاء الزجاجي	Librairie du Liban	2015
LLRE	*Traditional Tales: The Tale of Little Red Riding Hood*	حكايات من تراث العالم: ليلى والذئب	Librairie du Liban	2015
LLBE	*Traditional Tales: Beauty and the Beast*	حكايات من تراث العالم: قمر والوحش	Librairie du Liban	2015
LDFR	*The Frog Prince*	روائع القصص العالمية: الأميرة والضفدع	Dar Al-Shark Al Arabi	2012
LDSL	*Sleeping Beauty*	روائع القصص العالمية: الحسناء النائمة	Dar Al-Shark Al Arabi	2012
LDSN	*Snow White and the Seven Dwarfs*	روائع القصص العالمية: بياض الثلج والأقزام السبعة	Dar Al-Shark Al Arabi	2012
LDME	*Little Mermaid*	روائع القصص العالمية: الحورية الصغيرة	Dar Al-Shark Al Arabi	2012

The table above also includes the codes that have been given to each case for reference throughout this thesis. For more information on the corpus, including the ST author, TT translator, ST publisher and date of publication, please see Appendix A.

The case coding system consists of four letters. The first letter denotes the place of publication: S for Saudi Arabia, L for Lebanon and E for Egypt. The second letter denotes the first letter of the TT publisher, for example, J for Jarir Bookstore and L for Librairie du Liban. The last two letters denote the first two letters of the case title. In case the title starts with the article 'the', the second word counts as the first in generating this code. For example, *The Frog Prince* case by Dar Al-Shark Al Arabi, a Lebanese publisher, is coded as LDFR: L for Lebanon, D for Dar Al-Shark Al Arabi and FR for Frog. If the case is part of a series, e.g. *Traditional Tales*, the series title is skipped and the story's title, e.g. *Beauty and the Beast*, is coded.

3.2 Layers of analysis

To answer the research questions, this study investigated several layers of analysis. In relation to the position of translated children's literature, the research examined 1) quantitative comparative analysis between the volume of translated children's literature into Arabic by Saudi publishers and the volume of translated children's literature from Saudi Arabic, 2) quantitative comparative analysis between the volume of translated children's literature in Saudi Arabia by Saudi publishers and the volume of original Saudi children's literature and 3) metatextual analysis on the TC's perception on the state of Saudi original children's literature.

The research also explored the paratextual and metatextual aspects in relation to the position of translated children's literature in Saudi Arabia. Paratextual analysis included the visibility of the translators' and ST authors' names. The visibility of ST author's name was analysed in both the TT and ST. In addition, it used Alsiary's bibliographical list as secondary data to examine the visibility of the translators' and ST authors' names in 664 cases of children's literature translated in Saudi Arabia by Saudi publishers. Other paratextual elements examined were ST and TT selling prices, binding type (i.e. hardcover, softcover and board) and the published format (i.e. single text or volume collection).

Metatextual analysis included the TC's perception of translated children's literature in Saudi Arabia, which were mainly based on academic papers and books.

The research also included comparative multimodal analysis. This analysis covered a textual analysis, which looked at the translation techniques as well as elements. The textual analysis of translation techniques had two aims: first, it was used to identify the translation method, which would allow for exploring the connection between translation method and the position of translated children's literature; second, it was used to observe regularities of behaviour in translation techniques that would facilitate the understanding of how norms govern the translation behaviour in general and in relation to specific elements. The comparative multimodal analysis classified the elements alongside the translation techniques. Elements in this thesis reference themes as well as cultural-specific items in children's literature (see section 3.3.2 for a full definition of elements). By classifying the elements, regularities of behaviour can be found. Observing regularities of behaviour helps in identifying the norms that govern translated children's literature in Saudi Arabia, i.e. what elements are prohibited, tolerated, etc.

The analysis of translation techniques and elements in the corpus was carried out in both the verbal and visual modes. The analysis of the verbal mode included verbal elements that occur in the story and studied the title of the story as well as its main body. It did not include footnotes, dedications or any kind of verbal paratextual elements. On the visual mode, the analysis included images either on the front cover or that are part of the main body of the story. Thus, any images that fell outside of it, e.g. on the back cover, were not analysed. This was because, in the corpus, images on the back cover mainly advertised other titles in that series. Thus, they fell outside the text of the particular case. In addition, decorative images in the main body of the text, e.g. a ribbon framing the page, were not classified for analysis.

In addition to the verbal and visual modes, this research also analysed the relationship between the verbal and visual modes, which, in this thesis, is referred to as the intermodal relations. The intermodal layer of analysis examined the nature of the relationship between the text and the image in STs and TTs. It

covered the main body of the story only and thus excludes the paratext, such as the front and back covers and copyright page.

3.3 Analytical framework

3.3.1 The design of the analytical framework

An analytical framework was designed to carry out a systematic, detailed analysis in this thesis. Unlike other frameworks (cf. Machin and Mayr, 2012; Kress and van Leeuwen, 2006), this was designed to analyse translations of multimodal texts in which the corpus medium, translated picturebooks, is prioritised. It was also tailored for children's literature and its related elements. The analytical framework allows for answering research questions on the intermodal relations as well as the translation techniques and elements in the verbal and visual modes. The framework consisted of a Composite Elements Model, Composite Translation Techniques Model and intermodal relations types (text-image relationships). Each of these will be considered in the following sections.

3.3.2 Composite Elements Model

As has been previously established, elements are used to understand norms in translated children's literature in Saudi Arabia. The term 'element' in this research refers to a set of themes that surround an artefact, e.g. a piece of literature, movie, etc., in (a) specific medium(s) and genre(s). Elements can be either explicit or implicit, as well as present or absent from the text (the latter through the avoidance of certain elements). In translated children's literature, themes surrounding both translation and children's literature are related to elements. Examples of elements are racial language, emotional violence, moral and social values, and political issues. In terms of themes related to translation, elements also include cultural items. Cultural items are a valuable resource in addressing cultural references that are natural to the child reader of the ST but might not be natural for the child reader of the TT. Since the corpus is translated literature rather than non-translated (or original literature), and since translation involves references from another culture that would not be deemed problematic in its original home, classifying cultural items was necessary to observe the reaction and behaviour of the TC system to the foreign references. This is also important

given that the research investigates the translation behaviour in relation to the position of translated children's literature in the target literary system.

To examine the elements of translated children's literature in a systematic way, the Composite Elements Model was designed. Four sources have been used to develop the model: Anne MacLeod's typology of elements (1994), the BBC Editorial Guidelines (2017), the Saudi Arabian Law of Printed Material and Publication (SALPMP) (2012) and Newmark's (1988) typology of cultural items.

Developing this model was a challenging endeavour. The initial model was built mainly on Anne MacLeod's typology of elements (1994). During the search for other sources that represent both the target and SL-based cultures – i.e. Saudi Arabian and British, respectively – Jarir Bookstore, a prominent Saudi publisher of translated children's books, and the BBC were both contacted. The attempted communication with Jarir did not bear fruit; therefore, the Law of Printed Material and Publication in Saudi Arabia was also examined. Although this source was not tailored to the genre, audience, etc., of the corpus, it was the only relevant TC material available. Looking for elements from a third culture that would make the Composite Elements Model more variable and representative, I came across the BBC, which is the largest broadcasting company in the UK, and it produces, amongst other things, content made specifically for children. This resulted in extending the cultural sources. Anne MacLeod's typology of elements (1994) derived from American culture, the BBC Editorial Guidelines derived from UK culture and the SALPMP derived from Saudi Arabian culture.

The model was divided into six categories: *Strong Language, Violence*, *Sex*, *Distress and Harm*, *Socio-cultural Features*, and *Political Features*. Under each category, elements of each source, if present, were listed. In the *Strong Language* category, elements related to discriminatory or offensive language were grouped together. *Violence* included any form of violence or behaviour that could potentially lead to violence. Themes, behaviours and issues of a sexual or romantic nature were grouped under *Sex*. *Distress and Harm* included any elements that could distress the audience or could potentially be harmful. *Socio-cultural Features* covered views, beliefs and values. *Political Features* included politics and politically related issues or agendas.

In practice, it proved challenging in some instances to clearly delineate some of the categories, for example, if a unit has both offensive language and a culture-bound belief, e.g. offending a certain religious figure. In this case, the element would be classified under *Socio-cultural Features* category. Moral values in the model were located under *Socio-cultural Features*. Although some values could be globally recognised as involving morality – stealing, killing, raping, etc. on one side and helping the poor and the disadvantaged on the other – some other moral values could be influenced by socio-cultural views. According to Lyons (1977, p. 825), many obligations, such as moral ones, are culture-dependant.

In the following sections, each of the four initial sources that contributed to the Composite Elements Model are considered in detail. This is followed by a section that explains how all these sources have been compiled into one model.

3.3.2.1 Anne Macleod (1994)

In her book, *American Childhood: Essays on Children's Literature of the Nineteenth and Twentieth Centuries*, Anne MacLeod discussed the elements – 'codes' in MacLeod (1994) – of American children's literature. MacLeod's observations are based on twentieth-century books for young children's and teens' literature. These elements, according to MacLeod, are not explicit or listed but rather implicit and often unimposing (1994, p. 181). MacLeod divided the twentieth century into two main eras with the turning point in the mid-1960s. The trigger for this point was social upheaval in America. Changing social mores and movements such as the civil right movement and the women's movement were, amongst other things, the causes of this upheaval.

This upheaval included an insistence on the right to intellectual freedom, including that of children, and the pressure to make children's books more realistic and reflective of the pluralism of contemporary American society. Consequently, a change of elements between the two eras exists. In the second era, starting around 1965, some topics in children's books were more openly discussed than before, for example sexuality, family issues, alcohol, drugs and divorce in teen literature. Another major change to children's literature after 1965 was the attention that began to be given to children's literature as a vehicle for personal, social and political agendas. In addition, pressure was put on the

producers of children's books to reflect the social reality of American life rather than idealising it.

However, despite its call for intellectual freedom and liberty, the post-1965 era also imposed censorship to eliminate and ban sexist and racist language from children's books due to the urge for social justice and reforms. Therefore, censorship in American children's literature thrived in the post-1965 era. Censorship did not often arise in the pre-1965 era for two reasons. First, in this era, the people who were involved in children's literature production and purchasing were relatively few and homogeneous in their views of childhood and social and moral values. Second, children's books were neglected, and parents gave little attention to the books' content as their focus was on improving their children's reading abilities rather than on what they actually read.

Censorship in the post-1965 era was not homogeneous. In fact, there were two main censors, the liberal and the conservative. Although both censors were calling for social morality, the liberals were focusing on racism and sexism, while the conservatives fought against the expansion of secular humanism, which for them destroyed the American family life and social standards.

Besides the elements mentioned above, MacLeod discussed additional elements, i.e. crime, rape, violence, prostitution, romance, death, suicide and mental breakdown as well as pain and fear. All these elements, whether from the pre-1965 era, the post-1965 era or both, are included in the Composite Elements Model. Other elements included are political agendas and social and moral values, which MacLeod discussed in her book as elements that are enforced by censors. All the previous elements are then grouped under the six main categories of the model (see Table 3.2). Under *Strong Language* fall racial and sexist language; crime, rape and violence fall under *Violence*; sex, sexuality, prostitution and romance under *Sex*; death, suicide, alcohol, drugs, mental breakdown, pain and fear under *Distress and Harm*; social and moral values and divorce under *Socio-cultural Features* and finally, political agendas under *Political Features*. Crime includes any form of criminal illegal behaviour, such as poisoning and unlawful imprisonment, but exclude legal romantic scenes, such as a man fitting a shoe onto a woman's foot. Pain and fear include moments of deception, as deceptive characters, who are always evil in the corpus, can strike

fear in the heart of the child reader. Social and moral values include what the society values and expects from its members as a way of maintaining social order. Examples of social and moral values are family, familial hierarchy, human rights, social justice, honesty, caring, inclusivity, diversity, respect, responsibility, community work and verbal manners (e.g. 'thank you', 'please', etc.). Both direct and indirect values are classified according to whether they are presented as conforming with or diverging from these values.

Table 3.2 Anne MacLeod's (1994) elements under the Composite Elements Model categorisations

Category	Element
Strong Language	Racial language
	Sexist language
Violence	Crime
	Rape
	Violence
Sex	Sex
	Sexuality
	Prostitution
	Romance
Distress and Harm	Death
	Suicide
	Alcohol
	Drugs
	Mental breakdown
	Pain and fear
Socio-cultural Features	Social and moral values
	Divorce
Political Features	Political agendas

3.3.2.2 Newmark's (1988)

Adapting the views of Nida, Newmark (1988a, pp. 94–102) discusses and categorises cultural items. For Newmark, culture is 'the way of life and its

manifestations that are peculiar to a community that uses a particular language and its means of expression' (1988a, p. 94). Therefore, cultural items (elements from this point onward) are those manifestations in a particular culture that are specific to it. Since some cultures overlap and might share some of their cultural specificities, translation between them might not regard some elements as cultural manifestations since those are not exotic to the TC. On the other hand, the same elements might be recognised as cultural elements specific to the SC when overlap is minimal or non-existent. One example is where there are significant cultural differences between English-speaking culture(s) (e.g. Britain, America, Canada, Australia and New Zealand) and Saudi culture. In this case, however, although some TC readers from Saudi Arabia might have not physically been in direct contact with the English-speaking SC, they are relatively familiar with it through cultural exchange and globalisation.

Regarding Saudi culture, which is the focus of this research, elements in the ST that are culturally exotic to the TC are classified. Other elements that used to be exotic to the TC but have become familiar are not classified. Exoticness and familiarity can be thought of as a spectrum along which an item may move. Thus, it is not always clear where an item falls at the time of classification. One way to evaluate the exoticness of an item is through the existence of a well-known, equivalent term in the TL, rather than using a hyperonym or a near-synonym.

Newmark divides cultural elements into five categories, which is discussed below.

Ecology

Ecology refers to geographical features local to the SC or exotic to the TC. These include references to flora, fauna, winds, hills and plains (Newmark, 1988a, p. 95). Nonetheless, many ecological elements that might have been exotic to the target reader are no longer exotic due to the regular exchange between English and Arabic cultures or within Arabic cultures that familiarised the modern Saudi reader with many of these elements, e.g. wild strawberries.

Material culture

Under material culture Newmark identifies four sub-categories: 1) food, 2) clothes, 3) houses and towns and 4) transport and communication. As is clear from its title, food includes types of food particular to a culture such as porridge, sushi, couscous, ravioli, etc. Clothes includes types of clothing worn by people,

such as aprons, slippers, gowns, etc. Examples of houses and towns are chalets, bungalows, pandals, etc. (Newmark, 1988a, p. 98). However, parts of the house are also considered, such as ballrooms, attic rooms, benches, etc., where these terms are exotic to the Saudi reader. Transport and communication include vehicles or communication tools, e.g. coach, mobile phones, and the symbols and terminology associated with it, such as text messages. Although some elements under this category might still be exotic to the Saudi readers, many are familiar to them in this era of globalisation.

Work and leisure

This category includes job titles and forms of work and leisure activities that are particular to a culture. Examples of exotic or semi-exotic forms of work are valet and page. Leisure activities, according to Newmark (1988a, p. 99), includes the national games of a culture, such as cricket, bull-fighting and hockey.

Organisations, customs, activities, procedures and concepts

Newmark subdivides this category into three: 1) political and administrative, 2) religious and 3) artistic. Political and administrative refers to institutional terms such as president, prime minister, National Assembly, etc. (Newmark, 1988a, p. 99). Under institutional terms come historical terms and international terms such as Anschluss and UNESCO, respectively (Newmark, 1988a, p. 101). Religious terms include religious activities or figures, such as saint, sheikh, godmother, God, etc. (Newmark, 1988a, p. 102). Lastly is artistic, which refers to terms for movements, processes or organisations in art (Newmark, 1988a, p. 102) The first and last sub-categories were later excluded from the Composite Elements Model as neither are applicable to the corpus.

Gesture and habits

There are some gestures that occur in certain cultures but not others (Newmark, 1988a, p. 102). A well-known gesture that is instantly understood in one culture might appear particularly vague or even inappropriate to people outside that culture. For example, when someone proposes marriage, in Western cultures, the person might kneel. This is a very familiar gesture in some cultures, but in the Saudi culture, it is not. Similarly, in India when people greet each other, they press the palms of their hands together and bow slightly. In Saudi Arabia, some people

might find this gesture religiously inappropriate as in Islam one should only bow to God.

Proper Names

Although Peter Newmark (1988a; 1988b) has discussed the translation of proper names in his books, he does not seem to regard proper names as explicitly cultural elements. Newmark does, however, recognise the unclear distinction as to whether they are culture-specific (1988b, p. 70). However, Christiane Nord argues that in fiction, proper names are implicit cultural markers (2003, p. 184). Nord gives an example of the name Joséphine; in a German story setting, it would be associated with a French woman (2003, p. 184). For Newmark, because proper names, unlike cultural elements, have a singular reference to a person, object or process, they are therefore 'outside' the language (1988b, p. 70). Thus, they have no meaning nor connotations and cannot be translated (1988b, p. 70). In the same vein, Cummins (2005, p. 196) argues that literary proper names should not be altered or changed, just like the names of real people. Nord agrees that proper names are mono-referential and might be non-descriptive in the context of the real world (2003, p. 183). Nonetheless, Nord argues that proper names are informative and can indicate one's gender, age, geographical origin and other types of features that are likely to be intentional in fiction (2003, p. 183). These indicators are known to people familiar with the culture in question (Nord, 2003, p. 183), but they are not likely to be known to people outside of that culture. Returning to Newmark's definition of culture, proper names are then cultural elements to the extent that they are peculiar to one community or culture.

When it comes to descriptive proper names, especially in children's literature, they frequently have a denotative meaning that describes the person's character. Although Nord (2003, p. 183) points out that '[i]n the real world, proper names might be non-descriptive', the author does not hold the same view of proper names in an unreal world, i.e. fiction. In fact, in the same article, Nord (2003, p. 184) discusses examples of descriptive names found in children's literature, such as 'Doña Perfecta'. Similarly, Fernandes (2006, p. 45) discusses examples of common names that have been capitalised to convert them to proper names, for example 'The Beaver' and 'The Bulldog'. Clearly, these proper names are either denotatively or connotatively descriptive of the referent. Parianou (2007, p. 409)

also points out that proper names in literary texts are frequently meaningful as well as motivated. All these arguments support the view that literary proper names, and perhaps especially those in children's literature, are frequently descriptive and meaningful, and, therefore, translatable.

For this research, proper names have cultural markers that links them to (a) culture(s). While names such as Afnan, Yasir and Saleh are common and familiar to a Saudi or other Arab, others such as Elizabeth, Oliver and Michael are instantly recognised as foreign and belonging to a different culture. Names also have connotations linking them to a class, time, region, religion, etc. For example, names such as Mahmood and Mustafa would most likely be associated with Egypt, and Mouza and Shamsa with the UAE. Names can also be associated with periods of time, for instance, Abrahah, Omayya and Aws are mostly associated with the early era of Islam or the pre-Islamic period in the Arabian Peninsula. Names are also associated with a religion or a branch of a religion. For example, Abdullah is a general Muslim name, Husain is mostly a Shiite name and Aishah mostly a Sunni name. Thus, proper names have been classified as cultural elements in this research.

It is important to note what is included under proper names in this research. Proper names include names describing their referents, e.g. Snow White, Bella, Cinderella, etc., and referents capitalised to form a proper name, e.g. Wolf, Father Bear, etc., or both, e.g. Big Bad Wolf. They also include non-descriptive proper names, such as James, Hans, Jack, etc. Referents are not always humans; they can also be animals or mythical/magical creatures or even inanimate objects, such as Mirror.

Most of Newmark's elements have been adopted in the model. Since all of them, by their nature, are cultural, all the elements and their sub-categorical elements are included under the *Socio-cultural Features* category in the Composite Elements Model (see Table 3.3 below).

Table 3.3 Newmark's (1988) cultural elements under the Composite Elements Model categorisation

Category	Element
Socio-cultural Features	Ecology

Category	Element
	Clothes
	Food
	Houses and towns
	Transport and communication
	Work and leisure
	Customs and activities
	Gesture and habits
	Proper nouns

3.3.2.3 BBC Editorial Guidelines

Founded in 1922, the UK-based BBC is the world's oldest and largest public service broadcaster. The BBC audience include adults, young adults and children. The BBC standards and code of practice are made available online at the BBC official website under the BBC Editorial Guidelines. These guidelines include a set of taboos in pre- and post-watershed materials. In the BBC Editorial Guidelines, taboos are referred to as 'challenging material', and this includes language, violence, intimidation and humiliation, nudity, sex, discrimination and offence, alcohol, smoking and drugs, suicide, self-harm and eating disorders, imitative behaviour, tragic events, and hypnotism, exorcism, the occult and the paranormal. Under section five of the Editorial Guidelines, 'Harm and Offence', each of the eleven taboos listed above is discussed, and the code of practice and standards for each are laid out. Taboos or sensitive material classified by the BBC will be referred to as elements in this research.

Within each section of the BBC elements, there are occasionally other subsidiary elements relating to the main element. For example, in the main language element section are other subsidiary elements relating either to language as a medium or to themes such as racial language, sexual language, sexuality and sexist abusive language, pejorative terms, swear words and careless use of holy names or religious terms. Nonetheless, not all main elements have related subsidiary elements. Some do not, such as nudity and hypnotism, exorcism, the occult and the paranormal. All elements, whether main or subsidiary, are listed and then assigned a category within the Composite Elements Model categories

according to where each element best applies. The distribution of elements might be different than that suggested by the BBC. This is firstly because the model and the BBC Guidelines' categories are different, and secondly, for the model to be accessible, a coherent assignment criterion should be adopted regardless of the source of the element, e.g. the BBC Editorial Guidelines, Anne MacLeod's elements, etc.

Consequently, all elements have been sorted under the corresponding five categories, except for *Political* due to the lack of applicable elements. The categorisation of elements (see Table 3.4) is as follows: under *Strong Language* come racial language, sexual, sexuality and sexist abusive language, pejorative terms and swear words; under *Violence* come physical violence and sexual violence; under *Sex* come sex, sexual issues, sexual themes and sexual behaviour; under *Distress and Harm* come death, suicide, alcohol, drugs, disease, suffering and distress, self-harm, eating disorders, imitative behaviour, hypnotism, tragic events, animal cruelty and supernatural and disturbing horrific content; and finally under *Socio-cultural Features* come nudity, careless use of holy names and religious terms, exorcism, the occult and the paranormal.

Table 3.4 BBC Editorial Guidelines' elements under the Composite Elements Model Categorisations

Category	Element
Strong Language	Racial language
	Sexual, sexuality and sexist abusive language
	Pejorative terms
	Swear words
Violence	Physical violence
	Sexual violence
Sex	Sex
	Sexual issues
	Sexual themes
	Sexual behaviour
Distress and Harm	Death
	Suicide

Category	Element
	Alcohol
	Drugs
	Disease
	Suffering and distress
	Self-harm
	Eating disorders
	Imitative behaviour
	Hypnotism
	Tragic events
	Animal cruelty
	Supernatural and disturbing horrific content
Socio-cultural Features	Nudity
	Careless use of holy names and religious terms
	Exorcism
	The occult
	The paranormal

3.3.2.4 Saudi Arabia's Law of Printed Material and Publication

The legislative body in Saudi Arabia is the Bureau of Experts at the Council of Ministers. Laws are made available online either through their web page or a phone application. The medium chosen for this study is the phone application, version 2.1. There are 49 articles under the Law of Printed Material and Publication. This was promulgated in 1982 and revised in 2000 and 2012. All articles have been analysed in their latest versions to extract the codes of publication and distribution in Saudi Arabia.

Codes are available in articles 9 and 18, the former for printing and publishing in general and the latter for publications imported into the country. However, two further articles, 22 and 39, state that publications from both inside and outside Saudi Arabia should abide by the two codes in articles 9 and 18. Therefore, both

codes are applied equally to publications produced inside or imported into Saudi Arabia. As a result, a list of codes from both articles has been produced to be used in this research. Articles 9 and 18 were originally written in Arabic, and only the 2000 version (not the more recent 2011 version) has been officially translated into English. However, since three points under article 9, i.e. 1, 3 and 6, have been revised by the legislative body in the latest version, I have translated these, in full or part, into English.

The codes state that publications should:

1. Not be in violation of the previsions of Sharia Laws or any other law in the country.
2. Not lead to jeopardising the country's security or its public order or serve foreign interests in conflict with national interests.
3. Not affect the dignity and reputation of, or offend, the Grand Mufti, any member of the Council of Senior Scholars[8], government's high officials or employees or normal and elite people.
4. Not lead to inciting feuds and spreading dissension among citizens.
5. Not lead to encouraging crime and its incitement.
6. Not lead to disrupting public affair.
7. Not disclose facts of trial investigation, unless by the competent authority.
8. Be free of anything offensive to Islam or the system of the government, detrimental to the high interest of the State.
9. Not be in violation of public decency and morals.

These codes were then reformulated as phrases rather than sentences for the convenience of the Composite Elements Model. After that, they were sort into five different categories: *Language*, *Violence*, *Sex*, *Socio-cultural Features*, and *Political Features* (see Table 3.5 below). Offensive and discriminatory language codes come under *Strong Language*; criminal behaviour under *Violence*; violation of public decency under *Sex*; moral values, violating Sharia laws, offending religious figures and offending Islam under *Socio-cultural Features* and offending the government and its interests, violating laws, jeopardising the country's

---

[8] The King's official religious advisory body

security and public affair under *Political Features*. Point seven in this list has been excluded because it is unrelated to the genre the research is investigating.

Table 3.5 SALPMP's elements under the Composite Elements Model categorisation

Category	Element
Strong Language	Offensive language Discriminatory language
Violence	Criminal behaviour
Sex	Violation of public decency
Socio-cultural Features	Moral values Violating Sharia laws Offending religious figures Offending Islam
Political Features	Offending the government and its interests Violating laws Jeopardising country's security and public affair

3.3.2.5 Building the Composite Elements Model

Regardless of the efforts to formulate perfectly tailored sources for this model, the task was not easy, nor entirely possible. Each of the four sources above has its own drawbacks. Amongst the four sources, only one is concerned specifically with children as its audience, i.e. Anne MacLeod (1994). In contrast, the SALPMP (2012) and the BBC Editorial Guidelines are general to both child and adult audiences. The time period of the sources is not always contemporary; Anne MacLeod elements (1994) relate to twentieth-century children's literature. Medium and genre also vary; these are not always specific to classic children's literary picturebooks.

In an attempt to overcome the limitations imposed by these four sources, an additional source was introduced. Observations recorded in a pilot study of themes thought to be problematic to the TC are combined to form the fifth source. Besides the observed problematic elements in the pilot study's TTs, elements

anticipated to be sensitive or problematic either to the TC or SC have also been added (see Table 3.6). This source, unlike other sources, is open and was continuously updated throughout the analysis. It began with elements that were observed in the pilot study but was kept open to any newly observed ones. Thus, rather than simply searching for pre-existing elements taken from different cultures, the goal of the research is to look for elements that are specific to the culture concerned in this research, i.e. Saudi culture.

Table 3.6 Proposed elements under the Composite Elements Model Categorisations

Category	Element
Violence	Emotional/psychological violence
Distress and Harm	Sadness and misery
Socio-cultural Features	Religious terms
	Religious beliefs
	Magic
	Mythical and magical creatures
	Curses
	Female clothing

Elements added to this list due to potential sensitivity are emotional/psychological violence, sadness and misery, religious terms, religious beliefs, magic, mythical and magical creatures, curses and female clothing. Most of these elements have a direct or indirect link to religion, except emotional/psychological violence and sadness and misery. Religious terms involve the occurrence and appropriate handling of both God's name and religious figures such as prophets. Religious beliefs are concerned with the conformity of the text with Islam's principles and views, such as the Islamic perception of death, the prohibition on raising dogs as pets and allowing them inside one's house, etc. Other elements such as curses, magic, mythical and magical creatures and female clothing are specificities of religious beliefs that are dominant in the TTs. Topics involving magic and mythical/magical creatures are not welcomed in Saudi culture due to their involvement in magic as an act or as a person performing it. In Islam, magicians

are not considered Muslims, as one must renounce Islam to be accepted and assisted by devils to perform magic. Curses, like magic, have a supernatural tint to them, but, unlike magic, are believed to be enacted only by God.

Women have a strict dress code in Saudi Arabia and used to be expected to wear an Abaya, i.e. a floor length robe, and preferably cover their hair and face with a veil when in public or at home in the presence of a male who is not either their father, brother, son, uncle or husband. Only in September 2019 did the published Public Decency Code allowed women to wear any form of modest clothes in public. This element was then added to observe if women in picturebooks are allowed to break this code or made to adhere to it.

Sadness and misery were later added to the list during the process of classifying the corpus when the excessive additions of units to the TTs that describe the sadness the protagonist is experiencing were brought to light. Due to the age range of these books, five to nine year olds, the element was thought of as having been inappropriately exaggerated and, hence, added to the list. Although violence is mentioned in both Anne MacLeod's elements and the BBC Editorial Guidelines, the distinction between physical and psychological violence is not made in either of these sources. Furthermore, psychological violence is sometimes overlooked in the Saudi sphere probably due to its abstractness, and a need was felt to emphasise it as a type of violence.

The sources of the Composite Elements Model discussed above have been combined into one model. By developing the model on the basis of five different element sources, hopefully the sources will bridge one another's gaps to yield a composite elements list that is fruitful for this research and other research works looking at element of children's literature, especially translated ones.

In the Composite Elements Model, when more than one source has the same element, even with slight formulation, one term is used. For example, the element 'crime' in the Composite Elements Model covered both 'crime' in MacLeod's elements and 'criminal behaviour' in SALPMP. In cases where there was both a hypernym and hyponym(s), hyponyms will only be included without their hypernym if the hyponyms are varied and sufficient without the hypernym. For example, 'violence' in MacLeod's elements was eliminated as types of violence, i.e. 'physical violence' and 'sexual violence' from the BBC Guidelines and

'emotional/psychological violence' from the proposed list have sufficiently covered all possibilities of violence. However, when the hyponyms do not seem to cover the variations that the hypernym may offer, the hypernym is used alone instead. For instance, the hyponyms 'violating Sharia laws' and 'offending Islam' do not cover all the possibilities which the hypernym 'religious beliefs' has, such as beliefs related to Christianity or Hinduism.

Additionally, there are other elements that have been excluded from the Composite Elements Model for not being likely applicable to children's literature. These elements are mostly from the BBC Editorial Guidelines, which involve a different medium and other types of audiences than this research concerns. These excluded elements are swear words, eating disorders, imitative behaviour, hypnotism, exorcism, the occult and the paranormal. All elements from MacLeod's elements were included, except for 'violence', whose hyponyms were included instead. The rationale behind this was that these elements, unlike elements from other resources, were extracted from children's literature and, therefore, have been previously identified in this genre.

'Nudity' from the BBC Editorial Guideline and 'female clothing' from the proposed list have been included under Newmark's 'clothing'. Although Newmark's concept of clothing might be different, the term was used to cover exotic clothing as well as the clothing, or amount of clothing, deemed culturally inappropriate. The Composite Elements Model was then left with thirty-five elements covering all six categories, i.e. *Strong Language*, *Violence*, *Sex*, *Distress and Harm*, *Socio-cultural Features* and *Political Features* (see Table 3.7). However, naturally, given the focus of this research, *Socio-cultural Features* has the most elements, i.e. 16.

Table 3.7 The Composite Elements Model

Category	Element
Strong Language	Racial language
	Sexist language
Violence	Emotional/psychological violence
	Physical violence
	Sexual violence

Category	Element
	Crime
Sex	Sex
	Sexual behaviour
	Sexuality
	Prostitution
	Romance
Distress and Harm	Death
	Suicide
	Alcohol
	Drugs
	Mental breakdown
	Pain and fear
	Sadness and misery
Socio-cultural Features	Social and moral values
	Divorce
	Religious terms
	Religious beliefs
	Curses
	Magic
	Mythical and magical creatures
	Ecology
	Clothes
	Proper nouns
	Food
	Houses and towns
	Transport and communication
	Work and leisure
	Gesture and habits
	Customs and activities
Political Features	Political agendas

This Composite Element Model serves as a complete model for the investigation of potential elements found in various forms of translated children's literature.

Unlike adults' literature, children's literature targets different age groups, such as infant and toddlers, young children, older children, teenagers and young adults. Each of the age groups' literature have different elements particular to it. Hence, specific elements potential in young adults' or teenage literature are not likely to be found in young children's literature. These elements are sexual violence, sex, prostitution and drugs. Other elements, i.e. sexuality, mental breakdown and divorce, are not potential of the corpus genre, i.e. classic children's literature. Therefore, elements that are not potential of the corpus age group or genre are excluded from the analysis, unless they prove otherwise.

3.3.3 Composite Translation Techniques Model

During translation, decisions are made on two levels: macro and micro. Translation scholars, however, are not in consensus about the terminology assigned to these two levels, which causes confusion (Molina and Albir, 2002, p. 499). Translation decisions on the macro level is termed approach, strategy (Venuti, 2013) or method (Newmark, 1988a), while the micro level decisions are termed procedure (Newmark, 1988a; Vinay and Darbelnet, 1995), tactics (Gambier, 2010) or techniques (Molina and Albir, 2002). Nonetheless, this research uses 'method' to refer to the macro level decisions and 'technique' for the micro level. On this basis, 'translation techniques' and 'methods' mean 'procedures to analyse and classify how translation equivalence works' and 'the way a particular translation process is carried out in terms of the translator's objective, i.e. a global option that affects the whole text', respectively (Molina and Albir, 2002, pp. 507–9). In addition, techniques often overlap in regards to terminology (Molina and Albir, 2002, p. 299). One notion can be described using different terms by different scholars, e.g. the 'adaptation' technique of Vinay and Darbelnet (1995) is called 'cultural equivalent' by Newmark (1988) and 'cultural transplantation' by Dickins et al. (2002). In this thesis, a unified terminology has been developed for each technique, and any overlap has been pointed out in the demonstration of translation techniques discussed in this section.

In order to adopt or formulate a comprehensive model for translation techniques, many sources have been examined. These models include Dickins et al. (2002), Newmark (1988b; 1988a), Vinay and Darbelnet (1995), Molina and Albir (2002), Birot (2015), Delabastita (1989), Fernandes (2006), Davies (2003) and Aixelá

(1996). Nonetheless, Sabir Birot's (2015) and Lucía Molina and Amparo Hurtado Albir's (2002) composite models were the most comprehensive, since they are based on multiple scholarly works.

3.3.3.1 Birot (2015)

Birot's composite model of translation procedures covers most of Vinay and Darbelnet's (1995) translation procedures, Dickins's et al. (2002) strategic decisions and Newmark's (1988a) translation procedures (all terms will be referred to as techniques from this point onward). In his composite model of translation techniques, Birot merged techniques found in two or all scholars into one, regardless of whether the technique has been assigned a unified label by scholars, e.g. calque/through-translation and compensation. In the first example, the same translation technique has been labelled 'calque' by Dickins et al. and Vinay and Darbelnet and 'through-translation' by Newmark. In such cases, Birot gives all labels used by other scholars, separating them with a slash, as in the example above. However, when a translation procedure has been assigned the same label by all scholars who have included it in their models, this label will be used alone, as in the second example above.

Birot's (2015) composite model of translation procedures comprises twenty-five procedures. These are (Birot, 2015, pp. 50–66):

1. Exoticism
2. Borrowing/transference/naturalisation/cultural borrowing
3. Calque/through-translation
4. Literal translation
5. Transposition/shift
6. Modulation
7. Recognised translation
8. Translation label
9. Equivalence/communicative translation
10. Functional equivalent
11. Descriptive equivalent
12. Adaptation/cultural equivalent/cultural transplantation
13. Compensation
14. Componential analysis

15. Expansion/amplification
16. Reduction/economy
17. Near-synonymy
18. Generalisation
19. Particularisation
20. Explicitation
21. Implicitation
22. Paraphrase
23. Translation by omission
24. Translation by addition
25. Cultural redomestication

Nonetheless, some techniques in Birot's composite model are not potential features of the corpus and the genre that are dealt with in this research, i.e. cultural redomestication, exoticism, recognised translation and translation label. Therefore, these techniques have been excluded. In addition, componential analysis has been excluded as this is not a translation techniques that is concerned with the product but rather the process of translation in the translator's brain (Birot, 2015, p. 59). Functional equivalent is also excluded due to the overlap between this and other techniques, i.e. generalisation, description and amplification. Descriptive equivalent is replaced with 'description', a term that is adopted from Molina and Albir's model and is discussed under section 3.3.3.2.

The remaining translation techniques from Birot's (2015) composite model of translation techniques is discussed in the next sections.

Adaptation

Adaptation is the creation of a new equivalent situation from the TC in the TT where the ST situation is unknown to the TC (Vinay and Darbelnet, 1995, p. 39). Vinay and Darbelnet consider adaptation to be a type of situational equivalence (Vinay and Darbelnet, 1995, p. 39). Dickins et al. (2002, sec. 3.4) distinguish between extreme forms of adaptation, or as they call it, 'cultural transplantation' and adaptations that are on a smaller scale. On the other hand, Newmark (1988a, pp. 82–3) and Vinay and Darbelnet (1995, p. 39) seem to speak on the small scale of word(s) rather than transforming and rewriting the whole setting of the text. Both small and large scales are considered in this research. An example of

adaptation is the translation of the Arabic legendary lovers 'قيس وليلى' [Qais and Layla] as 'Romeo and Juliet' (Dickins et al., 2002, sec. 3.4).

Equivalence

The translation technique of equivalence refers to the substitution of a culturally conventional formulae in the ST that does not exist in the TC with another corresponding TC formulae (Dickins et al., 2002, sec. 3.6). This is common with public signs, greetings and gratitude phrases (Dickins et al., 2002, sec. 3.6), as well as idioms and proverbs (Dickins et al., 2002; Vinay and Darbelnet, 1995) and onomatopoeia of animal sounds and clichés (Vinay and Darbelnet, 1995, p. 38). An example of equivalence is the translation of the Arabic proverb 'اللي فات مات' [that which has passed has died] as 'let bygones be bygones' (Dickins et al., 2002, sec. 3.6).

Addition

Addition is discussed by Dickins et al. (2002, sec. 2.2.2.2) as one of the common translation techniques in Arabic/English translation. It refers to the insertion of an item in the TT that was not originally present in the ST (Dickins et al., 2002, sec. 2.2.2.2). For example, 'Prophet Mohammad' would most likely be translated into Arabic as 'الرسول محمد صلى الله عليه وسلم' [Prophet Mohammad peace be upon him]. In this example, 'peace be upon him' does not occur in the ST, but its equivalent, 'صلى الله عليه وسلم', is added to the TT.

Omission

The translation technique of omission, just like addition, is frequent in Arabic/English translation (Dickins et al., 2002, sec. 2.2.2.1). It involves the deletion of ST items from the TT (Dickins et al., 2002, sec. 2.2.2.1). An example of omission is the translation of 'بابا الفاتيكان' [Vatican Pope] as simply 'Pope' in English (Dickins et al., 2002, sec. 2.2.2.1). This omission is most likely because most people in the Western world might not be aware of any popes other than the Catholic one (Dickins et al., 2002, sec. 2.2.2.1).

Amplification

Amplification is when the number of words in the TT used to translate a ST expression or idea is greater than the number of ST words. It functions as a gap-filler for lexical or structural deficiencies (Vinay and Darbelnet, 1995, p. 192).

Amplification can also be used in the TT to reflect the amplification that the original author used in the ST (Vinay and Darbelnet, 1995, p. 193). An example of amplification is the translation of 'disguised herself into a witch' as 'تنكرت على شكل عجوز' [disguised herself into **the form of** witch]. The addition of 'على شكل', 'the form of' in the TT, is obligatory in order to form an idiomatically correct sentence. Another example of amplification can be found in the translation of 'ومغمض عينيه عما يجري' [had closed his eyes to what was going on] as 'had closed his eyes to what was going on **around him**' (Dickins et al., 2002, sec. 2.2.2.2). Here, the translator added 'around him' to convey the contextual meaning (Dickins et al., 2002, sec. 2.2.2.2). Although Dickins et al. discussed this example under addition rather than amplification or expansion, it is classified under amplification here. The reason for this is that these cases involve a virtually obligatory addition in order to convey the ST's meaning fully and correctly in the TT. By contrast in addition, the additional TT material is always optional and is not the result of syntactic or lexical requirements.

Economy

Economy is the opposite of amplification (Vinay and Darbelnet, 1995, p. 193). It refers to the reduction in the number of words in the TT compared to the ST to convey the same term or idea (Vinay and Darbelnet, 1995, p. 193). Economy can be for structural reasons as well as due to the intention of the writers (Vinay and Darbelnet, 1995, p. 193). Vinay and Darbelnet give the example of the French translation 'dès demain matin' for the English 'first thing tomorrow morning'. 'First thing' can be seen as being reduced to one word in French: 'dès'.

Compensation

Newmark (1988a, p. 90) defines compensation as 'when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence'. Therefore, a unit in the ST is transferred into a different, non-corresponding unit in the TT (Vinay and Darbelnet, 1995, p. 198). Compensation is used stylistically when the item in the ST cannot be placed at the same location and through the same means as in the TT (Vinay and Darbelnet, 1995, p. 199). Dickins et al. (2002, sec. 4.1) discuss examples of compensation, one of which is the English translation of a Sudanese Arabic story. In this story, a merchant speaks in a Standard Arabic variety while

the remaining characters speak colloquial Arabic. To compensate for this in English, the translator used a 'stuffy register' (Dickins et al., 2002, sec. 4.2).

Modulation

Vinay and Darbelnet (1995, p. 36) define modulation as 'a variation of the form of the message, obtained by a change in the point of view'. It is used to eliminate unnaturalness or awkwardness from the TT (Vinay and Darbelnet, 1995, p. 36). Modulation can be free (optional) or obligatory (fixed) (Vinay and Darbelnet, 1995, p. 37). The difference between them is that the latter is frequently used, generally accepted and can be found in dictionaries, while the former is not (Vinay and Darbelnet, 1995, p. 37). Free modulation can become fixed if the conditions of fixed modulation are eventually met (Vinay and Darbelnet, 1995, p. 37). Vinay and Darbelnet recognise ten types of modulation: concrete <> abstract, cause <> effect (also mean <> result, or substance <> object), part <> whole, part <> another part, negative <> opposite, active <> passive, space <> time, reversal of terms, change of symbol and, lastly, exchange of intervals for limits (Vinay and Darbelnet, 1995, pp. 249–53). I also use modulation for co-referencing the same item, for example, the translation of 'who ate from my porridge' as 'من أكل من طبقي' [who ate from my dish].

Particularisation

This translation technique refers to the translation of a ST item by a hyponym in the TT (Dickins et al., 2002, sec. 5.1.3). Therefore, the TT's expression is narrower and more specific (Dickins et al., 2002, sec. 5.1.3). An example is the translation of 'uncle' as 'خال' [maternal uncle] (Dickins et al., 2002, sec. 5.1.3). While 'uncle' includes both maternal and paternal uncles in the ST, 'خال' only includes the former.

Generalisation

The opposite of particularisation is generalisation. Thus, generalisation is the translation of a ST expression by a hyperonym (Dickins et al., 2002, sec. 5.1.3). An example of generalisation is the translation of 'slipper' as 'حذاء' [shoe]. Here, the TT word is general and includes 'slipper' as well as other forms of shoes, such as trainers, heels, sandals, etc.

Explicitation

Explicitation is a translation technique that involves 'making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation' (Vinay and Darbelnet, 1995, p. 342). An example is translating the expression of 'before it is too late' in ST into 'قبل أن يفارق الحياة' [before he leaves life (dies)].

Implicitation

Implicitation is the opposite of explicitation. This technique refers to 'making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning' (Vinay and Darbelnet, 1995, p. 344). An example of implicitation is the translation of 'she knocked on the door of the cottage' as 'فقرعت الباب' [she knocked the door]. In this example, the TT does not make explicit that the door being knocked is a cottage door, relying in the context to convey this meaning.

Transposition

This technique involves altering of the word class of the ST term when translated into the TT (Vinay and Darbelnet, 1995, p. 36; Dickins et al., 2002, sec. 2.1.2). The alteration should not affect the meaning of the word (Vinay and Darbelnet, 1995, p. 36). An example is the translation of the word 'شمس' [sun] (noun) as 'sunny' (adjective) (Dickins et al., 2002, sec. 2.1.2).

Paraphrase

Paraphrase can be defined as the translation of a ST term or expression using an explanation of it in the TT (Newmark, 1988a, p. 90). The TT reformulates the meaning of the ST in order to produce a more natural TT. An example is the translation of 'the king's happiness was short lived' as 'ولكن سرور الملك لم يتم' [but the king's happiness was not complete].

Near-synonymy

Near-synonymy, or as Newmark calls it, 'synonymy', is 'a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist' (Newmark, 1988a, p. 84). Therefore, near-synonymy involve an overlap between the ST and TT items. Dickins et al. (2002, sec. 5.1.4) call this 'partially overlapping translation'. Dickins et al. (2002, sec. 5.1.4) illustrate this type of translation with the example of 'concert' and its translation as 'حفلة غناء' [singing party]. In this

example, some but not all 'concerts' are 'حفلة غناء', and some but not all 'حفلة غناء' are 'concerts' (Dickins et al., 2002, sec. 5.1.4).

Literal translation

Vinay and Darbelnet define literal translation as a word-for-word translation of the ST into the TT in a way that is idiomatic and respects the grammar of the TT (Vinay and Darbelnet, 1995, p. 33). It is more common between languages of the same family or languages that co-existed or share a similar culture (Vinay and Darbelnet, 1995, p. 34). However, Dickins et al. only use 'literal translation' to signify that the TT form respects the TL grammar and denotative meaning, not the context (2002, sec. 2.1.2), and may therefore be unidiomatic (2002, sec. 4.2). In this research, Vinay and Darbelnet's (1995, p. 33) sense of literal translation has been adopted.

Borrowing

Borrowing is a technique that introduces a foreign term verbatim to the TT, through transliteration in the case of Arabic (Dickins et al., 2002, sec. 3.5). It is a technique that some translators adopt when faced with new terms that do not exist in the TL (Vinay and Darbelnet, 1995, pp. 31–2). It is also used stylistically to give the TT a SL flavour (Vinay and Darbelnet, 1995, p. 32). Borrowings can integrate into the TL and become part of its lexis and, therefore, are no longer considered borrowings (Vinay and Darbelnet, 1995, p. 32). An example of borrowing is the Arabic word for a musical instrument called an 'عود' /ūd/ (oud), which is a short-necked lute specific to Arab culture and different from the European lute (Dickins et al., 2002, sec. 3.5).

Calque

Calque is considered a type of borrowing where the ST term is borrowed in the TT, but rather than transliterating it, as in borrowing, the term is literally translated in the TL (Vinay and Darbelnet, 1995, p. 32). Although translated into the TL and respecting the TL syntax, calques are not idiomatic as they mimic the structure of the ST (Dickins et al., 2002, sec. 3.3). Calque also brings a foreign aspect to the TT (Dickins et al., 2002, sec. 3.3) and can become part of the TL over time (Vinay and Darbelnet, 1995, p. 32). An example of a calque is 'إعادة تدوير', which is a calque of the English word 'recycling' (Dickins et al., 2002, sec. 3.3).

3.3.3.2 Molina and Albir (2002)

Molina and Albir (2002) have proposed a model consisting of 18 translation techniques. These are: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalisation, linguistic amplification, linguistic compression, literal translation, modulation, particularisation, reduction, substitution, transposition and variation. Most of their techniques overlap with the techniques in Birot's (2015) model. As a result, only those techniques that do not overlap were considered. These are: discursive creation, variation, description, substitution, linguistic amplification and linguistic compression. However, the last two techniques, linguistic amplification and linguistic compression, are particular to interpreting. For this reason, they were excluded. The following section will demonstrate the four translation techniques adopted from Molina and Albir (2002).

Discursive Creation

Molina and Albir (2002, p. 510) define discursive creation as a translation technique that 'establish[es] a temporary equivalent that is totally unpredictable out of context'. Thus, the proposed equivalent is not a lexical equivalent (Molina and Albir, 2002, p. 505). The difference between this technique and adaptation is that the former may have a corresponding lexical equivalent in the TL while the latter does not. Although the ST expression has a corresponding lexical equivalent, the translator chooses to translate it using a non-lexical temporary expression in the TT in order to fill a certain purpose. An example is the Spanish translation of the film *Rumble Fish* as *La ley de la calle* [The Street Law] (Molina and Albir, 2002, p. 510).

Variation

The translation technique of variation refers to linguistic or paralinguistic (e.g. intonation, gesture, etc.) alteration that changes the linguistic situation, such as changing social or geographical dialect, style, textual tone, etc. (Molina and Albir, 2002, p. 511). It also includes changes from the standard version of a language to a colloquial version or from informal to formal and vice versa. Textual tone involves the alteration of a sexist or violent tone, for example, to non-sexist or non-violent one and vice versa. A good example of variation in the translation of

'Grandma' as 'جدتي' [my grandmother]. In this example, the informal ST has been translated into a more formal version.

Description

'Description' refers to a translation technique in which the ST term is replaced with its description (Molina and Albir, 2002, p. 510). This may be either a description of its form, e.g. 'tram' translated as 'مركبة عامة تسير بالكهرباء على قضبان حديدية' [a public vehicle that moves by electricity on a rail] or its function, e.g. 'barista' as 'مُعد القهوة' [coffee preparer]. Newmark (1988a, pp. 83–4) calls this translation technique a 'descriptive equivalent'. Molina and Albir (2002, p. 510) give the example of the Italian 'panettone' and its translation into English as a 'traditional Italian cake eaten on New Year's Eve'.

Substitution

For Molina and Albir (2002, p. 511), substitution is the replacement of a linguistic element with a paralinguistic one, such as gesture or intonation, or vice versa. It also includes the change in the mode of communication, e.g. from the verbal to the visual, in delivering a piece of information. Thus, if the ST only expresses the sad state of a character through an image but the TT expresses this verbally as well, it changes the dynamic between the text and image. This does not, however, include changes within one mode, between linguistic elements or between paralinguistic elements.

Although adopting these two models has helped in building the Composite Translation Techniques Model by compensating for each other's weaknesses, there were some minor deficiencies. It was noticed in the case of Birot (2015) that although the author adopted Dickins et al. (2002), Newmark (1988b; 1988a) and Vinay and Darbelnet (1995), there were some techniques that he dropped from the model. In particular, these two dropped techniques are beneficial to the Composite Translation Techniques Model, i.e. allusive translation by Dickins et al. (2002) and inversion by Vinay and Darbelnet (1995). Hence, allusive translation and inversion were both added to the model.

Allusive translation

Dickins et al. (2002, sec. 6.5) define allusion as:

an expression [that] evokes an associated saying or quotation in such a way that the meaning of that saying or quotation becomes part of the overall meaning of the expression.

Allusion is not a translation technique; therefore, allusive translation was introduced to cover intertextuality produced in a TT. Although for Dickins et al., allusion covers expressions that evoke a particular text somewhere else, allusive translation technique has been stretched to cover instances where the expression evokes a textual genre, e.g. religious text. In this case, the evoked text is general, i.e. a genre, rather than a particular saying, e.g. Quranic verse. For example, the translation of 'the little Mermaid got everlasting happiness' as 'فهنيئا لك السعادة الأبدية' [enjoyment be upon you on the everlasting happiness]. The expression 'هنيئا لك' [enjoyment be upon you] commonly occurs in religious texts or contexts. A similar form also occurs in the Quran, 'كلوا واشربوا **هنيئا** بما أسلفتم في الأيام الخالية' (Quran, chap. Al-Haaqqa, verse 24). Therefore, in this example, this technique brings a religious tinge to the TT that did not exist originally in the ST.

Inversion

Inversion refers to an alteration of normal syntax that could be perceived by readers as unusual due to a change in the regular emphasis (Vinay and Darbelnet, 1995, p. 222). This type of technique can be obligatory, i.e. for grammatical reasons, or optional, i.e. for stylistic reasons (Vinay and Darbelnet, 1995, pp. 222–3). However, obligatory inversion is not considered in this research due to the extensive obligatory inversion in the TL. Extensive obligatory inversion is caused by the fundamental syntactic differences between Arabic and English. Thus, only stylistic inversion or inversion for which there are socio-cultural reasons has been classified, for example, the translation of 'Margaret is wise and beautiful' as 'مارجريت جميلة وحكيمة' [Margaret is beautiful and wise]. In this hypothetical example, Margaret's characteristic of being beautiful was thought of as been more important than being wise. Therefore, the two features are inverted to make 'جميلة' [beautiful] come before 'حكيمة' [wise].

The Composite Translation Techniques Model has accommodated twenty-five techniques so far. However, although the models proved relevant to this research, another verbal translation phenomenon was observed in the corpus that has not been accounted for by either of these models or other translation

studies researchers. This was named 'narrator shift' and is defined and demonstrated below.

Narrator shift

This translation technique was produced as a solution to a translation phenomenon that was observed in the corpus. Narrator shift refers to the translation of direct speech in the ST as indirect speech in the TT or vice versa. Thus, it shifts the narration style. An example of narrator shift is the translation of 'will you marry me?' as 'طلب منها الزواج' [he asked her to marry him]. This type of translation technique seems to be commonly used in the corpus.

Moreover, translation techniques in Birot's and Molina and Albir's composite models did not accommodate all translation technique types for proper names found in the corpus. Proper names are one of the dominant elements in the corpus, and a translation techniques model specifically produced for proper names is needed. Therefore, Fernandes's (2006) techniques were consulted and added to the Composite Translation Techniques Model to accommodate potential shortcomings.

3.3.3.3 Fernandes (2006)

Fernandes (2006) proposed ten translation techniques for proper names and derived the classification of translation techniques from the Portuguese-English Parallel Corpus of Children's Fantasy Literature (PEPCOCFL). These techniques are rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement and conventionality (Fernandes, 2006, pp. 50–5). Most of these techniques, except for copy and phonological replacement, already exist in the Composite Translation Techniques Model under different labels. 'Copy' has been eliminated since the SL and the TL in the corpus, i.e. English and Arabic, use different alphabetical systems. In addition, due to the TT genre, i.e. children's literature, it is not likely that this technique will be used, as the target readers have, at most, very minimal knowledge of English at their age, i.e. five to nine years old.

For phonological replacement, there is no equivalent technique in the Composite Translation Techniques Model. Consequently, this technique has been added to the list of techniques for translating proper names. The rest of Fernandes' (2006)

translation techniques for proper names have been relabelled in accordance with the label already used in the Composite Translation Techniques Model to avoid redundancy. Both phonological replacement and Fernandes's other relabelled techniques adopted in the model are discussed below. In case a translation technique is relabelled to match the terminology used in the Composite Translation Techniques Model, the original label used by Fernandes will be provided. Additionally, techniques from Birot's (2015) or Molina and Albir's (2002) models that apply to proper names but are not identified by Fernandes (2006) are also discussed below.

Addition

Addition involves adding a proper name in the TT that is not present in the ST, whether as a proper name or a pronoun that is co-referential with the proper name. This might occur when a unit in the TT that does not exist in the ST has been added, accompanied by the proper name. Fernandes (2006) calls this technique 'addition' as well.

Omission

Omission is the deletion of the proper name in the TT where it exists in the ST. This could be a problem-avoidance solution chosen by the translator in dealing with proper names in translation. Fernandes (2006) calls this technique 'deletion'.

Borrowing

Borrowing is the translation of a ST's proper name by transliterating it in the TT through the TL alphabet. This technique favours the ST rather than the TT and its readers. An example is the translation of 'Margret' as 'مارجريت' [Marjret]. Fernandes (2006) calls this technique 'transcription'.

Adaptation

Adaptation is a form of domestication where the translator substitutes a ST proper name with another name in the TT that exists in the target culture. The TT name has no particular phonological or semantic relation to that of the ST. One example of adaptation is the translation of the proper name 'Margret' in the ST as 'هند' [Hind] in the TT. The two proper names in the ST and TT have no particular relation, apart from both being female personal names. Fernandes (2006) calls this technique 'substitution'.

Calque

Calque is the translation of a proper name's denotative meaning into the TT: for instance, the translation of 'Margret', which means 'pearl' in Greek,[9] in the ST as 'لؤلؤه' [pearl] in the TT. Another example is the translation of 'Snow White' in the ST as 'بياض الثلج' [Snow White] in the TT. It also includes the translation of a proper name into a near-synonym of its denotative meaning in the TT, e.g. 'Goldilocks' as 'ذهب' [Gold].

Unlike expansion, calque does not involve transliterating the name first and then adding its denotative meaning in the TT. Instead, it confines itself to using the denotative meaning of the proper name. Fernandes (2006) calls calque 'rendition'.

Phonological replacement

Phonological replacement is one of the translation techniques for proper names as discussed by Fernandes (2006). For Fernandes, phonological replacement is the replacement of a ST name with a TC name in the TT that mimic its phonological and orthographical features and 'somehow invokes the sound image of the SL name being replaced' (Fernandes, 2006, p. 54). An example is the translation of 'Lily' as 'ليلى' [Layla]. The difference between phonological replacement and borrowing is that the former uses an already existing name in the TC that is phonologically similar to the name in the ST, whereas the latter does not. Since Arabic and English have two different alphabetical systems, orthographical features are not considered in this research.

Discursive creation

Discursive creation is the translation of an invented or quasi-invented name in the ST with an invented name in the TT, for example, the translation of 'Slurp' as 'طرطران' [Tartaran]. The difference between discursive creation and adaptation is that the latter used an actual proper name from the TC, whereas the former invents a name. Fernandes (2006) calls discursive creation 'recreation'. For Fernandes, recreation is used to mimic in the TT the effect the ST's invented name had on its reader (2006, p. 52).

---

[9] This meaning is taken from Dictionary.com

Equivalence

Equivalence in proper names is the translation of a proper name in the ST as its conventionally accepted equivalent in the TT. Additionally, it also covers instances where the proper name in the ST is also a proper name in the TC. In such cases, the ST name will be converted back to its conventional TL form. An example is the translation of 'Adam' as 'آدم' [Aadam]. Fernandes (2006) calls this technique 'conventionality'.

Expansion

Expansion is a translation technique identified by Dickins et al. (2002) to refer to the use of more words in the TT than the ST. It is the same as amplification. However, the reason for using the term 'expansion' here rather than 'amplification' is to address issues that arose while grouping the translation techniques on the SL-/TL-oriented scale. This is due to the type of phenomena to which amplification normally refers compared to those involved in proper names. In proper names, expansion means transliterating a proper name in the TT but with added information to make it comprehensible, for example, translating 'Cinderella' as 'سندريلا التي تعني فتاة الرماد' [Cinderella, which means the ashes girl].

Modulation

Modulation is the substitution of a proper name in the ST with a description of the person in the TT or vice versa. Examples are the translation of 'girl' as 'جميلة' [Beautiful] and 'Cinderella' as 'الفتاة' [the girl]. This technique may be used to avoid the translation of a proper name or repetition of the proper name in the TT.

Variation

The general sense of variation discussed in this thesis also applies to proper names. It refers to any change in either linguistic or paralinguistic elements that affects the social or geographical dialect, style, tone, etc. (Molina and Albir, 2002, p. 511). An example is the translation of 'Goldilocks' as 'دهب' [Gold]. In this example, the translator changed the language variety, as compared to the remainder of the TT, by using an Egyptian colloquial Arabic form, while the TT in general is in MSA. The word for 'gold' is written as 'دهب', *dahab*, in Egyptian colloquial Arabic rather than as *ðahab*, the MSA form: i.e. the phoneme /d/ is used at the beginning of the TT name rather than /ð/, as would be the case if

MSA were used. This is typical of Egyptian dialects where the MSA /ð/ typically corresponds to Egyptian Arabic /d/.

The Composite Translation Techniques Model has adopted eleven different translation techniques to classify translation techniques used by translators in the corpus to translate proper names. Regardless, two additional translation techniques are observed to be employed by translators. Since no other researcher seems to have labelled them yet, these two translation techniques have been labelled and defined in this research.

Nominalisation

Nominalisation is the translation of a pronoun in the ST as a proper name in the TT. It is a process of naming the referent in a pronoun. An example is when 'she' in the ST is translated as 'سندريلا' [Cinderella] in the TT.

Pronominalisation

Pronominalisation is the translation of a proper name in the ST as a pronoun in the TT. It is the opposite of nominalisation. This might be used by translators as a problem-avoidance technique when translating proper names into the TL or to reduce foreignisation or domestication in the text. One example of this technique is the translation of 'Margret's dress' as 'ثوبها' [her dress].

Most of the techniques discussed above are applicable to the verbal mode only. Since this research adopts a multimodal approach, translation techniques accounting for all potential visual translation phenomena are needed. Consequently, a model that is fully applicable to the visual mode has been adopted. This is that of Dirk Delabastita (1989), who based his techniques mainly on film and TV translation. Delabastita's proposed translation techniques are applicable to both the verbal and visual modes, However, for this research, their application has been limited to the visual mode alone. The rationale behind this decision is that the Composite Translation Techniques Model already includes verbal translation techniques. Thus, it only lacks visual translation techniques, which will be filled using Delabastita's model. The next section demonstrates Delabastita's model.

3.3.3.4 Delabastita (1989)

In his research, Dirk Delabastita (1989, p. 194) argues that systemic studies, such as works in polysystem theory and norms theory, have provided the field of mass communication translation with adequate research tools. He proposed a classification scheme of six translation techniques: repetition ('repetitio'), reorder ('transmutatio'), visual manipulation ('detractio'), substitution ('substitutio'), omission ('deletio') and addition ('adiectio'). Delabastita used this classification in his analysis of film translation for both the verbal and visual modes (1989). Although Delabastita applied his classifications to film translation, it was later adopted by other researchers for other domains, e.g. Kaindl (1999) and Zitawi (2008) for the analysis of comics.

Delabastita's (1989) classification used Latin-form terms. However, for convenience, they have been adopted in their English form in Zitawi (2008) and will be used in these forms in this thesis. Since these techniques are applicable to both the verbal and visual modes but are solely adopted to classify the visual mode in this research, Delabastita's techniques are coupled with the adjective 'visual', e.g. visual addition. The benefit of this is that it will, through classification and analysis, distinguish them from verbal techniques. Both the general translation techniques list and Delabastita's techniques include addition, omission and substitution. Moreover, distinguishing the verbal from the visual in corpus classification in this research makes it possible to later separately track translation behaviours at each mode. Therefore, this decision was necessary. The six translation techniques for the visual mode are demonstrated below.

Visual repetition ('repetitio')

Delabastita (1989, p. 199) defines visual repetition or 'repetitio' as 'the sign [that] is formally reproduced in an identical manner' in the TT. This is what some researchers call 'non-translation' (Delabastita, 1989, p. 200). On the visual mode, Kaindl (1999, p. 276) states that, in comics, pictorial elements are somewhat rarely left identical. The changes involve reduction or enlargement of the visual elements to fit the publisher's choice of size and format for the comics album (Kaindl, 1999, p. 276).

Visual reorder ('transmutatio')

Visual reorder or 'transmutatio' occurs when 'the components of the sign are repeated in a somewhat different internal order' (Delabastita, 1989, pp. 199–200). In comic translation, this could refer to changing the placement of a verbal inscription in the picture in the TT or putting noises inside a speech bubble as opposite to the norm in Western comics of putting them outside speech bubbles (Kaindl, 1999, pp. 281–2).

In the case of translating from English into Arabic, the process of visual reordering is necessary to retain the natural order of plot development in the TT. This is due to the fact that Arabic is read from right to left rather than left to right, as is the case of English. In picturebooks, if the pictures are left in the original order, the sequence of the images in Arabic TT would be 2, 1, 4, 3, 6, 5, etc. Moreover, both the order of the image pairs on pages opposite to each other is switched, along with the placement of that pair in the whole book. Returning to the fact that Arabic is read from right to left, the book is then approached in reading from, what might appear to Western readers, the back cover to the front cover. Therefore, the image pair 1 and 2, for example, in a book of 16 pages would be moved to the equivalent of pages 15 and 16 of the ST. However, these pages would be numbered 1 and 2 in the Arabic TT. More on this technique in relation to visual reversal and its use in corpus classification is discussed later in this section.

Visual manipulation ('detractio')

Delabastita (1989, p. 199) defines visual manipulation or 'detractio' as a situation where 'the reproduction is incomplete, it implies reduction'. Thus, parts of the visual elements are removed from the TT (Kaindl, 1999, p. 277). Zitawi (2008, p. 143) refers to this as 'retouching' the TT's visual elements. Examples of visual manipulation are removing pictures of weapons or knives to reduce violent content (Kaindl, 1999, p. 277) and removing a pig's nostrils in Arabic translations of Mickey Mouse comics to manipulate the image of the pig (Zitawi, 2008, p. 143). Both Zitawi (2008, p. 143) and Kaindl (1999, p. 277) point out that this kind of translation technique can be used for censorship reasons.

Visual substitution ('substitutio')

The translation technique of visual substitution or 'substitutio' refers to a situation where 'the sign is replaced with an altogether different sign'. This technique is

similar to adaptation and discursive creation on the verbal mode discussed earlier. An example of visual substitution can be found in the German translation of *Astérix*, where the map of France in the ST was substituted with a map of Germany (Kaindl, 1999, p. 283). Besides images, visual substitution can also be used in translating inscriptions of proper names in the visual mode. This can be a proper name transcribed on a piece of paper that a character is holding or on a sign by someone's house. Visual substitution of proper names, then, refers to the substitution of these ST proper names with proper names in a different language in the TT, and in this case, into Arabic. This technique only accounts for the removal of a visual element, i.e. a proper name, and its replacement by another. Thus, it does not account for other translation techniques that might be used alongside it, such as borrowing, adaptation, etc.

Visual omission ('deletio')

Visual omission or 'deletio' involves the deletion or removal of visual or verbal signs in the TT (Delabastita, 1989, p. 200). However, since this translation technique is intended to classify the visual mode only, it will not include verbal elements as defined by Delabastita. Kaindl (1999, p. 277) discusses an example of visual omission in an inscription in a *Spiderman* translation. In the ST, there is a note on the fridge saying that M.J., Spiderman's girlfriend, has gone; however, this message is omitted from the TT, and the page is simply left blank (Kaindl, 1999, p. 277).

Visual addition ('adiectio')

Visual addition or 'adiectio' refers to the process in which a new visual element has been introduced to the TT, either completely or partially (Delabastita, 1989, pp. 199–200). An example of visual addition is colourising Japanese black-and-white comics when translating them into a Western language in order to meet the expectations of the TT readers (Kaindl, 1999, p. 279). Kaindl (1999, p. 279) also discusses other examples such as substituting verbal elements with visual ones or vice versa and replacing a pictorial character with another character who is more acceptable to the target reader. In this research, these examples fall best under substitution and visual substitution, respectively. Hence, similar cases will not be classified under visual addition but under either substitution or visual substitution.

Delabastita's model has provided the Composite Translation Techniques Model with six visual translation techniques. However, there is a visual translation phenomenon that has been observed in the data that was not explicitly acknowledged by Delabastita. Nonetheless, some researchers, such as Kaindl (1999) and Zitawi (2008), have indeed observed this phenomenon in their studies. Still, neither classified it as a visual translation technique. Therefore, to account for this phenomenon in this research – and in future research – the translation phenomenon has been categorised and introduced to the Composite Translation Techniques Model. Labelled 'visual reversal', this phenomenon will be discussed below.

Visual reversal

Kaindl (1999, p. 182) and Zitawi (2008, p. 141) discuss reverse copying as an example of visual reorder for languages, such as Japanese or Arabic, that read from right to left as opposed to Western languages that read from left to right. This type of technique in printing, i.e. reverse copying, also affects the position of the characters in the images (Zitawi, 2008, p. 141; Kaindl, 1999, p. 182). Nonetheless, Zitawi (2008, p. 141) has noticed that not all TTs use this technique, and thus, some characters are reversed while others are not. Zitawi (2008), however, did not further expound upon this phenomenon. That said, an independent translation technique is proposed here to label such behaviour in translation. Visual reversal, then, is the change of the internal order of an image by reversing it from left to right or vice versa. For example, a character running towards the right-hand side of the page in the ST will be running towards the left-hand side of the page in the TT. Visual reversal, according to Zitawi (2008, p. 141), might have some socio-cultural implications. An example of potential implications is making a right-handed character left-handed instead, thus creating an implication of eating with the left hand, which is not encouraged in Islam.

For corpus classification, a classification table has been designed to investigate the use of visual reversal and visual reorder. This table has four columns: page number, visual reorder, visual reversal and number of images. While the page number indicates the page that has been classified, the visual reorder and reversal columns list the number of images that have been visually reordered or/and visually reversed. A number of images needed to be added as some cases

have more than one image per page. Therefore, adding this column indicates how many out of these images on a particular page have either visual reversal, visual reorder or both.

3.3.3.5 Building the Composite Translation Techniques Model

The Composite Translation Techniques Model consists of thirty-six different translation techniques used to translate visual or verbal elements, in general, or proper names, in particular. The model draws on four main sources: Birot (2015), Molina and Albir (2002), Fernandes (2006) and Delabastita (1989). Birot's (2015) composite model of translation techniques includes Dickins's et al. (2002), Newmark's (1988a) and Vinay and Darbelnet's (1995) typologies of translation techniques. However, Birot's model was complemented with some of Dickins's et al. (2002) and Vinay and Darbelnet's (1995) translations techniques, which were beneficial to the research.

When neither of the previously discussed models nor translation techniques cover the translation phenomena observed in the corpus, new translation techniques were proposed. The proposed translations techniques are narrator shift, nominalisation, pronominalisation and visual reversal. The aim of proposing these translation techniques is to classify and observe the occurrence of these techniques in the corpus.

The Composite Translation Techniques Model is laid out in Table 3.8. The table recognises the original source of each translation technique and the modes to which they apply.

Table 3.8 Composite Translation Techniques Model ordered by source

No.	Translation technique	Source	Mode
1	Adaptation	Birot (2015)	Verbal (G[10], P[11])
2	Equivalence	Birot (2015)	Verbal (G, P)
3	Addition	Birot (2015)	Verbal (G, P)
4	Omission	Birot (2015)	Verbal (G, P)
5	Modulation	Birot (2015)	Verbal (G, P)
6	Calque	Birot (2015)	Verbal (G, P)

[10] General: for translating the verbal elements in general
[11] Proper names: for translating proper names in particular

No.	Translation technique	Source	Mode
7	Borrowing	Birot (2015)	Verbal (G, P)
8	Amplification	Birot (2015)	Verbal (G)
9	Economy	Birot (2015)	Verbal (G)
10	Compensation	Birot (2015)	Verbal (G)
11	Particularisation	Birot (2015)	Verbal (G)
12	Explicitation	Birot (2015)	Verbal (G)
13	Transposition	Birot (2015)	Verbal (G)
14	Generalisation	Birot (2015)	Verbal (G)
15	Paraphrase	Birot (2015)	Verbal (G)
16	Implicitation	Birot (2015)	Verbal (G)
17	Near-synonymy	Birot (2015)	Verbal (G)
18	Literal translation	Birot (2015)	Verbal (G)
19	Inversion	Vinay and Darbelnet (1995)	Verbal (G)
20	Allusive translation	Dickins et al. (2002)	Verbal (G)
21	Expansion	Dickins et al. (2002)	Verbal (P)
22	Discursive creation	Molina and Albir (2002)	Verbal (G, P)
23	Variation	Molina and Albir (2002)	Verbal (G, P)
24	Description	Molina and Albir (2002)	Verbal (G)
25	Substitution	Molina and Albir (2002)	Intermodal
26	Phonological replacement	Fernandes (2006)	Verbal (P)
27	Visual repetition	Delabastita (1989)	Visual
28	Visual reorder	Delabastita (1989)	Visual
29	Visual manipulation	Delabastita (1989)	Visual
30	Visual omission	Delabastita (1989)	Visual
31	Visual addition	Delabastita (1989)	Visual
32	Visual substitution	Delabastita (1989)	Visual, Verbal (P)
33	Visual reversal	Researcher	Visual
34	Narrator shift	Researcher	Verbal (G)
35	Nominalisation	Researcher	Verbal (P)
36	Pronominalisation	Researcher	Verbal (P)

3.3.4 SL-/TL-oriented scale

In order to explore the translation method of translated children's literature in relation to its position in the Saudi children's literary polysystem, it was important to locate each translation technique at a notional point on a scale between two extremes: adequacy/SL-oriented translation and acceptability/TL-oriented translation. The two extremes reflect the two main translation methods. Translation techniques that are neither SL-oriented nor TL-oriented are located midway between the two extremes. This point is called the 'midpoint' and is roughly neither SL/SC nor TL/TC charged. On either sides of the midpoint, there are four points, making 9 points in total, including the extreme points, i.e. four points for SL-oriented translation, four points for TL-oriented translation and one point for midpoint (see Table 3.9). The translation method of each TT can be identified by investigating the translation techniques this TT employs. If the TT uses more SL-oriented translation techniques, then the TT will be located to the left side of the scale and vice versa. However, this does not in itself indicate the SL-/TL-orientation degree for a particular TT (or a group of TTs) or if the TT falls on the midpoint. In order to ascertain this, translation techniques must first be organised on the scale.

Some scholars, including Dickins (2012), Jaleniauskienė and Čičelytė (2009) and Birot (2015), have produced SL-/TL-oriented scales of translation techniques. These works have been consulted during the process of assigning points to each translation technique. However, the points on each of the scholars' scales vary from one another and from those in this research. Types and numbers of translation techniques also vary. This made adopting a previously proposed scale impractical for this research. With this in mind, the scale proposed in this research (see Table 3.9) is heavily influenced by the three aforementioned scales, particularly that of Dickins (2012). The assignment of translation techniques on the proposed scale is mainly based on the corpus, i.e. examples of each technique from the corpus were examined before assigning the overall technique to a point. Thus, this scale is specifically designed for this research and may or may not be applicable to other studies.

Table 3.9 Translation techniques on SL-/TL- oriented scale

SL				Midpoint				TL
1	2	3	4	5	6	7	8	9
Borrowing Visual repetition	Calque	Literal translation	Expansion	Description Nominalisation Transposition Economy Visual reorder	Generalisation Amplification Compensation Phonological replacement Pronominalisation Visual reversal	Paraphrase Near-synonym Modulation Inversion Narrator shift Variation Particularisation Explicitation Implicitation Visual manipulation	Equivalence Allusive translation Substitution Omission Addition Visual Omission Visual Addition	Adaptation Discursive creation Visual Substitution

A number was assigned to each point on the scale for practicality and reference. This starts from 1 on the far left, the extreme SL-oriented point, to 9 on the far right, the extreme TL-oriented point, with 5 as the midpoint. The boundaries between points can be unclear, but they must be established in order to serve the purpose of this research. As points 1 and 9 represent the two extremes, every point moving away from either of them towards the midpoint is less extreme. Therefore, point 2 is less SL-oriented than point 1 but more SL-oriented than point 3, and so on. This is also the case on the TL-oriented side of the scale. Points on either side of the midpoint are the least extreme but are still not neutral like the midpoint.

Borrowing and visual repetition fall on point 1, while adaptation, discursive creation and visual substitution fall on point 9. On point 2 is calque, and on point 8 are equivalence, allusive translation, substitution, omission, addition, visual omission and visual addition. On point 3 is literal translation, and on point 7 are paraphrase, near-synonymy, modulation, inversion, narrator shift, variation, particularisation, explicitation, implicitation and visual manipulation. On point 4 is expansion, and on point 6 are generalisation, amplification, compensation, phonological replacement, pronominalisation and visual reversal. On point 5 are description, nominalisation, transposition, economy, and visual reorder.

Borrowing is the most extreme form of foreignisation out of all translation techniques; even if the word or phrase is transcribed into Arabic script, it is still foreign. Visually, visual repetition is in the same vein as borrowing, i.e. it leaves the foreign elements in the pictures unchanged, making them appear foreign. Calque falls a further point inward since although it translates the ST rather than transcribing it (i.e. as a borrowing), it maintains the structure of the ST, which results in an unidiomatic TT (Dickins et al., 2002, sec. 3.3). Literal translation is both idiomatic and non-transcribed (i.e. translated) but still syntactically mirrors the ST as much as possible. Therefore, it is a further step to the right from both borrowing and calque. Last on the SL-oriented side is expansion, which involves borrowing or calque as well as description. Due to the fact that it involves two techniques on the SL-oriented extreme side, the technique is placed on the left side of the scale. However, unlike the other SL-oriented translation techniques, this technique involves another technique that brings the TT closer to the target audience by explaining its meaning to make it less foreign.

The midpoint, as the name implies, stands roughly midway between the two extremes, i.e. either the TT respects the TL syntax and idiomaticity but does not lean towards dramatically reformulating or replacing ST material, or, on the other hand, it strictly follows the structure of the ST, which even if linguistically correct might sound unusual. It is best recognised as those translation techniques that provide accessibility of the ST in the TC rather than acceptability. Description involves replacing a CSI with its description. Thus, it neither keeps the foreign element nor replaces it with another CSI from the TC. Accordingly, it is best placed at the midpoint. Nominalisation examples were examined to find any initial correlation between domestication/foreignisation and nominalisation. However, no such clear correlation was found as this technique is used almost equally alongside borrowing, calque and adaptation. Transposition is more or less midway between paraphrase and literal translation. It makes slight changes to formulate a semantically and syntactically correct TT. Therefore, it is a matter of accessibility rather than acceptability. Economy is also located at the midpoint – although it uses fewer words in the TT, this act is not culturally charged but is due to the fundamental differences between Arabic and English as languages. Visual reorder is mostly an essential technique for translation into Arabic, as the language is read from right to left, unlike English. Therefore, this technique is adopted to ensure the accessibility of the TT before its acceptability.

The right-hand side of the scale includes TL-oriented techniques that are designed to make the TT acceptable to the TC. Adaptation, discursive creation and visual substitution all involve replacing ST material with other material that is unrelated to the ST. This is the most extreme behaviour in terms of acceptability. Although visual substitution does not necessarily involve replacing the ST image with another TC image, it is strongly linked in this corpus to the acceptability of the TT in its culture. Equivalence is a point inward from adaptation since it replaces a ST expression with another expression typical in the TC; however, Dickins et al. (Dickins et al., 2002, sec. 3.1), who call this 'communicative translation', state that it does not change the whole setting as in adaptation. Vinay and Darbelnet refer to adaptation as 'the extreme limit of translation' (1995, p. 39), while Dickins et al. say that its 'extreme forms are hardly translations at all' (2002, sec. 2.4). Allusive translation is significantly culturally charged as it may imply texts or genres from the target culture that were not suggested in the ST. It

can therefore give the illusion that the TT is somehow part of the TC. Addition and omission are considered as an extreme intervention by the translator in favour of the TC and prove to be considerably culturally bound in the corpus. Substitution is similar to addition as it translates the visual in the ST into verbal in the TT, consequently, adding verbal material to the TT that was not originally in the ST. While omission and addition are concerned with the verbal, visual omission and visual addition are concerned with the visual, but the same rationale applies to them.

Paraphrase and modulation involve reformulating the ST on grounds of acceptability rather than necessity or accessibility. They neither substantially shift the setting or expression nor intervene but still idiomise the TT to make it sounds more natural. Near-synonymy uses a term already in the TC that partially overlaps to translate that ST term. Here, the translator favours the acceptability and naturalness of the TT over partial loss of meaning. Unlike that in omission or visual omission, this loss is partial, which places near-synonymy at a point before of them towards extreme TL orientation. Particularisation (the use of a hyponym) favours TC acceptability over loss of meaning. Therefore, it falls at the same point. Inversion is culturally charged as it changes the emphasis in the TT to something more acceptable or predictable for target readers. This point of intervention is not like equivalence at point 8 or generalisation at point 6. Narrator shift and variation seem to follow the conventions of the target literary system, i.e. the use of MSA rather than colloquial Arabic or indirect speech rather than direct speech. Both explicitation and implicitation are culturally charged and are interventions to make the TT more acceptable to the target reader. Their point of intervention is less than that of equivalence but more than that of generalisation. Visual manipulation involves similar points of intervention and is not as extreme in its TL-orientation as visual omission but is more extreme than visual reversal.

At point 6, translation techniques are the least culturally charged. Amplification is mainly placed at this point because of its use of the word 'قال' [[he] said] (which is used here to cover various related verb forms, i.e. as the citation form, 'to say'), after reporting verbs, e.g. the translation of 'she asked' as 'سألت قائلة' [she asked saying]. This use is not essential but rather preferred to make the TT more natural and thus acceptable. Compensation is concerned with replacing loss somewhere else in the text when ST material cannot be transferred as it is in the TT. Thus, it

is used to maintain naturalness in the text over literalness. However, the meaning is not lost as it is in particularisation or near-synonymy in point 7. Generalisation involves favouring the TC by eliminating CSIs in the ST by using a hyperonym in the TT. However, it is not as strong as omitting the term altogether or transcribing it. Pronominalisation, unlike nominalisation, has been found, from initial observation of the corpus, to be more often associated with proper names that employed a SL-oriented translation technique. This suggests that it is a way of reducing the frequency with which foreign names are used in the TT as compared to the ST to make the TT more acceptable and less foreign. Phonological replacement is a domestication technique since it replaces the ST name with another name from the TC. However, because it tries to mimic the ST sounds, unlike adaptation, it is best located to the far left of the TL-oriented side of the scale. Unlike visual reorder, visual reversal is not done out of necessity but on the grounds of acceptability. However, it is not as extreme as visual manipulation and is, therefore, located at point 6.

3.3.5 Intermodal relation types

As part of the multimodal approach this research adopts, multimodal texts should be considered in their entirety. Since picturebooks are composed of verbal and visual modes as well as the relationships between the two modes, all three components are investigated. The previous sections of this chapter examine translation techniques to classify the verbal and visual modes. The way in which intermodal relations between the verbal and visual modes in children's literature and their translation are classified and observed is discussed in this section.

In order to pursue this investigation, a model for intermodal relations must be adopted. Bateman (2014) discussed the text-image relations models, each of which is specific to a genre, e.g. picturebooks, comics, advertisements, etc. According to Bateman (2014, Unit 2, Section 2), the first groundbreaking work on text-image relation is that of Ronald Barthes (1977). Barthes designed a pioneering and influential framework to examine both verbal and non-verbal elements in an artefact (Bateman, 2014, Unit 2, Section 2). Barthes's design of a systematic network of text-image relations consists of a three-way classification. The classification falls under two main branches: equal (relay) and unequal. The unequal is then subdivided into two sub-branches: amplifying (anchorage) and

reducing (illustration). Equality here refers to the control of power between the verbal and the visual modes. If one mode has power over the other mode, then this type of relationship is unequal. 'Relay' is what Nikolajeva and Scott refer to as 'complementary'. 'Anchorage' is when the verbal has control over the visual in the sense of fixing the interpretation of the visual. On the other hand, in 'illustration', the visual has more power over the verbal, playing the role of supporting the verbal by communicating more information that falls beyond the limits of the verbal. Despite its attractions, this model is limited, offering only three possibilities of the text-image relationships; therefore, it is an insufficiently comprehensive model for this research.

Other two models that expanded upon Barthes's model are Kloepfer (1977) and Spillner (1982) (Bateman, 2014, Unit 2, Section 2). However, although these models expanded Barthes's initial model, they are still limited. In the search for a comprehensive image-text model, Scott McCloud's (1994) model has also been considered. McCloud classified image-text relations into seven types: word-specific, picture-specific, duo-specific, additive, parallel, montage and inter-dependent (1994, pp. 153–4). Unlike Kloepfer's (1977) and Spillner's (1982) classification, McCloud's (1994) is more detailed and specific. For example, McCloud distinguishes between duo-specific and inter-dependent – 'equal' in Barthes (1977) – considering that both have equal control of power, but the latter is dependant while the former is not. Nonetheless, McCloud's (1994) classification, like those of Barthes (1977), Kloepfer (1977) and Spillner (1982), is not designed specifically for picturebooks. Hence, it might be difficult to apply to picturebooks, potentially reducing its reliability (Bateman, 2014, Unit 4).

There are also text-image relations models specifically designed for picturebooks. Scholars who classified such relationships for picturebooks include Nikolajeva and Scott (2000), Schwarcz (1982) and Fang (1996). Schwarcz (1982), according to Bateman (2014, Unit 4), produced one of the earliest and detailed proposals of picturebook text-image relationship classifications. Schwarcz proposes nine types of text-image relationships: congruency, amplification, alternation, elaboration, extension, deviation, specification, complementation and counterpoint (Bateman, 2014, Unit 4). However, this model has been subject to criticism regarding its specificity and reliability (Bateman, 2014, Unit 4). For instance, it is unclear how to reliably distinguish between a

case of counterpoint and one of deviation (Bateman, 2014, Unit 4). In the same vein is Fang's (1996) model of six text-image relationships, i.e. establishing setting, defining and developing characters, extending or developing plot, providing different viewpoints, contributing to textual coherence and, lastly, reinforcing the text by telling the same story visually (Bateman, 2014, Unit 4). This is a preliminary model, as a finished list and a reliable text-image relationships model has not been established (Bateman, 2014, Unit 4). Although Fang (1996) has introduced new categories of relationships, for example 'establishing setting', it seems it has more to do with the function of the mode rather than the nature of the relationship between the text and image.

In the search for a well-established and reliable text-image relationships model for picturebooks, Nikolajeva and Scott's (2000) text-image relationship model stands out as the most appropriate. In order to investigate intermodal relations, Nikolajeva and Scott's (2000) model was adopted, as is discussed in the following section.

3.3.5.1 Nikolajeva and Scott (2000)

Nikolajeva and Scott have proposed a spectrum anchored on image and word extremes, within which they listed possible text-image relationships (2001, p. 12). This spectrum is represented as moving from top to bottom, where the top constitutes the 'word' extreme and the bottom is the 'image' extreme (Nikolajeva and Scott, 2001, p. 12). It also has left- and right-hand sides for narrative and non-narrative texts, respectively (Nikolajeva and Scott, 2001, p. 12). In the centre of the word and image spectrum, Nikolajeva and Scott list their categories for text-image relationships (Nikolajeva and Scott, 2001, p. 12). These include the five main categories of image/text relations: symmetrical, complementary, enhancing, counterpoint and contradictory/sylleptic (Nikolajeva and Scott, 2001, p. 12). There are three types of counterpoints: ironic counterpoint, perspective counterpoint and counterpoint in characterisation (Nikolajeva and Scott, 2000, pp. 232–8). However, it is important to state that these categories are neither absolute nor have clear borderlines (Nikolajeva and Scott, 2000, p. 226). The terms discussed in their model, according to Nikolajeva and Scott, are never fully one category or the other (Nikolajeva and Scott, 2000, p. 226). Additionally, in practice, works do not always neatly fall under one category, especially in the

case of complex works (Nikolajeva and Scott, 2000, p. 226). Nonetheless, working with these categories is useful in analysing picturebooks (Nikolajeva and Scott, 2000, p. 226). Nikolajeva and Scott's categories are explained below.

Symmetrical

According to Nikolajeva and Scott (2000, p. 225), 'symmetrical' refers to the type of text-image relationship where the story is redundantly told by the two forms of communications, i.e. the text and the image.

Enhancement

In enhancement, one of the two modes of communication expands or amplifies on the other, resulting in a more complex dynamic (Nikolajeva and Scott, 2000, p. 225). Thus, images may amplify the words in a fuller manner, or words will expand upon the images (Nikolajeva and Scott, 2000, p. 225). The amount of enhancement in this type of relationship is minimal (Nikolajeva and Scott, 2000, p. 230). For example, Nikolajeva and Scott discuss the case of Steige's *Sylvester and the Magic Pebble*, where the textual narrative starts with Sylvester as a boy who lives with his parents and collects pebbles, but it fails to mention the fact that Sylvester is a donkey (Nikolajeva and Scott, 2000, p. 230). This fact is conveyed through the visual narrative instead. Enhancements can also include depicting facial expressions to illustrate more richly emotions that have been stated verbally (Nikolajeva and Scott, 2000, p. 230).

Complementary

This type of relationship is obtained when the enhancement of the two modes, i.e. the visual and verbal, is quite significant (Nikolajeva and Scott, 2000, p. 226). In a complementary relation, text and image collaborate to strengthen the ultimate effect while rarely overlapping (Nikolajeva and Scott, 2000, p. 230). An example of a complementary relation is the sense of imminent peril concluded from the combination of two modes in *The Tale of Peter Rabbit* (Nikolajeva and Scott, 2000, pp. 231–2). In the story, Peter's mother is taking the reader and her children (through the verbal mode) into the past through the story of Mr. Rabbit, who ended up in someone else's pie. At the same time, the visual mode alerts the reader to the future by depicting Peter turning his back to his mother as if he is refusing to listen to her lesson. Thus, the book creates a feeling of the potential danger that Peter is risking (Nikolajeva and Scott, 2000, pp. 231–2). Since

complementary is an extreme form of enhancement, it is not always clear whether a specific case is complementary or enhancement. Nonetheless, regarding enhancement as minimal, a text-image pair that is higher than minimal but does not reach the level of '[rare] overlap' found in complementary is still classified as complementary.

Counterpoint

When text and image work together in collaboration to convey different forms of information that are beyond the limits of one mode, this is classified as a counterpoint relationship (Nikolajeva and Scott, 2000, p. 226). This allows different interpretations and readings (Nikolajeva and Scott, 2000, p. 232). Counterpoints are of three types, which are discussed below.

Ironic counterpoint

This counterpoint is aimed at giving a humorous effect to the scene depicted by the verbal and visual modes. In Babette Cole's *Princess Smartypants*, the author tells us, in the textual narrative, that the princess does not want to get married since she enjoys being a 'Ms' (Nikolajeva and Scott, 2000, p. 232). This is accompanied by a visual narrative depicting the princess lying on her stomach watching TV, eating chocolates and surrounded by a mass of fruit peel, dirty clothes and dishes, empty cola cans and chocolate wrappers, accompanied by her animal friends. The surprising counterpoint between the text and the image brings a humorous and ironic sense to the reader.

Perspective counterpoint

This type of counterpoint can make the story seem as if it has two narratives rather than one, i.e. the verbal narrative line and the visual narrative line (Nikolajeva and Scott, 2000, pp. 233–4). *Lily Takes a Walk* by Satoshi Kitamura tells the story of a girl who takes a walk with her dog (Nikolajeva and Scott, 2000, p. 234). In the textual narrative, the girl traverses the suburbs, passing shops and streets before she heads back home feeling 'never scared, because Nicky is there with her' (Nikolajeva and Scott, 2000, p. 234). On the other hand, the visual narrative gives the perspective of the dog, who is frightened of a huge snake winding around a tree, a mailbox metamorphosing into a sharp-toothed animal and various other things the dog sees along the way.

Counterpoint in characterisation

Counterpoint in characterisation, like other types of counterpoint, encourages the readers' imagination as well as variation in interpretation (Nikolajeva and Scott, 2000, p. 235). This type can also feature ambiguity and irony, as well as evoke the desire to reconcile the apparently contradictory narratives, which demands the reader's thoughtful attention (Nikolajeva and Scott, 2000, p. 235). Inger Edelfeldt's *Nattbarn (Nightchild)* tells the story of two girls who are opposite to one another (Nikolajeva and Scott, 2000, pp. 235–6). One girl, a princess, has fair skin, golden hair, bright clothes and surroundings and is called, through her dolls' names, Goldenhair, Sunny-soul, Rosycheek, and Little Sweetie. The other girl, or the nightchild, by contrast, is pale, has dark hair and dull clothes, is sullen and is called, through her dolls' names, Moss, Chunk, Stoneheart and Squealing Liza. Eventually, it becomes clearer, although not explicit, that the nightchild is the shadowy alter ego of the princess. Thus, the story presents two sides of one person that are opposites in characterisation to one another.

Contradictory

While extreme enhancement creates complementary, extreme counterpoint creates contradictory (Nikolajeva and Scott, 2000, p. 226). In this type of relationship, words and images may seem in opposition to one another (Nikolajeva and Scott, 2000, p. 226). An example of contradictory is found in the *Nightchild* story (Nikolajeva and Scott, 2000, pp. 236–7). The story shows the princess's castle from the outside, where it seems old with high, narrow window and traditional turrets. By contrast, from the inside, the castle looks modern, with larger windows, cosy rooms and ordinary furniture. This example was not explicitly noted by Nikolajeva and Scott as contradictory, but they drew on the contradicting nature of this example.

3.4 Software and technicalities

3.4.1 Classification and analysis software

To pursue both corpus classification and analysis, several software tools were explored. These are UMA tools, NVIVO, Atlas.ti, Multimodal Analysis, VESTA and ELAN. One of the challenges in finding an appropriate software was the multimodal aspect of the corpus. As this research approaches the corpus

multimodally, classification and analysis are to be carried out equally for verbal and visual modes and intermodal relations. Also, although the research is mainly quantitative, the software should at least facilitate qualitative analysis. In cases where one of the aforementioned software tools do not support quantitative analysis, SPSS was considered.

VESTA and ELAN software do not support either text or image, only audio and video. Thus, both have been excluded. On the other hand, UAM tools, Multimodal Analysis, NVIVO and Atlas.ti support both text and image, but they still presented serious issues. UAM tools and Multimodal Analysis allow for image and text classification and analysis, but each mode has a different software version. Thus, the verbal mode needs to be examined using a different software than that of the visual mode. This leaves the intermodal relations lost in between. In addition, UAM tools do not work well with Arabic. When a classification test was run, places of annotations kept moving to other units if the size of the software window was changed. Moreover, when a test statistic was generated, about 28% of the units were missing from the results. Therefore, UAM tools and Multimodal Analysis were excluded. NVIVO and Atlas.ti allow for both verbal and visual modes to be classified within the same software. However, they only support qualitative analysis; quantitative analysis cannot be done using these two kinds of software. In addition, intermodal relations cannot be classified using either NVIVO or Atlas.ti. Hence, NVIVO and Atlas.ti were eliminated.

Since the aforementioned corpus software were unsuitable for the corpus's medium and/or language, Excel was considered as an appropriate option. In Excel, the software can allow for manual corpus classification as well as facilitate qualitative analysis. Quantitative analysis can also be performed using Excel's data analysis formulas, such as 'COUNTIFS', 'HLOOKUP', 'MODE', 'MEDIAN', 'AVERAGE' and 'SUM'. Although it allows for manual verbal and intermodal classification, it does not directly allow visual classification. Nonetheless, since no software perfectly fit the needs of this research, and Excel seemed to fulfil the most requirements, a solution for the issue concerning visual classification was made: a column labelled 'Image Annotation' was added. While the analytical framework specifies the mode of analysis, i.e. verbal, intermodal or visual, the 'Image Annotation' column is used when the mode of classification is visual. The benefit of this column is in describing the element present in the image for which

it was classified. Solving this issue made Excel an appropriate and reliable software to be used in the classification and analysis of the corpus.

3.4.2 Technical aspects of classification and analysis

This section explains how corpus classification and analysis were carried out, as well as how challenges were addressed. An important step in corpus classification was identifying the unit of classification for this research. A unit is what constitutes an element from the Composite Elements Model on the verbal or visual modes. Units vary in length as they cover the whole utterance that includes an element. Thus, the unit may be one word, a full sentence or more. In elements such as proper names, the unit covering it is most likely to be one word. On the other hand, if the unit belongs to the social and moral values element, it may be a full sentence or more.

Corpus classification, then, starts with elements. The process of identifying elements starts normally with the ST. Nonetheless, this does not mean that if an element is present solely in the TT, it will not be classified. If an element has been added to the TT, this is also classified. Starting with elements of children's literature in the ST, a unit is then classified and its corresponding TT unit, translation technique(s), mode, page number and its classifiable element are annotated in one row. On the page level, each page is assigned an intermodal relations type for the ST and the TT; the page number, mode and a brief description are also given in one row.

The classification of the visual image follows certain principles. If the image is spread across two pages, it is classified on the page that has the larger proportion of the image. If it is spread equally, then it is classified as part of the first page on which the image appears. If the image is cut into two parts to integrate the verbal in the middle, the two parts of the image are regarded as one image, not two. These principles apply to both visual reversal and visual reorder. If a page is classified as having no (zero) images, the cells for visual reorder and reversal are empty rather than having a value of zero. This is because when the cell has a value of zero, this indicates that the technique could have been used but was not. Therefore, when the classification is not a possible option, the cell is left empty.

Principles for page numbers apply to the visual and verbal modes as well as intermodal relations. The page number that is assigned to a verbal unit or an

image unit is always that of the ST. The one exception is when the ST pages are not numbered. In case the story's first page starts with a number higher than 30, the page numbers are adjusted to start from 2, as in most cases, for the sake of convenience.

In case more than one translation technique are used within one unit, this is identified in a column labelled 'double element'. If the unit has two techniques, it is annotated in the 'double element' column as 'double', for three techniques as 'triple' and for four techniques as 'quadruple'. The unit and its annotations are copied the number of times annotated in the 'double element' column in the following arrow(s). The only change is in the 'translation technique' column, which features the second, third or fourth technique. The reason for adding the 'double element' column is to avoid false calculations of the number of occurrences for elements of this type, since adding further translation technique(s) consequently and inevitably involves recording the element multiple times, in order to associate the rest of the techniques with the element, without it actually having occurred more than once. This column solves this issue by allowing for the subtraction of duplicated elements when creating frequency tables for elements.

The same procedure is used when there is more than one element in the same unit. However, this time, the element is annotated as 'double', 'triple' or 'quadruple' in column called 'double technique'. All other annotations, except for the type of element, are copied in the following row(s). Then, the appropriate label for the 'double technique' column is assigned to it. Thus, as with the 'double element' column, which was designed to solve duplication issues when calculating the frequencies of elements, the 'double technique' column solves issues relating to translation technique duplication when calculating translation technique frequencies.

The classification of socio-cultural elements, such as cottage and porridge, might vary between modes. For example, the word 'porridge' is foreign to TC readers, whereas, the visual appearance of porridge may not be; it can be thought of as 'مهلبية' (mohallabeia), 'جريش' (jareesh) or other types of food that have a similar texture and colour and are familiar to the target reader. This also applies to cottages, i.e. the target reader might be familiar with the concept of 'كوخ' in Arabic, which refers to any house with a saddleback. For the target reader, visually, a

cottage looks like a 'كوخ', and the reader would probably not think that a cottage is a specific type of saddleback house, which gives it its exoticness. Moral and social values seem to be predominantly verbal rather than visual; therefore, they will be classified only in the mode in which they appear.

One of the most challenging cases in classification is the classification of magic. In the case of magic mirrors, the mirror will be considered within the page boundaries and context in which it is presented. If the mirror is collocated with magic (verbally) or depicted showing magical powers (visually), then it will be classified. However, it is not only an explicit indication of magic that makes a unit eligible for classification but also a magical indication derived from context. Additionally, in cases where an ordinary animal or object that exists in real life acts in an abnormal way, e.g. talks, knocks on doors, etc., this is classified under magic in regard to their magical behaviour. The unit of classification for magical behaviour only includes the words that indicate such abnormality, such as 'the horse asked'. For instances that include an utterance, whether as an answer, question, or simple talk, only words indicating the act (see previous example) are classified, not the whole utterance. The exception to this is when an utterance itself indicates another magical behaviour, e.g. a person's utterance includes a question to a mirror indicating that the mirror can reply to the question. In this instance, the utterance is classified under magic.

The reason for classifying these units is to indicate that these otherwise ordinary objects/animals, such as a frog or a mirror, are not, in this case, ordinary but rather are magical and can talk and communicate in a human manner. Therefore, when a beast, mermaid, fairy or other mythical creature talks or communicates in a human manner, it is not classified under magic. This is due to the abnormal or magical associations of these mythical creatures themselves. This obviates the need to classify their human-like behaviour as magical, assuming they are in themselves abnormal or mythical and can behave in whatever manner the author chooses. Additionally, they have this advantage because they are, unlike a frog or a mirror, entirely fictional.

3.5 Conclusion

This chapter has presented in detail the research methodology adopted in this thesis. It discussed the corpus collection criteria as well as the corpus profile. It

outlined the different modes of analysis to be pursued, i.e. verbal, visual, intermodal, paratextual, metatextual and contextual. Following that, it presented in length the structure of the analytical framework. This analytical framework consists of the Composite Elements Model, the Composite Translation Techniques Model and Nikolajeva and Scott's (2000) image-text relationships types. Each of the two composite models built for this research was discussed and illustrated. In addition to the analytical framework, the SL-/TL-oriented scale was established, and translation techniques from the Composite Translation Techniques Model were organised under the 9 points of the SL-/TL-oriented scale. The rationale behind the placements of each technique on this scale was also presented. Finally, technical issues relating to corpus analysis were discussed. In this section, software options were laid out, and the rationale behind adopting Excel was explained. Technical details on how issues were solved within Excel were provided in the last section of this chapter. The next three chapters examines the corpus results, starting with results on the position of translated children's literature and moving to another two chapters presenting the results on multimodality in translations and norms in translated children's literature in Saudi Arabia.

Chapter 4 Position of Translated Children's Literature in Saudi Arabia

This chapter aims to answer the first and second research questions on the position of translated children's literature in Saudi Arabia and how textual, paratextual and metatextual aspects are related to this position. To identify the position of translated children's literature, Even-Zohar's three cases prompting translation to assume a central position are discussed and investigated. This position, as established in Chapter Two, is assessed within the Saudi children's literary polysystem. After identifying the position of translated children's literature in Saudi Arabia, this chapter attempts to answer the second research question. Results for the textual, paratextual and metatextual analyses are outlined and discussed. These include exploring the connection between the identified position of translated children's literature in Saudi Arabia alongside 1) the adopted translation method (initial norms), 2) the TC's perception of translated children's literature, 3) the (in)visibility of the translators' and authors' names, 4) selling price, 5) binding type and 6) publishing format.

4.1 Even-Zohar's three cases of central translated literature

Even-Zohar proposed three cases in which translated literature may assume a central position in the target literary system: when the target literary system is 1) young, 2) weak or peripheral within a group of correlated literatures or 3) in a vacuum or crisis (1990, p. 47). The system is considered young when the target language is new or recently renewed and consequently lacks literature. Historians track the Arabic language to the pre-Islamic era, before the seventh century (Zidan, 2012, p. 7). Additionally, Arabic as a written literary language has existed since the seventh century and has undergone several stages: the early Islamic era, the Umayyad, the Abbasid and the Arab Renaissance (Alnahdah) (Maroon, 2013, p. 45). Consequently, Arabic cannot be said to be a young or renewed language. On the other hand, original written Saudi children's literature, as discussed in Chapter One, is relatively new, started only in 1959. During its first few decades, the original Saudi children's literary system lacked literature and writers as well as failed to attract consumers. Thus, it can be assumed that

youth is partially applicable in this instance. Still, according to the terms posited by Even-Zohar that assumes young literature to be correlated with young or renewed language, youth is not fully applicable, and therefore cannot be investigated. The state of being peripheral or weak amongst other correlating literature and/or in a crisis or vacuum are not conditioned to young or renewed languages. Therefore, these are worthy of investigation.

The weakness or peripherality of literature refers to cases where the home literature lacks the necessary resources in its repertoire and is unable to initiate systems or innovate other repertoires. Thus, it becomes dependants on other central literary systems to fill, partially or fully, its needs and provide innovation. To test the weakness or peripherality of a literature, one can analyse the trade balance of texts between two cultures (see section 4.1.2) (Chang, 2010, p. 260).

Vacuums occur when the established repertoires no longer appeal to the new generation, and the indigenous repertoire is no longer acceptable. Large vacuums create crises even in central literatures. Chang (2010, p. 260) proposed two ways to investigate vacuums and crises. First, assess the volume of texts imported into that target culture (see section 4.1.1). Second, study the perception of people inside the culture on their own literature, e.g. whether their home literature is well developed or not (see 4.1.3).

People's perception inside the target culture can also be used to analyse weakness in a literature, i.e. when people perceive their home literary system as weak. Unlike other scholars (see Alsiary, 2016), the investigation of the position of translated children' literature is not identified solely by the perception of members of the TC on this position. In this research, the perception is reviewed alongside quantitative data that presents 1) the number of children's literature books exchanged between Saudi Arabic and English and 2) the amount of children's literature books translated into Arabic through Saudi publishers and translators when compared to original Saudi children's literature books.

The features of peripheral systems and systems in crisis or a vacuum are applicable to the case of the Saudi children's literary system. Therefore, the next sections test these possibilities through the above-mentioned methods. After testing the volume of both home and imported children's literature and the children's literary books' exchange state, section 4.1.3 discusses people's

perception separately since it can arguably indicate both weakness and vacuity or crisis in a system.

4.1.1 Testing for crisis or vacuums in the system

In order to test whether a literary system is experiencing a crisis or vacuum, Chang (2010, p. 260) proposed that researchers consider the volume of literature translated into that culture. If a large amount of translations into the target culture has been made, this may be an indication of a crisis or vacuum, since a system must first have a void to accumulate the influx of translations. Alsiary (2016) has produced, as part of her thesis, a bibliographical list of translations of children's literature by Saudi publishers in Saudi Arabia between 1997-2016. The researcher's list is based on the four Saudi translated children's literature publishers' catalogues, national libraries catalogues, published bibliographies and UNESCO's index (Alsiary, 2016, pp. 125–30). Alsiary's use of multiple resources aimed to fill any translations missing between sources or lack of information about a translation, such as the ST title and author. However, Alsiary's bibliographical list includes only translations produced by Saudi publishers, excluding a large volume of Arabic translations made by Arabic publishers and imported into the Saudi market. However, the bibliographical list still provides useful data to show at least part of that volume. The bibliographical list was used as secondary data, and the number of translations was counted per year. The results of this analysis are shown in Figure 4.1.
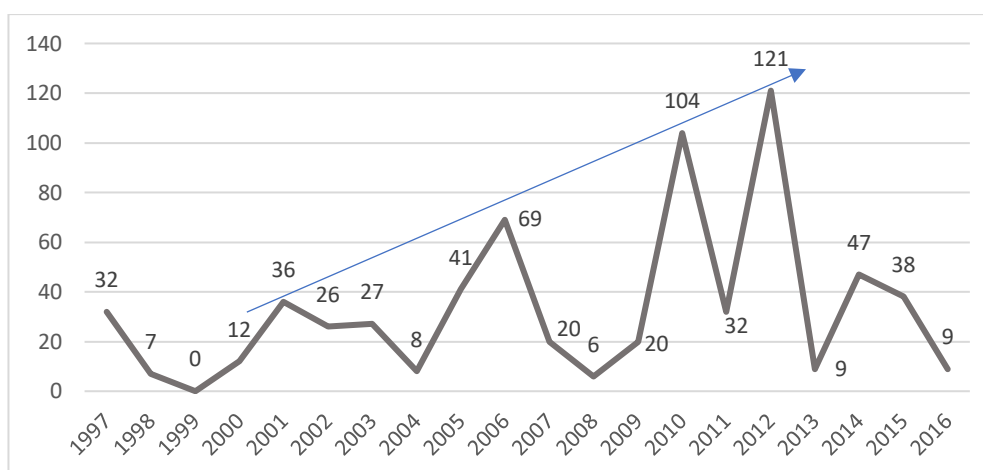
Figure 4.1 The number of translations produced by Saudi publishers per year generated from Alsiary's (2016) bibliographical list

This graph shows a rising number of translations imported into Saudi Arabia. Even though the figure does not indicate a steep rise, it is still a general rise throughout the years. Except for 2014, all highs are higher than the one(s) before. The highest number of translations in 2001 (36) is greater than the previous high of 1997 (32); the high of 2006 (69) is also greater than 2001 (36); 2010 (104) is again higher than the previous peak in 2006 (69) and, lastly, the 2012 (121) high exceeds the previous high of 2010 (104). Most of these highs seem to be followed by three or four low years. For example, the 2006 high is followed by lower figures in the years 2007, 2008 and 2009. There is an exception in the 2010 and 2012 highs, with highs followed by one low year only. In general, the growth in numbers of translations when comparing the highs in Figure 4.1, excluding the 2014 high, is significant. The growth between the 2001 and 2006 highs is 91.66%, and it is 50.72% between 2006 and 2010. It seems that spikes in the number of translations have occurred after 2005, particularly in 2010 and 2012.

The upward trend seems to stop at 2012. However, this might not accurately reflect reality. The bibliographical list (as part of Alsiary's thesis) covers publications until 2016, the same year the thesis itself was published. Many publications during the final stage of the thesis as well as after its completion were not included. Nonetheless, overlooking the publications for 2016 and the volatility of publication, the translation of children's literature has been clearly increasing since the turn of the twenty-first century.

It is difficult to assess whether the amount of children's literature translated into Saudi Arabia is large without contextualising these numbers. In this case, the context is the number of non-translated children's literature, i.e. original Saudi children's literature. The process of finding bibliographical lists on original children's literature was challenging. National Bibliographies issued by the King Fahad National Library include all publication genres, from literary works to purely academic books. They issue bibliographies yearly. However, the latest published bibliography only covers the year 2016. The fact that the National Bibliographies includes all genres made it very difficult to locate Saudi children's literature. Saudi children's literature can be listed under several key terms, such as 'children's literature', 'children's art', 'children's stories', 'children's books', etc. Not all listings under these key terms are Saudi children's literature. They also include academic works on children's literature as well as translations. The process of selection and

identification proved to be time consuming and impossible to complete within the timeframe of this research. Therefore, other sources were consulted.

Another way to obtain bibliographical lists is through directly contacting each publisher. Jarir Bookstore and Obaikan are the two largest and most popular publishers and distributers in Saudi Arabia. Both were contacted by email to provide a list of children's literature books either produced or distributed by them. However, no reply was received from either publisher. This led to the sourcing of secondary data discussed below.

There are a number of scholars who studied Saudi children's literature, such as Bataweel (1993), Aljazaaeri (1995), Alsudairi (2000), Alsubail (2004a), Alamoudi (2007), Alnimr (2013) and Muhanna (2015). Bataweel (1993) collected all books published for children in Saudi Arabia from 1959 to 1985. In the span of 26 years, there were 816 books published for Saudi child readers in general, but only 302 of these were literary works. On average, that is 11.61 literary books per year. Although Bataweel's study of Saudi children's literature indicated the number of literary works published for children, it did not provide a bibliographical list of these books. With no bibliographical information, such as the date of publication, it was impossible to compare the annual children's literature production between translated and non-translated children's literature. In order to find academic works on Saudi children's literature that include bibliographical information on published literature, other researchers' works have been consulted. Aljazaaeri (1995) and Alsubail (2004a) investigated children's stories in Saudi Arabia from 1959 to 1990 and 1990 to 2000, respectively. Unfortunately, neither works is currently available in bookshops or libraries, and no new editions have been published.

Nonetheless, four more studies are available that include bibliographical lists: Alsudairi (2000), Alamoudi (2007), Alnimr (2013) and Muhanna (2015). Since each work covers a specific period of time, all four studies have been used in conjunction with each other. This method has two advantages. First, it extends the time period to be compared. Second, when two sources overlap years, it is possible to confirm data or fill the gaps in the listed books between the studies. All these bibliographical lists of children's literature publications are from Saudi publishers and writers. Thus, they include children's literature published by non-

Saudi publishers but written by a Saudi writer. Alsudairi's (2000) list covers all children's books available at the time of her research up to 2000. Her list includes 80 books published between 1980 to 1998. Alamoudi's (2007) list overlaps with that of Alsudairi from 1982 till 1998. However, besides filling in each other's gaps, Alamoudi's list extends Alsudairi's list by including children's book published until 2007. The period of children's literature covered by Alnimr (2013) almost completely overlaps with Alamoudi. It covers children's literary books published between 1999 and 2008. Despite the overlap, Alnimr's list includes 60 new children's literary books that are not been included by Alamoudi. Books from 2009 to 2013 are covered by Muhanna (2015) with a total of 104 stories.

Despite the large amount of publications and information collected, it should be mentioned that these resources are not without their limitations. However, efforts were made to compensate for these limitations as much as possible. Alnimr's list includes only books for children aged five to nine, for example. This seemed a major obstacle at first, but when all the remaining three resources are considered, the obstacle has been overcome. As indicated above, Alnimr's list almost completely overlaps with Alamoudi's. The only year that does not overlap with Alamoudi is 2008. The 2008 National Bibliographical List was used to collect all the remaining publications of children's literature that Alnimr's research has not covered.

In addition, Muhanna (2015) includes only children's literature in the form of picturebooks. Although the vast majority of children's literature since 1980s in Saudi Arabia seems to be picturebooks, Muhanna's list might exclude some less common forms of literature, such as plays, novels, etc. National Bibliographies published by King Fahad National Library were used again to cover any missing children's literary productions. Unfortunately, only the 2009 list is available on their official website. The years 2010 to 2014 are all missing. Although emails have been sent to them to provide the bibliographical list for the years 2010–2014, no reply was received. Therefore, it was not possible to identify and record other non-picturebook forms of children's literature made from 2009 to 2013.

It is hoped that these four resources as well as the National Bibliographical List accounts for most of the production of Saudi children's literature made between 1980–2013. Since Alsiary's list includes translations of children's literature in

Saudi Arabia till 2016, the National Bibliographical Lists of 2015 and 2016 was analysed to record Saudi children's literature produced in these two years. Figure 4.2 presents all the publications that were collected regarding Saudi children's literature production between 1980 and 2016. Since the timeline of Saudi children's literature covers 36 years, fitting them all in one chart required collapsing the years. This affected the purpose of creating the chart in the first place, i.e. to compare the yearly production of Saudi and translated children's literature. Therefore, the years 1985, 1986, 1988, 1989 and 1990 were excluded from the chart since they seem to have zero publications. Additionally, the year 2014 is excluded since no secondary data exists for Saudi children's literature produced in this year, and the annual National Bibliography is missing from the King Fahad National Library website.
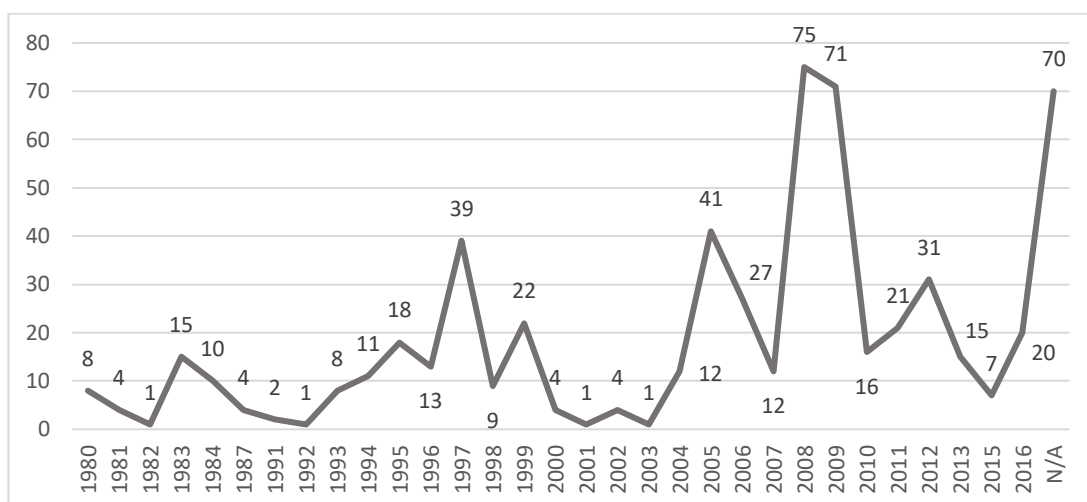
Figure 4.2 Saudi children's literature publications from 1980 to 2016 based on the National Bibliographies, Alsudairi (2000), Alamoudi (2007), Alnimr (2013) and Muhanna (2015)

The amount of Saudi children's literature production seems to have risen after 2004. The highest peaks of this production across 36 years can be found in the years 2008 and 2009, with 75 and 71 publications, respectively. Other smaller peaks are in the years 1997, 2005 and 2012, with 39, 41 and 31 publications, respectively. Besides the five years indicated above that had zero publications, there are four years with only one Saudi children's literature publication, i.e. 1982, 1992, 2001 and 2003. Unlike the translated children's literature, there are 70 publications with no publication date. The total Saudi children's literature publications produced from 1980 to 2016 is 593. The average production of

children's literature is 16.47 publications per year. To compare these results with the amount of translated children's literature in Saudi Arabia, the two charts have been merged in Figure 4.3.
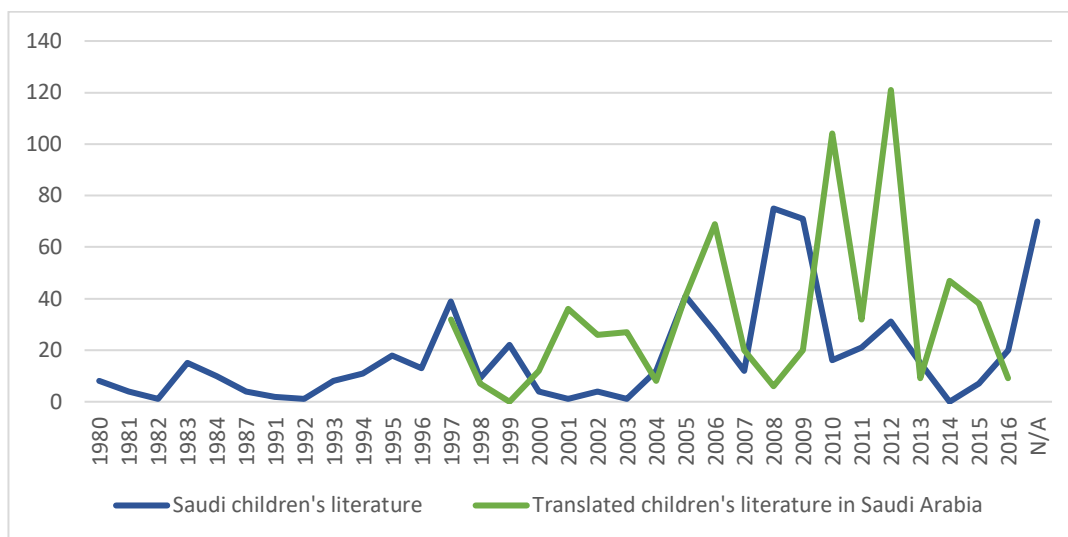
Figure 4.3 Comparison between the yearly publications of Saudi children's literature and the translated children's literature in Saudi Arabia

As previously noted, both Saudi children's literature and translated children's literature in Saudi Arabia have few peaks and many valleys. When the two results are merged, the results show how these peaks and valleys, or highs and lows, have generally contrasted. Thus, when the amount of translated children's literature increases, Saudi children's literature generally decreases and vice versa. This can be observed in many instances. For example, in 1999 and 2008 translations of children's literature were zero and six, respectively. In the same years, original children's literature had risen more than in previous year(s), with 22 and 75 publications, respectively. By contrast, in 2001 and 2003 when Saudi children's literature production was one per year, translations peaked at 36 and 27 publications, respectively. Similarly, in the 2010 and 2012 peaks for translated children's literature (104 and 121 publications, respectively), Saudi children's literature dropped (16 and 31 publication, respectively) after peaking in 2008 and 2009.

Comparing the years from 1997 to 2016, for which both translated and non-translated children's literature in Saudi Arabia have recorded data, yields valuable results. No resources were found recording Saudi children's literature publications in the year 2014. Therefore, the year 2014 was excluded to avoid

confusion. The total amount of translated children's literature in Saudi Arabia is 35.54% higher than that of Saudi children's literature; there are 664 publications for translated children's literature in Saudi Arabia and 428 for Saudi children's literature. The mean of translations is, consequently, higher than the mean of non-translation, i.e. 34.94 and 22.52, respectively. Moreover, the mode of the translations (32) is drastically higher than that of non-translations (4). Similarly, the median of translated children's literature is 26, while it is 16 for Saudi children's literature. Besides having higher mean, mode and median, translated children's literature results are similar across years: 34.94, 32 and 26, respectively. Although the translated children's literature does not have a perfectly symmetrical distribution, the results for mean, mode and median are closer than those for Saudi children's literature, i.e. 22.52, 4 and 16, respectively. This shows that the number of publications of translated children's literature is more balanced than the number of publications of original Saudi children's literature.

While translated children's literature seems to be generally increasing with time, Saudi children's literature is not. Saudi children's literature seems to have peaked in 2008 and 2009, before declining again. Before 2005, Saudi children's literature production was generally low, except in 1997. After 2005, there were two medium peaks in the years 2005 and 2012, with a high peak in the years 2008–2009, forming a pattern resembling a head and shoulders. After the second shoulder in 2012, the production of Saudi children's literature seems to have once again declined.

In conclusion, children's literature translated by Saudi publishers is 35.54% higher than home children's literature. This figure would be much higher if translations imported by non-Saudi publishers into Saudi Arabia, such as those in the corpus of this research, were recorded and considered. In the attempt to collect all classic translated children's literature available in the Saudi markets, 100 picturebooks were compiled. However, only 16% of those were published by Saudi publishers, while 11% were published by Egyptian publishers and 73% by Lebanese publishers. In other words, a random survey of available classics in the Saudi markets showed that 84% of available translations were imported from other Arab-speaking countries. In this sense, the Saudi children's literary system seems to have a void that accumulated at least one and a half times the size of

its publications (excluding the imported publications) and, thus, is in a state of vacuum.

4.1.2 Testing the weakness or peripherality of the system

One way to test whether or not a system is peripheral in relation to other correlating systems is to look at the 'trade balance' of texts. This requires bibliographies that cover both translations from Arabic into English and translations from English into Arabic by Saudi publishers. Alsiary (2016) provided the latter, covering the years between 1997 and 2016. However, no similar bibliography has been produced for translations of Saudi children's literature translated into English, or any other language. The available source on translation volumes between two languages is the UNESCO Index Translationum database. This index provides a list of translations produced around the world. Basically, it is an international bibliography of translations. Besides the number of translations recorded in this index, it also facilitates investigations on the number of translations on a specific subject, such as religion, theology and literature. The Index Translationum can filter results based on the TT's country of publication but not, however, ST's country of publication. Therefore, the results for Saudi literature translated from Arabic into English cannot be generated by the Index, only literature written across the Arab world that has been translated into English, including children's literature produced originally in Saudi Arabia. This method has multiple complications. First, under the subject filter in the Index, children's literature comes under 'literature' in general. Thus, even if results were obtained under 'literature', the proportion of children's literature would be vague. Second, the results generated do not specifically indicate the figures for children's literature, or any literature, that originates from Saudi Arabia.

Regardless of this method's shortcomings, it is the only secondary data available regarding the balance of trade between Arabic and English. Therefore, it was considered. Results generated from the Index Translationum are represented in Figure 4.4 below. The Index covers the time period from 1979 till 2011.
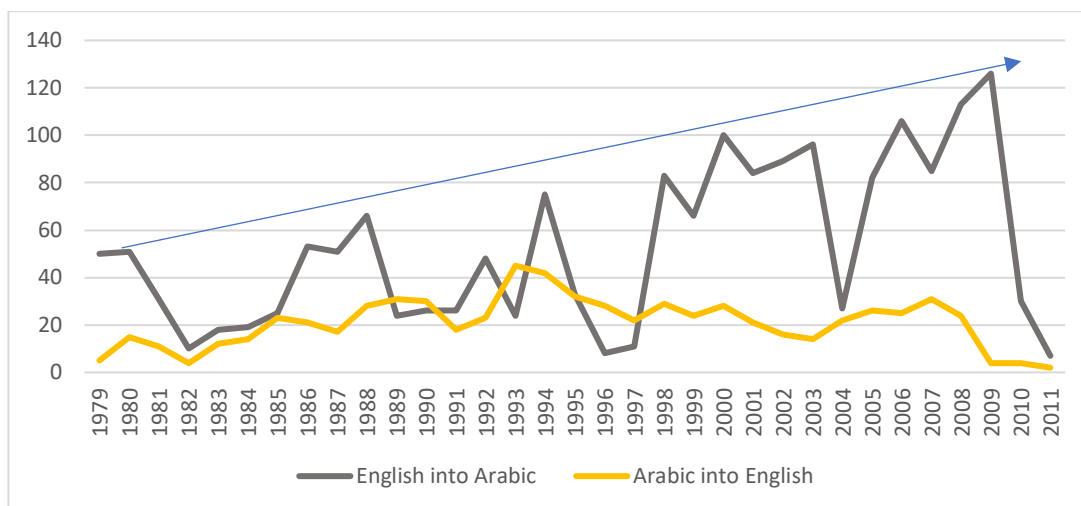
Figure 4.4 Balance of trade of publications between Arabic and English

The major observation to be made about these results is that since 1998, the two lines representing the direction of translation have not crossed. Thus, since 1998, the number of translations from Arabic into English (yellow line) has never exceeded the number of translations from English into Arabic (grey line). Not only have the two lines never crossed since, but the disparity between them is dramatic and increasing. Except for the years 2004, 2010 and 2011, the gap ranges between 42 publications in 1999 and 122 in 2009. In percentages, the number of translations from English to Arabic since 1998 is 175% to 3,050% higher than the number of translations from Arabic to English.

Additionally, the result line of translations from Arabic into English (yellow line) has roughly the shape of a dome. The figures start low in 1979 with five translations and gradually build to the top of the dome in 1993 with 43 translations, before gradually falling to two translations in 2011. On the other hand, the result line of translations from English into Arabic, although volatile with many hills and valleys, has a generally consistent upward momentum. Before 1998, the number of translations from English into Arabic (grey line) has only fallen below the yellow line in the years 1989, 1990, 1993, 1996 and 1997. Across the 33 years between 1979 to 2011, the volume of translations from Arabic into English has exceeded those from English into Arabic in only five years. Even when this happened, the gap between the two figures is significantly lower than otherwise. This gap ranges between four and 21 publications, i.e. 15.38% and 87.5% higher than translations from English into Arabic figures.

The results of UNESCO's Index Translationum indicate an unbalanced trade of literary texts between the two languages in general, including children's literature. However, since these results are not particular to children's literature in Saudi Arabia, Worldcat was used to complement the data to see how far the Index's results are reflective of the Saudi case. Worldcat.org provides the largest database of worldwide information on libraries' contents and collections. It can function as a mega catalogue consisting of micro libraries' catalogues. It supports many languages and catalogues library contents across several countries, including Saudi Arabia and other Arab countries. This mega library catalogue was used to search for Saudi children's literature translated into English using different search entries, such as 'Saudi children's literature translations into English', 'juvenile literature from Saudi Arabia', etc. More than one hundred results were then examined to verify if they were English translations of Saudi children's literature.

Worldcat, like any other tool, has its own limitations. In this case, these limitations include translations that have not been recorded on Worldcat, items that fall outside the search entries and missing data on certain translation, e.g. the publication year. Despite these limitations, Worldcat still provides a picture of the approximate number of translations of Saudi children's literature into English. Not surprisingly, the results were very few, as represented in Figure 4.5 below.
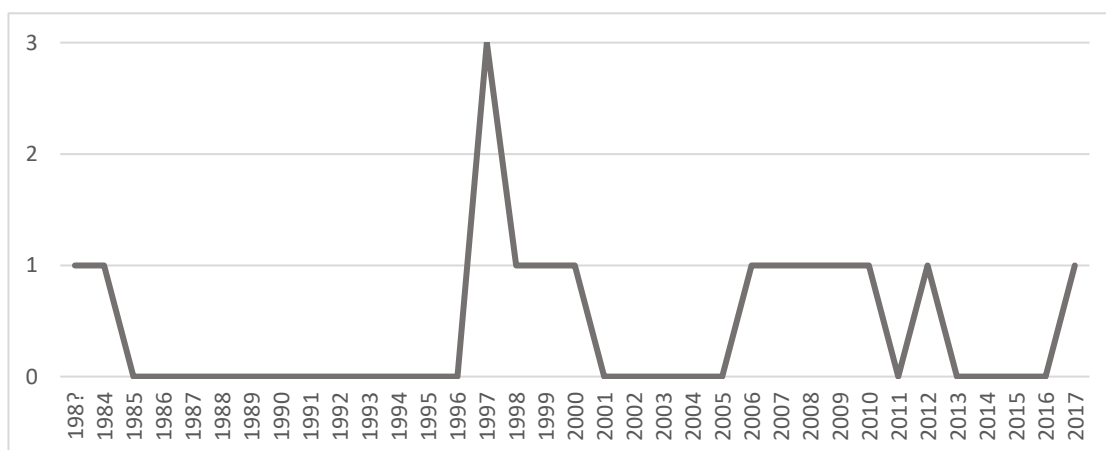
Figure 4.5 Publications number of Saudi children's literature translated into English between 1984 and 2017

Across the 34 years from 1984 to 2017, the Worldcat catalogue shows that only approximately 15 Saudi children's literature texts were translated into English. Before 1997, translating Saudi children's literature texts into English was very

rare. 1997 was also the year in which the highest number of translations was made into English, three translations, whereas the remaining years witnessed one translation each. Translations seems to occur in blocks of consecutive years: the four years prior to the turn of the twenty-first century as well as approximately from 2006 to 2012.

In addition, eight out of fifteen translations are self-translations by the author of the ST, i.e. Halla Khalid, and another two of the remaining seven are bilingual texts in Arabic and English. Halla Khalid publishes her book through her own publishing house (Dar Jerboa) in Saudi Arabia and the remaining seven translations into English are also made in Saudi Arabia. This raises the question of who is the intended reader, Western or Saudi readers? In fact, Halla (n.d.) claims on her website that her book *One Hundred* is 'the first Saudi children's book to be published outside the Arab-speaking world'. It was launched in 2017 in Catalan and Spanish. Accordingly, this confirms that no Saudi children's books were published for a Western, English-speaking audience prior to 2017.

To compare this with Alsiary's results, the average number of translations of children's literature from English into Arabic in Saudi Arabia across twenty years (1997–2016) is 33.20. In contrast, the average number of translations of Saudi children's literature from Arabic into English is 0.55. This means that the translation of children's literature from English into Arabic in Saudi Arabia is about 28 times greater than that of literature translated into English. Consequently, it can be concluded that the texts exchange between Saudi Arabic children's literature and English children's literature is significantly unbalanced. The Saudi children's literary system is, then, peripheral in the literary macro-polysystem in comparison to English children's literature.

4.1.3 Perception on Saudi original children's literature

Another method of assessing a vacuum or crisis in a literary system is through the perception of people inside the culture in which the literary system operates (Chang, 2010, p. 260). While outsiders might consider a foreign literary system as undeveloped, translation occupies a central position only if insiders consider their home literary system as such. Arguably, this method can be used to test both the weakness and vacuity of a system, since both cases can be identified by their need for a repertoire to compensate for their literary deficiencies. This

need must be felt by the members of that culture. People's perception of their need for children's literature can be used to identify either or both of these cases.

In her analysis of translations of children's literature in Saudi Arabia, Almanaa (2001) repeatedly remarks on the clashing cultural and moral values between the SC and the TC that translations present. Even with all the culturally clashing elements, Almanaa still points out the need Saudi children's literature has for translation. This need is aggravated by the lack of original Saudi children's literature. Therefore, translations were turned to as texts that could compensate for the dearth of 'cultural aspects'[12] that educators believed were necessary for the child reader (Almanaa, 2001, p. 217). In this sense, the Saudi children's literary system is unable to provide a variety of literary texts. Lack of literature to handle new situations in a culture can be a sign of both a vacuum and weakness in the home system. Nonetheless, what seems to be the difference between the two cases is that vacuums occur in *fully* established literatures, while weakness appears in *relatively* established literatures. Looking at the history of children's literature in Saudi Arabia (see Chapter 1), children's literature is not fully established. Therefore, it can be assumed that this is a case of weakness in the Saudi original children's literature.

Another sign of the weakness or periphery of a literary system within correlating systems is that it struggles to initiate innovations (Even-Zohar, 1990, p. 47). This sign was noted by many researchers such as Bataweel (1993), Alsubail (2004b) and Alsiary (2016). Bataweel (1993, p. 202) remarked how Arabic children's literature writers mostly imitated translated children's literature. Imitation was fuelled by the availability of developed models in developed foreign literatures. Children's literature writers, then, 'hurry to imitate'[13] those already existing models (Bataweel, 1993, p. 202). More than a decade later, after studying Saudi children's literature, Alsubail (2004b, p. 87) came to the same conclusion: the first source of inspiration Saudi children's literature writers use to write for children is translated children's literature. Following translation as sources of inspiration are environment, tradition, religion, bibliographies, etc. (Alsubail, 2004b, p. 87). This

---

[12] My translation, ST: 'الجوانب الثقافية'
[13] My translation, ST: 'يسارعون إلى ذلك التقليد'

shows that until the first decade of the twenty-first century, no change occurred, and translations still function as a source of innovation.

This weakness is still present, regardless of the rising volume of Saudi children's literature since 2005. In 2016, Alsiary's interviews with the Jarir Bookshop and Obeikan publishers, the two dominant Saudi publishers for children, show the same perception of Saudi children's literature. For these publishers, Saudi children's literature is weak (Alsiary, 2016, pp. 182–3). This weakness, according to the Jarir publisher, comes from two sources. First, the outdated traditional writing style adopted by current children's writers does not suit the new generation. Second, Saudi children's literature lacks the creativity capable of encouraging the child's imagination. Consequently, Jarir and Obeikan relied on translations as a solution.

Similar to Saudi children's literature is children's literature produced elsewhere in the Arab world. Translated children's literature was relied on to develop Arabic children's literature during its conception in the late nineteenth-century Egypt (Al-Daragi, 2016, p. 36). Attention to children and their education has grown in society (Alfaisal, 1998, p. 79). The Arabs found themselves in need of literature for children. Since no children's literature had been published before, they relied on translation (Alfaisal, 1998, p. 79). Reliance on translated children's literature seems to have continued into the twenty-first century, a century after its establishment. In 2005, both Khalifa (2005, p. 184, 192) and Mouzughi (2005, p. 18) indicated that Arabic children's literature relies heavily on translation. This can be attributed to what Mouzughi (2005, p. 18) called the 'unstable growth' of Arabic children's literature, which then required a more sustainable source to provide literature for children.

To conclude, Saudi children's literature exists in fewer numbers than translation. It is also seen as deficient and weak. This is strongly evident in the texts exchange of children's literature as discussed in section 4.1.1. The weakness or peripherality of Saudi children's literature is due to the lack of developed home models that provide modern writing styles, functions and genres. Based on the number of texts imported into Saudi Arabia (one and a half times that of Saudi children's literature), the Saudi children's literary system can be assumed to exist in a vacuum that allows it to accumulate this number of translations. As a result

of its weakness and vacuity, translation is used by both children's writers and publishers to inspire and fill the gaps in the Saudi children's literary system. It can, then, be assumed that translated children's literature in Saudi Arabia occupies a central position in the Saudi children's literary polysystem. Arab children's literature in general seems to obtain a similar position based on the apparent weakness shown in Figure 4.4 and the vacuum pointed out by Suleiman (2005, p. 82). However, a study on the position on each of the Arab countries is needed.

4.2   Perception on translated children's literature

Even-Zohar's (1990, pp. 48–9) hypothesis of the connection between translation behaviour and the position of translation in the TC hints at the TC's perception of translation. The perception of translation can be either negative, when faced with resistance, or positive, when considered fashionable and welcomed (Chang, 2008, p. 144). Negative perception or resistance to translation normally occurs when the home system is stable and self-sufficient, in other words, when translation occupies a peripheral position in the target polysystem. When translation is peripheral, it becomes a tool of conservatism for the indigenous system and tends to adopt a TL-oriented translation method to tone down foreignness. The reason for toning down is to prevent translation from threatening the TC's collective identity, which is a source of pride for its members. Otherwise, translation faces strong resistance from the TC. Chang (2008, p. 138) also proposes another reason for resisting imported literature. This is the incompatibility between the imported texts and the value system on which the home repertoire is based. On the other hand, positive perception of translation happens when the home system is weak and occupies a peripheral position and, thus, needs translation. In this case, translation is seen as a tool of innovation, and its foreignness is welcomed in the TC.

In short, negative perception of or resistance to translation indicates the peripheral position of translation in the receiving culture, while positive perception indicates a central position of translation. A review of the Saudi perception of translated children's literature reveals whether this correlation is the case in Saudi Arabia. While the previous section outlined the central position of translated

children's literature in Saudi Arabia, this section considers its perception in Saudi culture in accordance with Even-Zohar's and Chang's proposals.

The perception of translated children's literature implies both the perception of children's literature and the perception of translation for children. Children's literature is embedded in the perception of childhood, but translating for children highlights the differences between the childhood perceptions of the source and target cultures. In the Arab world in general, Mdallel (2004, no pagination) describes children's literature as being 'the stigma of literary shame' and 'not worth its name'. Mdallel owe this perception to the simplicity of children's literature. Similarly, the Saudi scholar Khalifa (2005, p. 185) notes the peripheral position of children's authors compared to other authors. This, according to Khalifa, comes from the marginality of children in society. The marginality of children and the peripheral position of children's writers have contributed to the paucity of original children's writing in Arabic.

On the perception of translating for children in Saudi Arabia, Alsiary (2016, p. 23) states that many people view translation as a threat to their children's cultural identities. This sense of threat is also shared by other intellectuals (Alsiary, 2016, p. 23). In her study on translated children's literature available in the Saudi market, Almanaa (2001, p. 218) concludes:

> In general, it can be said that a large amount of this translated children's literature contains a dangerous cultural content that harms them [children]. The danger of this cultural content is that it deepens the young detachment from the Arabic culture.[14]

Almanaa depicts the sense of threat to the collective identity of members of Arab culture, including Saudis. In addition to the threat of the collective Arab identity, Almanaa adds that translated children's literature propose values opposed to Islamic and Arab cultural values. The 'cultural content' traces from the SC, which was targeted to the SC's children and was probably approved by the SC as appropriate for children. In contrast, this content may not be appropriate in the TC, which shows how views of childhood differs between these two cultures.

---

[14] My translation, ST: ' وبشكل عام يمكن القول بأن قدراً كبيراً من هذا الأدب المترجم للأطفال يحتوي مضمونا خطيراً يسيء إليهم، وتبدو خطورة هذا المضمون الثقافي في كونه يعمق لدى الصغار الانفصال عن الثقافة العربية '

The sense of threat to the cultural or collective identity is so strong that it has been labelled a 'cultural invasion'. Cultural invasion is not only believed in and feared by some Saudis but also by members of other conservative Arab countries. Soliman (2007, pp. 105–6) expresses her own and other children's literature professionals' fear of cultural invasion, which could rob the children of their Arab identity. The imported literature, despite having undergone attempts at adaptation, still possesses foreign traces. These traces show 'the lack of necessary awareness of the negative effect of this imported culture on the mind of the Arabic child'[15] (Soliman, 2007, pp. 105–6). The threat is felt not only by the child's parents but also by educators and religious authorities, who helplessly observe the Western tint appearing on the younger generation (Azeriah, 1994, pp. 158–9).

The cultural invasion feared by many scholars and writers originates mostly, if not entirely, from the West. Some authors went so far as to suggest that literary texts should at least be imported from other non-Western cultures that do not clash with Arabic culture, such as African or Asian cultures (Alfaisal, 1998, p. 85). Alfaisal (1998, p. 83) further claims that English and French translated children's literature is targeting Arab children and aims at westernising them. Westernisation or cultural invasion would undermine Arab culture and create a sense of nonbelonging in Arab children (Alfaisal, 1998, pp. 83–5). Besides its negative effect on children's identity, this literature opposes the cultural values of the child (Alfaisal, 1998, pp. 81–2).

Resistance based on feelings of threat, as discussed above, seems to be the normal reaction to translated children's literature in both Saudi Arabia and the Arab world. However, in Saudi Arabia, it seems to be less harsh than it used to be. The voices warning against invasion from the West, mainly exported from the religious system, which used to dominate the social sphere, has undeniably been less visible in the past few years than it was at the turn of the twenty-first century. Data from Google Trend, for example, show a significant decrease in popularity for the search of the term 'الغزو الفكري' [ideological invasion] in Saudi Arabia (see Figure 4.6). While 100 represents the peak of popularity, rather than frequency, 50 signifies that the term is half as popular than it was at the value 100. The

---

15 My translation, ST: 'عدم الوعي الكافي بالأثر السلبي لهذه الثقافة المستوردة على عقل الطفل العربي'

change in tone could be attributed to changes in the cultural polysystem in Saudi Arabia. The religious system was formally central in the Saudi cultural polysystem, and its norms controlled other systems. However, the religious system seems to be slightly less central than it was. The control and the image of the religious authorities in Saudi Arabia are shifting. For example, this is evident in recent changes that removed from the religious police the power to arrest or harass people for breaking religious rules, such as members of the opposite sexes mixing, women wearing colourful abayas, etc.
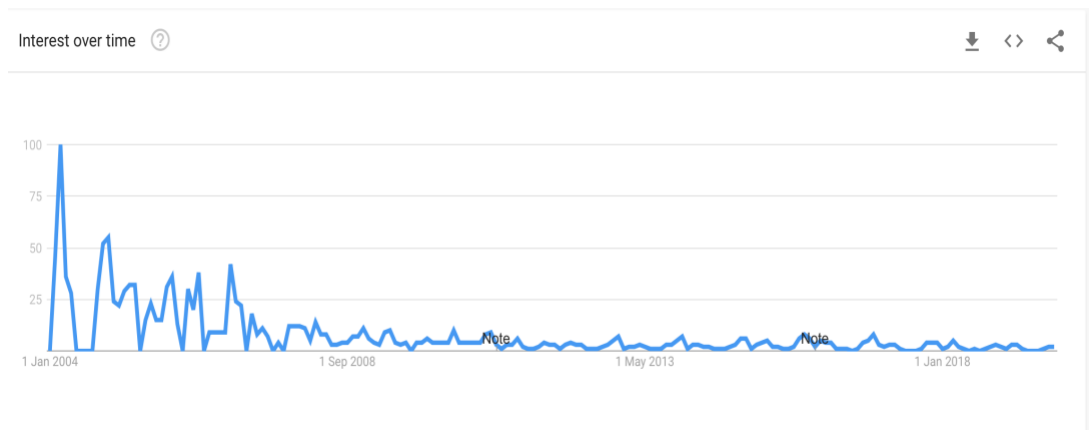
Figure 4.6 Screenshot of Google Trend figure that shows popularity of the Arabic term 'ideological invasion' in Google search from 2004 to 2019 in Saudi Arabia

To summarise, Chang has made explicit Even-Zohar's view of the perception of translated literature and its connection to the position of that translation. Chang explained that central translated literature is perceived positively and welcomed, while peripheral translated literature is perceived negatively and faces resistance. Resistance can be caused by a sense of threat to the collective identity or the opposition of translated literature to the values of the TC. The assumed position of translated children's literature in Saudi Arabia, as concluded in previous sections, and in the Arab world, as concluded by Suleiman (2005, p. 82), is both central. Still, translated children's literature in both Saudi Arabia and the Arab world has been received with a widespread resistance based on a sense of threat and opposition to its values. This perception, however, does not meet Even-Zohar's and Chang's proposals regarding the link between the position of translation and its perception. Consequently, it can be said that the perception of a literature does not necessarily reflect its position. The position of translation can be central, and the TC may desperately need it, but it is perceived cautiously.

These cautious feelings are likely to be caused by the religious and ideological systems. This represents the struggle between the translated children's literature system and the ideological and religious systems. However, by ignoring these feelings and warning voices and importing foreign texts from the West, it can show how central translated children's literature system is.

4.3 Overall level translation method

Even-Zohar has highlighted an apparent connection between the translation method and the position of translation in the target system (1990, pp. 50–1). The author hypothesised that when the position of translation in the target system is central, translations tends to be 'adequate' or SL-oriented. On the other hand, when the position of translation in the target system is peripheral, translations tend to be 'acceptable' or TL-oriented. To explore this hypothesis, translation techniques used in the corpus to translate the elements were analysed and classified to identify the translation method. Since the corpus consists of four publishers (SJ, ED, LL and LD), overall results for all publishers combined are discussed first and followed by separate results for each of the four publishers.

The TT is neither completely TL-oriented nor SL-oriented but instead is in varying degrees between the two extremes. For this purpose, a scale (see section 3.3.4) was developed to show this degree of variation. Results will be, then, represented on the nine-point scale, i.e. four points for SL-oriented techniques, four points for TL-oriented techniques and one midpoint. In addition, results are also represented on a three-point scale, i.e. SL-oriented, TL-oriented and midpoint, which aims to show the preference between the two sides of the scale in general. However, before categorising translation techniques under either scale, translation techniques are presented in percentages.

On the overall level, the analysis of translation techniques employed by translators (see Table 4.1) shows that the most used technique is literal translation at 14.60%, while the least used technique is visual omission at 0.02%. In addition, neither visual manipulation nor visual addition are employed at all. In the visual mode, the most used technique is visual reorder at 10.37%. Visual repetition is the second most used technique for the visual mode and the third most used technique in general, at 10.28%. TL-oriented translation techniques, such as addition, omission and paraphrase constitute a large proportion of the

techniques used in general, 20.47%. Addition is used more often than omission, 8.43% versus 6.47%, respectively. Comparing contrasting translation techniques, literal translation (14.60%) is higher than paraphrase (5.57%), adaptation (3.84%) is higher than borrowing (2.78%), visual repetition (10.28%) is higher than visual substitution 0.30%), nominalisation (1.32%) is slightly higher than pronominalisation (1.28%), amplification (1.48%) is about three times higher than economy (0.50%), generalisation (1.89%) is also about three times more common than particularisation (0.67%) and explicitation (0.99%) is about twice implicitation (0.55%).

Table 4.1 Overall adopted translation techniques in percentage sorted by value smallest to largest

Translation Technique	% Total	Translation Technique	% Total
Visual manipulation	0.00%	Pronominalisation	1.28%
Visual addition	0.00%	Narrator shift	1.30%
Visual omission	0.02%	Nominalisation	1.32%
Substitution	0.05%	Amplification	1.42%
Expansion	0.09%	Generalisation	1.89%
Compensation	0.10%	Discursive creation	1.98%
Allusive translation	0.12%	Borrowing	2.78%
Inversion	0.22%	Modulation	3.14%
Visual substitution	0.30%	Adaptation	3.84%
Description	0.36%	Variation	4.59%
Equivalent	0.44%	Calque	5.27%
Transposition	0.46%	Paraphrase	5.57%
Economy	0.50%	Omission	6.47%
Implicitation	0.55%	Addition	8.43%
Particularisation	0.67%	Visual reversal	8.67%
Phonological replacement	0.72%	Visual repetition	10.28%
Explicitation	0.99%	Visual reorder	10.37%
Near-synonymy	1.20%	Literal translation	14.60%
		Total	100.00%

Comparing the same translation behaviour between the visual and verbal modes, visual omission is at 0.02% compared to verbal omission at 6.47%. While verbal omission is the sixth most used translation technique, visual omission is the least used technique, excluding the two techniques that have never been used. Similarly, verbal addition (8.43%) is the fifth most used technique, whereas visual addition is never used. Borrowing (2.78%), which are the closest equivalent in the verbal mode to visual repetition (10.28%), have less discrepancy than other pairs, e.g. omission and visual omission.

To frame these frequency percentages into the perspective of the SL-/TL-oriented scale, the percentages of translation techniques under each point on the scale was totalled (see Figure 4.8). In addition, the results were further narrowed down to three points, TL-oriented translation techniques, SL-oriented translation techniques and midpoint translation techniques (see Figure 4.7) to show the macro picture of overall translation methods.
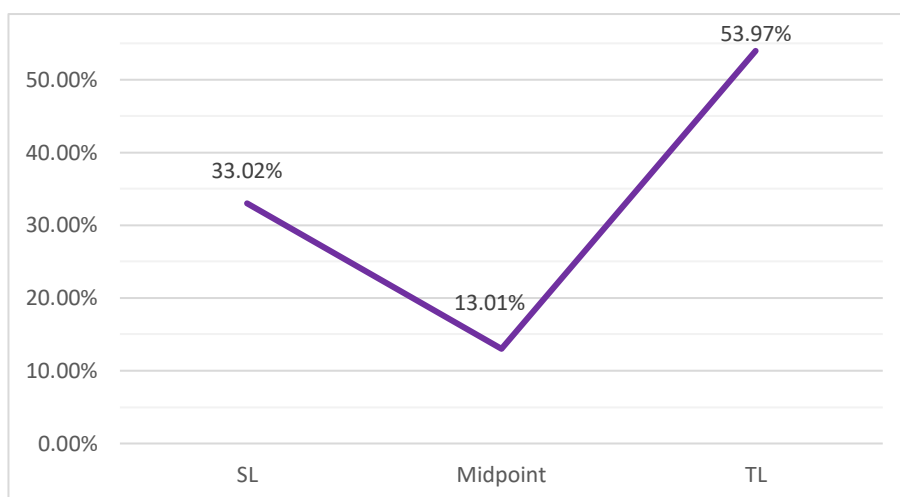
Figure 4.7 Adopted translation techniques percentages under the three-point SL-/TL-oriented scale

Clearly, translators tend to use TL-oriented translation techniques (53.97%). Nonetheless, SL-oriented techniques at 33.02% constitute a considerable proportion of the options chosen by translators. Midpoint translation techniques at 13.01%, even though it is lowest in percentage, still demonstrates the variation in translation techniques adopted. The use of translation techniques of all three points prove that translations were not fully TL- or SL-oriented. Nonetheless, this macro picture lacks the identification of extreme levels within both ST- and TL-oriented points. These are shown in Figure 4.8.
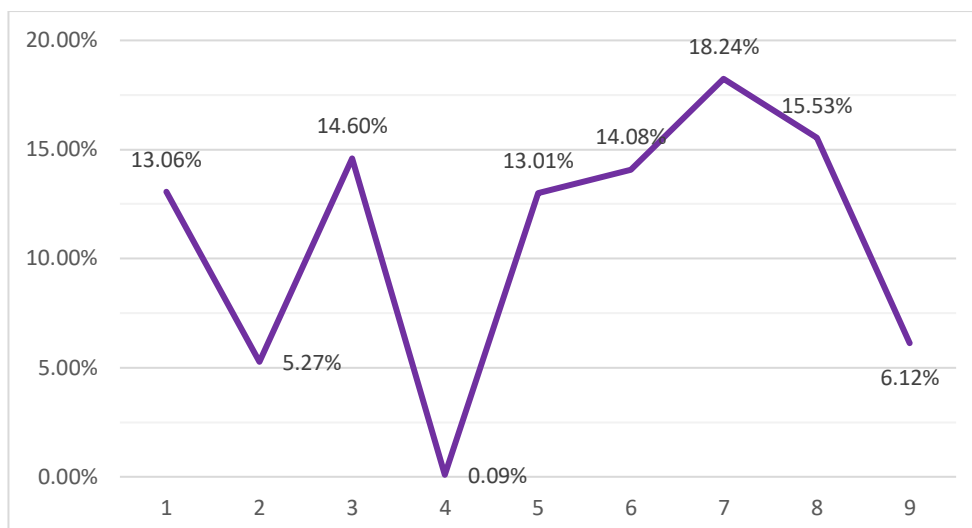
Figure 4.8 Adopted translation techniques percentages under the nine-point SL-/TL-oriented scale

Although the SL-oriented overall point, shown in Figure 4.7, constitutes 33.02% of all translation techniques used in the corpus, 39.55% of this point is concentrated at point 1 of the scale, i.e. on its most SL-oriented extreme. By contrast, point 4, the least SL extreme, is barely used (0.09%). The most TL-oriented extreme point, i.e. point 9, constitute 11.33% of TL-oriented translation techniques adopted by translators, while point 7 (18.24%), the third least TL-oriented extreme point, constitutes the highest proportion of TL-oriented translation technique as well as the highest point across all 9 points on the scale.

In conclusion, the analysis of translation techniques and their proportions on the SL-/TL-oriented three-point scale shows that the translations in the corpus lean towards the TL-oriented side of the scale. In Toury's terms, the general translation method is acceptability. In addition, although the three-point results leaned towards the TL-oriented side of the scale, the nine-point results showed how translators used the scale in varying degrees, including those on the SL-oriented side. This included the use of the SL-oriented extreme point 1. In general, this result does not confirm Even-Zohar's hypothesis that predicts central positioned translation to employ more SL-oriented techniques. This could be attributed to the perception of translations rather than position. The previous section discussed how the negative perception of translating for children in both Saudi Arabia and the Arab world. Suleiman (2005, p. 82) has demonstrated how this fearful perception in Arab societies has reflected on translations by being strongly TC biased. Therefore, what could have caused translators to adopt a TL-oriented

method is the perception and translators' efforts not to confirm these fears, not, on the other hand, the position these translations occupy in the TC. Another potential cause for adopting a TL-oriented method is norms, which is discussed in Chapter Seven in light of the translation techniques and method.

4.4 Translation method per publisher

The previous section considered where adopted translation techniques across the corpus fell on the SL-/TL-oriented scale above. In this section, the proportion of translation techniques on the SL-/TL scale is discussed depending on each publisher and place of publication. Accordingly, the percentages of different translation techniques, which make up the translation method, for the Saudi publisher Jarir Bookstore is discussed first, followed by results for Egyptian publisher Dar El-Shorouk. Since there are two Lebanese publishers, Librairie du Liban and Dar Al-Shark Al Arabi, an overall result of the two publishers combined is outlined. This is followed by individual results for each of the publishers.

4.4.1 Jarir Bookstore (SJ)

Following is a comparative analysis of all eight translations published by the Saudi publisher SJ. Data were collected regarding the frequency percentage of translation techniques adopted in these eight cases (see Table 4.2). Before looking at the macro-level translation method, a micro-level analysis of the individual translation techniques is discussed first.

Table 4.2 SJ adopted translation techniques in percentage sorted by value smallest to largest

Translation Technique	% Total	Translation Technique	% Total
Compensation	0.00%	Explicitation	1.12%
Phonological replacement	0.00%	Near-synonymy	1.19%
Visual manipulation	0.00%	Pronominalisation	1.19%
Visual omission	0.00%	Nominalisation	1.54%
Visual addition	0.00%	Discursive creation	2.00%
Substitution	0.12%	Generalisation	2.14%
Expansion	0.12%	Amplification	2.53%
Allusive translation	0.16%	Variation	3.62%

Translation Technique	% Total	Translation Technique	% Total
Transposition	0.16%	Modulation	3.67%
Adaptation	0.22%	Calque	4.47%
Inversion	0.26%	Borrowing	6.01%
Visual substitution	0.28%	Paraphrase	6.02%
Description	0.39%	Omission	6.15%
Equivalent	0.48%	Visual repetition	6.31%
Economy	0.58%	Visual reorder	8.36%
Particularisation	0.60%	Visual reversal	8.36%
Implicitation	0.78%	Addition	13.11%
Narrator shift	0.82%	Literal translation	17.24%
		Total	100.00%

In addition to visual manipulation and visual addition, which were never used across the entire corpus, visual omission, compensation and phonological replacements have also not been employed in the Saudi publisher translations. The most used translation technique is literal translation (17.24%), as was the case in the overall results for translation techniques percentages (see Table 4.1). Interestingly, unlike the overall analysis results for translation techniques, the second most used technique is addition (13.11%). This is followed by visual reorder and visual reversal (both 8.36%). Omission (6.15%) is used 53.08% less than addition (13.11%). Similarly, visual repetition (6.31%) is almost three times less often used than literal translation (17.24%). While these techniques are the two most used techniques at the overall level, on the SJ level, literal translation is used more frequently (17.24% versus 14.60%) and visual repetition less frequently (6.31% versus 10.28%) than at the overall level. In addition, borrowing is used more than two times more frequently in SJ cases than at the overall level (6.01% and 2.78%, respectively). While discursive creation use, in both SJ level and overall level, is very similar (2% and 1.98%, respectively), adaptation is used considerably less in the SJ translation than it is for the overall level results. In fact, adaptation has been used in the SJ translations 17 times less than in the overall level results (0.22% and 3.84%, respectively).

These SJ results can be contextualised in the SL-/TL-oriented scale. The three-point results (Figure 4.9) are discussed first, followed by the nine-point results (Figure 4.10) to show the micro-movements compared to the macro-movement.
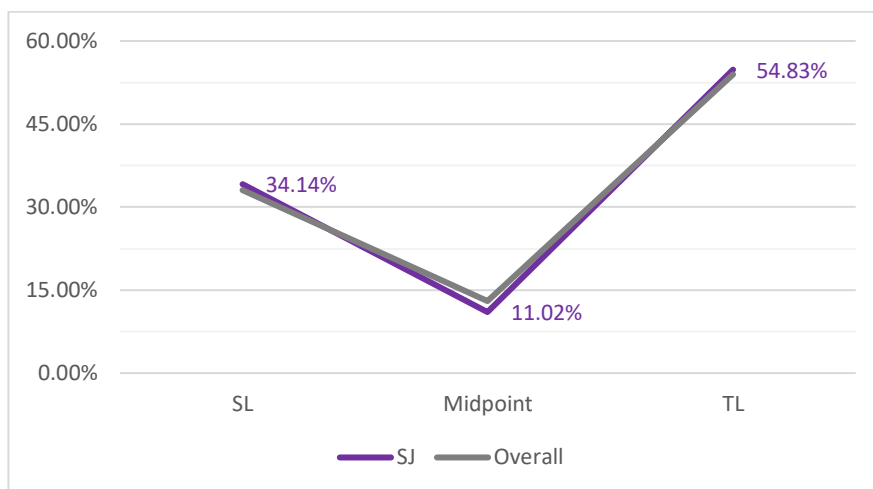
Figure 4.9 SJ adopted translation techniques' percentages under three-point SL-/TL-oriented scale

Translation techniques for the SL-/TL-oriented scale accord closely with the overall three-point level results. SJ translators have mostly used techniques belonging to the TL-side of the scale, such as addition, discursive creation, paraphrase, etc., followed by SL-oriented techniques and lastly midpoint techniques. The difference between the TL and SL sides is 20.69%. Comparing the overall level results with the SJ results on the three-point SL-/TL-oriented scale, respectively, 33.02% and 34.14% are on the SL side, 13.01% and 11.02% at the midpoint, and 53.97% and 54.83% are on the TL side. Although they closely mirror each other, noticeably, both SL and TL points are slightly higher, whereas the midpoint is slightly lower in the SJ results. Nonetheless, since the highest proportion of translation techniques used are TL-oriented, it can be claimed that the translation method in the SJ translations are acceptability or TL-oriented.

Even though the three-point results for the SJ cases and the overall level accord with each other, it is important to see whether the underlying nine-point results for SJ also accord with the overall level results (see Figure 4.10 below).
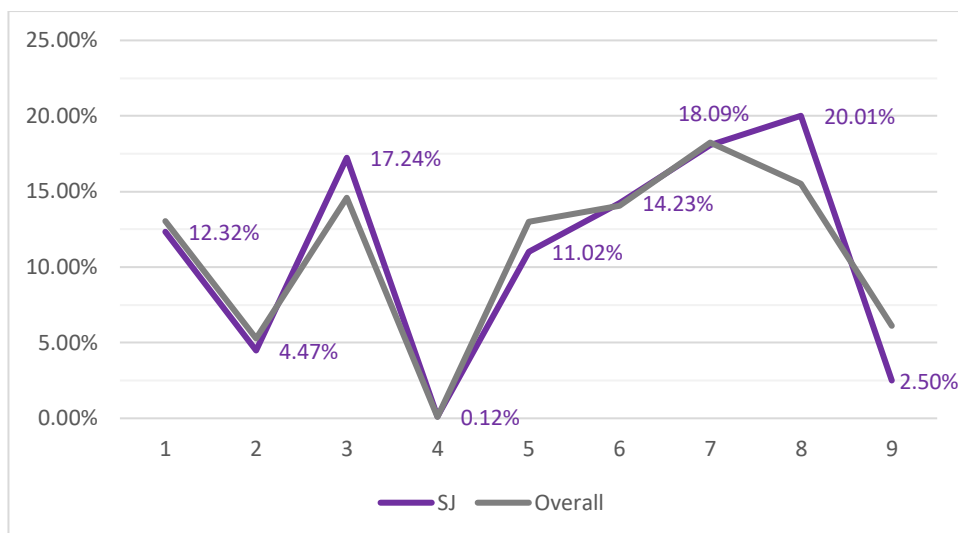
Figure 4.10 SJ adopted translation techniques' percentages under nine-point SL-/TL-oriented scale

A comparison of the results of the nine-point SL-/TL-oriented scale for SJ translations (Figure 4.10) with those of the overall level (Figure 4.8) shows that although the three-point results for these two accord with one another, the case is somewhat different in comparison to the nine-point scale. The extreme SL side points (point 1) in both SJ's and the overall level's results is much larger than its corresponding point on the TL side (point 9). However, the difference in proportions in the SJ translations is even more pronounced than the overall level, since point 9 constitutes only 2.50% of the translation techniques used as opposed to 6.12% in the overall level results. Therefore, the proportion of point 1 is about five times that of point 9 for SJ translations in comparison to double the proportion in the overall level results. Nonetheless, although points 7 (18.09%) and 6 (14.23%) are close in percentage to the those of the overall level, i.e. 18.24% and 14.08%, respectively, point 8 (20.01%) is almost a third higher than the corresponding point 8 on the overall level scale (15.53%). This can be attributed to the higher use of addition in SJ translation compared to its use in the overall level, 13.11% versus 8.43%, respectively. Without looking at the nine-point results of SJ or the overall level, these variations would not have been visible.

4.4.2 Dar El-Shorouk (ED)

In this section, the results for the Egyptian publisher ED are discussed, starting from the percentages for individual translation techniques used and continuing

with their distribution on the three- and nine-point SL-/TL-oriented scales. Results originating from the comparative analysis of four TTs and their STs show the translation techniques used by the translators of the Egyptian publisher (see Table 4.3).

Table 4.3 ED adopted translation techniques in percentage sorted by value smallest to largest

Translation Technique	% Total	Translation Technique	% Total
Phonological replacement	0.00%	Description	0.71%
Explicitation	0.00%	Pronominalisation	0.83%
Implicitation	0.00%	Nominalisation	1.10%
Visual manipulation	0.00%	Near-synonymy	1.25%
Allusive translation	0.00%	Discursive creation	1.39%
Substitution	0.00%	Generalisation	1.66%
Visual omission	0.00%	Borrowing	1.77%
Visual addition	0.00%	Addition	2.26%
Inversion	0.15%	Omission	2.27%
Expansion	0.21%	Modulation	2.47%
Visual substitution	0.21%	Adaptation	3.24%
Economy	0.30%	Paraphrase	3.48%
Amplification	0.30%	Literal translation	9.85%
Equivalent	0.33%	Variation	10.16%
Compensation	0.36%	Calque	10.77%
Narrator shift	0.47%	Visual reorder	13.83%
Particularisation	0.47%	Visual reversal	13.83%
Transposition	0.60%	Visual repetition	15.72%
		Total	100.00%

Literal translation is the most commonly used technique in both the overall level analysis and SJ translations, with 14.60% and 17.24%, respectively. However, this is not the case with ED translations, as literal translation (9.85%) drops to the sixth most used translation technique. The most used technique for ED translations is visual repetition (15.72%). Following visual repetition are visual

reversal and visual reorder, both with 13.83%. Thus, the three most used techniques are visual mode translation techniques. Although literal translation, a TL-oriented technique, has dropped to sixth placed, calque (10.77%), an even more extreme SL-oriented technique than literal translation, is used more than twice as frequently as in the overall level results (5.27%). Similarly, variation (10.16%) is used more than twice as frequently as in the overall level results (4.59%).

In addition, the employment of two TL-oriented techniques, omission and addition, has decreased remarkably. While these two techniques are amongst the most popular techniques in the overall results, they do not have the same popularity in the ED translations. In the overall results, omission was used in 6.47% of cases and addition in 8.43%. However, in ED translations, omission was used in 2.27% of cases and addition in 2.26%. What can also be noticed is that while addition is slightly preferred over omission in the overall results, there seems to be no preference for either technique in the ED TTs. Also, neither omission nor addition are adopted in the visual mode. In fact, visual addition has not been employed in any other TT in the corpus. Other techniques that have not been used in the ED TTs but were used in TTs published by other publishers are phonological replacements, implicitation, explicitation, allusive translation and substitution, all of which are TL-oriented techniques. Relating these results to the SL-/TL-oriented scale, both three-point (Figure 4.11) and nine-point results (Figure 4.12) show the translation method of ED TTs and points of concentrations on the scale.
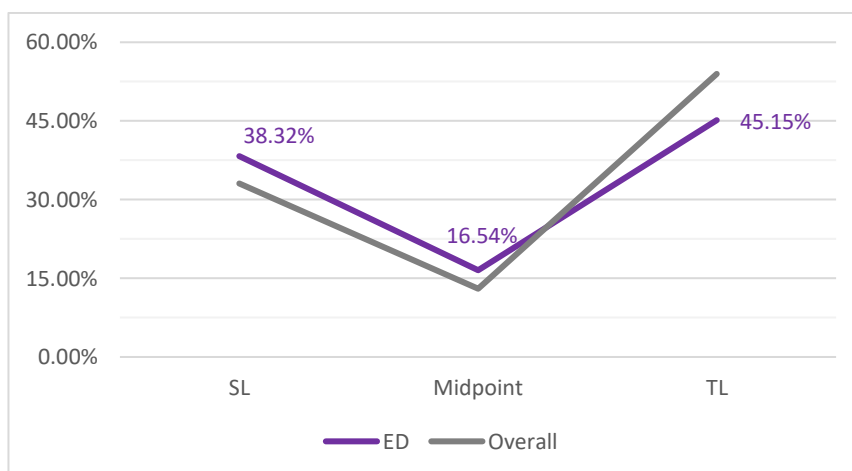
Figure 4.11 ED adopted translation techniques' percentages under three-point SL-/TL-oriented scale.

On ED's three-point scale (see Figure 4.11 above), the TL-oriented side is 45.15%, while it is 38.32% at the SL-oriented side and 16.54% at the midpoint. In this case, the translation method is not as clear as on the overall level or the SJ cases. Although the TL-oriented techniques use is higher than the SL-oriented ones, the difference is not as pronounced as in the SJ translation or overall level results. In the SJ and overall level results, the difference between the SL and the TL is above 20%, i.e. 20.95% for the overall results and 20.69% for the SJ results. On the other hand, the percentage difference between the SL and TL points in ED results is 6.83%. In addition, the midpoint (16.54%) is slightly higher in the ED translations than in the overall level ones (13.01%). This might indicate that ED translators did not have a clear decision or a strong preference to either method.

Looking at these percentages distributed on the nine-point scale shows interesting results (see Figure 4.12).
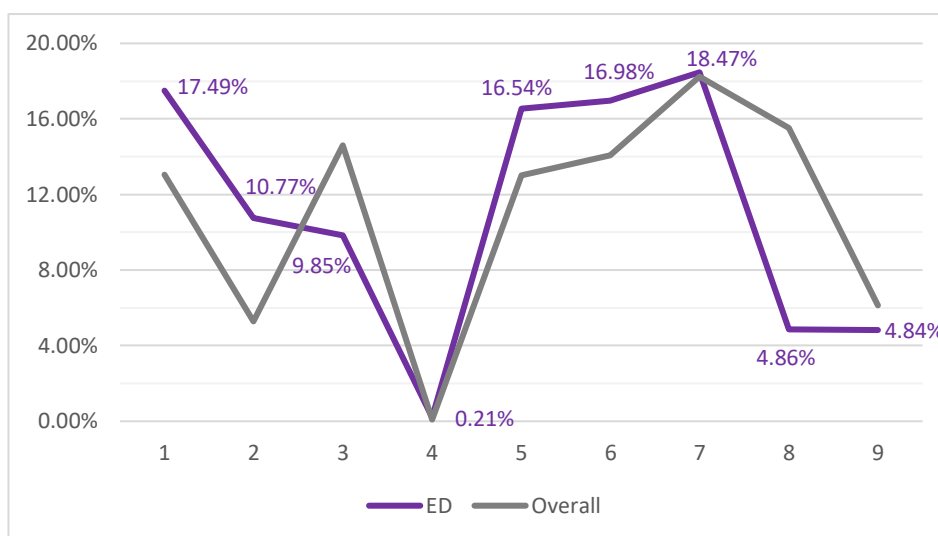
Figure 4.12 ED adopted translation techniques' percentages under nine-point SL-/TL-oriented scale

The extreme SL-oriented point (point 1) at 17.49% is the second highest after point 7 (18.47%) on this scale and is higher than its corresponding point on the overall level (13.06%) and SJ results (12.32%). Additionally, the second most extreme SL-oriented point (point 2) in the ED results at 10.77% is about double that of the overall level (5.27%) and SJ (4.47%) results. On the other hand, the two most extreme TL-oriented points (points 8 and 9) are the second lowest in the ED results after point 4. Although point 9 ranked low on the overall level

(6.12%) and SJ (2.50%) results, point 8 came highest in SJ results and second highest in overall level results. By comparison, in the ED results, point 8 was the third lowest.

In conclusion, although the ED translations used the TL-oriented side of the scale more that the SL-oriented side, the proportion of use is different than the other publishers. The difference between the SL-oriented side and the TL-oriented side is minimal. In addition, the two extreme points of the SL-oriented side together constitute 28.26% of translation techniques used, whereas the two TL-oriented extreme points constitute only 9.70%. Thus, the two SL-oriented extreme points show about three times the use of the two TL-oriented extreme points.

Overall translation method of the two Lebanese publishers

In this section, the overall level results are presented for both Lebanese publishers: Librairie du Liban and Dar Al-Shark Al Arabi. Thereafter, results per publisher, as for ED and SJ, are presented to elucidate the specific translation method of each publisher as well as any differences between them. After generating results for all cases for the two Lebanese publishers, they are added together and placed on the SL-/TL-oriented scale (Figure 4.13).
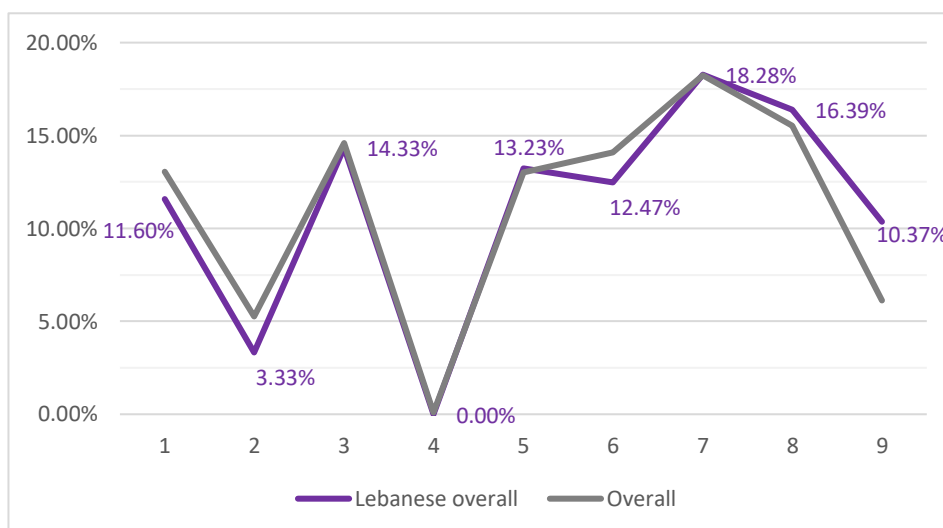
Figure 4.13 Lebanese-overall adopted translation techniques' percentages under nine-point SL-/TL-oriented scale

The Lebanese-overall level results and the overall level results (see Figure 4.8) are similar for points 3 through 8. However, regarding the extremes, points 1 and 2 of the SL-oriented extreme are slightly lower for the Lebanese-overall level results (11.60% and 3.33%, respectively) than those for the overall level: 13.06%

and 5.27%, respectively. In addition, while the extreme SL-oriented points for the Lebanese-overall results are lower than those for the overall results, the TL-oriented extreme point is higher. Thus, for point 9, the Lebanese-overall percentage is 10.37% compared to 6.12% for the overall level results.

Further narrowing the results from the nine-point scale to produce a three-point result shows a shift in SL-oriented and TL-oriented proportions between the Lebanese-overall results and the overall level results, as in Table 4.4.

Table 4.4 Three-point comparison between overall level and Lebanese-overall results

	Overall level total %	**Lebanese-overall total %**
SL-oriented	33.02%	29.25%
Midpoint	13.01%	13.23%
TL-oriented	53.97%	57.51%

Although the differences are minor, the Lebanese-overall results show a clear preference for the TL-oriented side of the scale, especially given that the midpoint percentage is almost the same for the overall level results and the Lebanese-overall results. So far, Lebanese-overall percentage totals for the TL point is the highest amongst other publishers, while its SL point percentage totals are the lowest. Nonetheless, since these are Lebanese-overall results for two different publishers, Librairie du Liban and Dar Al-Shark Al Arabi, it would be beneficial to this research to show whether these results accord with the individual results for these two publishers.

4.4.3 Librairie du Liban (LL)

Before showing the three-point and nine-point scale results for the Lebanese publisher LL, total percentages for each translation technique are presented, as in Table 4.5.

In Table 4.5 below, although the Lebanese-overall level results show a general TL-orientation, the most used translation technique in the LL translations is literal translation. Literal translation (18.56%) in LL translations is used more than in SJ (17.24%) and almost double that of ED (9.85%). Nonetheless, adaptation (12.11%), under the extreme TL point on the scale, is drastically higher than SJ

Table 4.5 LL adopted translation techniques in percentage sorted by value smallest to largest

Translation Technique	% Total	Translation Technique	% Total
Expansion	0.00%	Near-synonymy	1.24%
Compensation	0.00%	Explicitation	1.30%
Narrator shift	0.00%	Amplification	1.59%
Visual manipulation	0.00%	Modulation	2.37%
Allusive translation	0.00%	Nominalisation	2.44%
Substitution	0.00%	Visual reversal	2.88%
Visual addition	0.00%	Omission	2.90%
Borrowing	0.12%	Addition	2.99%
Visual omission	0.12%	Generalisation	3.10%
Inversion	0.26%	Discursive creation	3.13%
Implicitation	0.32%	Calque	3.36%
Description	0.32%	Phonological replacement	3.59%
Equivalent	0.35%	Variation	4.67%
Particularisation	0.68%	Paraphrase	5.34%
Visual substitution	0.70%	Visual reorder	11.36%
Pronominalisation	0.77%	Visual repetition	11.56%
Transposition	0.83%	Adaptation	12.11%
Economy	1.03%	Literal translation	18.56%
		Total	100.00%

(0.22%) and ED (3.24%). In fact, it is the second most used techniques in LL translations. Similarly, discursive creation (3.13%), another extreme TL-oriented translation technique, is used more in LL than in SJ (2.00%) and ED (1.39%).

Unlike SJ or ED, visual reorder and visual reversal usage do not have the same frequency in LL. In LL, visual reorder (11.36%) is significantly higher than visual reversal (2.88%). Thus, not all reordered visual elements are reversed in printing; in fact, only 25.35% are. In addition, while phonological replacement is absent in both the SJ and ED translations, this is the seventh most used technique in the LL translations at 3.59%. Finally, techniques that have not been used in the LL

TTs but are found in other publishers' TTs are expansion, compensation, narrator shift, allusive translation and substitution. All of these techniques, except for expansion, are TL-oriented translation techniques.

Regardless of the differences in the use of translation techniques in the LL TTs compared to other publishers' TTs, the LL three-point scale results are similar to those of the overall level analysis (see Figure 4.14).
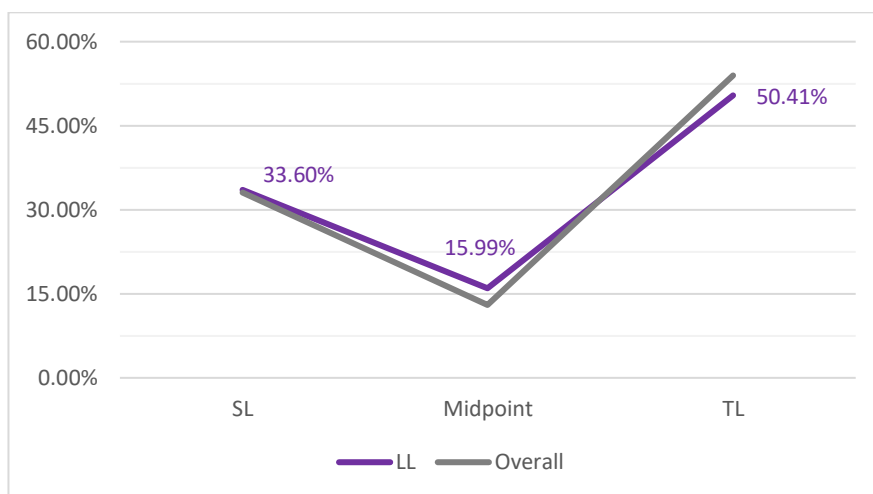
Figure 4.14 LL adopted translation techniques' percentages under three-point SL-/TL-oriented scale

The above figure shows the TTs generally favour the TL-oriented side of the scale. However, the TL point (50.41%) is lower than that of the overall level (53.97%), Lebanese-overall level (57.51%) and SJ results (54.83%). Nonetheless, the TL-oriented point for LL is still higher than that of ED (45.15%). The SL-oriented point on the scale (33.60%) is similar to that of the overall level results (33.02%) and SJ (34.14%), while the midpoint (15.99%) is higher than that both the overall level (13.01%) and Lebanese-overall level results (13.23%). The percentage gap between SL and TL points is 16.81%, which is wider than the ED gap (6.83%) but narrower than SJ gap (20.69%).

Breaking up the SL and TL points into sub-points shows unexpected results (see Figure 4.15 below.
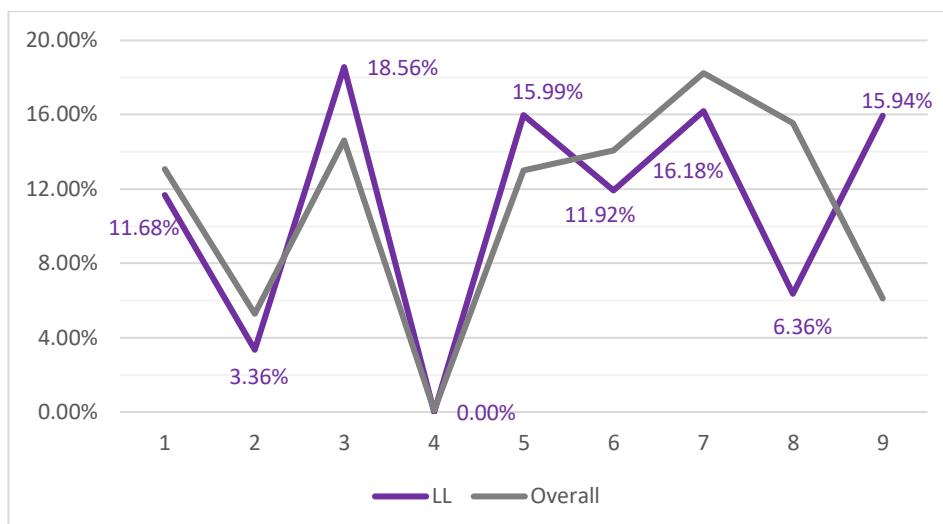
Figure 4.15 LL adopted translation techniques' percentages under nine-point SL-/TL-oriented scale

Despite having a lower TL point percentage than the overall level, Lebanese-overall level and SJ results, LL has the highest percentage for the extreme TL-oriented point (point 9) so far. In fact, at 15.94%, LL is more than six times the percentage of SJ (2.50%), three times that of ED (4.84%), two and a half times that of the overall level results (6.12%) and one and a half times that of the Lebanese-overall results (10.37%). While LL results indicate a general preference for the TL side of the scale, the highest point on the LL nine-point scale is point 3 (18.56%), the third most extreme SL-oriented point. However, the second highest LL point on the nine-point scale is 7 followed very closely by points 5 and 9. Both 7 and 9 are on the TL side of the scale, whereas point 5 is at the midpoint.

In conclusion, the translation method of LL's TTs seems to be TL-oriented, favouring acceptability, with a difference of 16.81% between the TL- and SL-oriented points. Although the highest point on the nine-point scale is point 3, an SL-oriented point, the most extreme TL-oriented point (point 9), is higher than that for ED, SJ, the Lebanese-overall and the overall level results.

4.4.4 Dar Al-Shark Al Arabi (LD)

The last publisher discussed in this chapter is LD. Results of the individual translation techniques used are outlined first (Table 4.6), followed by the results of the three-point and nine-point SL-/TL-oriented scale.

Table 4.6 LD adopted translation techniques in percentage sorted by value smallest to largest

Translation Technique	% Total	Translation Technique	% Total
Borrowing	0.00%	Variation	0.89%
Expansion	0.00%	Implicitation	0.90%
Description	0.00%	Particularisation	1.02%
Nominalisation	0.00%	Near-synonymy	1.15%
Economy	0.00%	Discursive creation	1.37%
Phonological replacement	0.00%	Explicitation	1.39%
Visual manipulation	0.00%	Pronominalisation	2.43%
Substitution	0.00%	Calque	3.29%
Visual omission	0.00%	Adaptation	3.43%
Visual addition	0.00%	Modulation	3.50%
Visual substitution	0.00%	Narrator shift	4.39%
Amplification	0.14%	Paraphrase	6.98%
Compensation	0.14%	Visual reorder	9.92%
Inversion	0.16%	Visual reversal	9.92%
Allusive translation	0.29%	Literal translation	10.10%
Generalisation	0.40%	Addition	10.67%
Equivalent	0.56%	Visual repetition	11.51%
Transposition	0.56%	Omission	14.91%
		Total	100%

Surprisingly, the most used translation technique in LD translations is omission with 14.91%. Not only omission, but its contrasting technique, i.e. addition, is the third most used technique with 10.67%. Thus, omission and addition constitute more that 25% of all translation techniques used. Compared with other publishers, omission is the most used in LD (14.91%) followed with less than half of that use by SJ (6.15%) and less than a fifth by LL (2.90%) and ED (2.27%). Addition, on the other hand, is used slightly more often in SJ (13.11%) than in LD (10.67%) but drastically less often in all other publishers' translations, i.e. ED (2.26%) and LL (2.99%). Nonetheless, comparing addition and omission for the

verbal mode with the same techniques for the visual mode demonstrates how translators treat the visual and verbal modes differently. In this case, the visual omission and visual addition have never been used, while addition and omission for the verbal mode have extensively been adopted.

Additionally, literal translation (10.10%) is amongst the four most used techniques, although considerably lower than its use in SJ (17.24%) or LL (18.56%), but similar to ED (9.85%). As with ED and SJ translations, visual reversal and visual reorder have the same percentage. Thus, for each visual element that has been reordered from left to right to suit the Arabic reader, the visual elements have also been reversed in printing. Narrator shift (4.39%) has been mostly used in LD compared to SJ (0.82%), ED (0.47%) or LL (0.00%). Additionally, the use of variation (0.89%) is lowest amongst other publishers, i.e. ED (10.16%), LL (4.67%) and SJ (3.62%). Finally, the nine translation techniques that have not been used in LD's TTs but was used in other publishers' TTs are borrowing, expansion, description, nominalisation, economy, phonological replacement, substitution, visual substitution and visual omission. While the first two are SL-oriented translation techniques, the following three techniques are midpoint techniques, and the remaining four are TL-oriented techniques.

To demonstrate the translation method of LD's TTs, the results listed above are categorised under the three-point scale (see Figure 4.16).
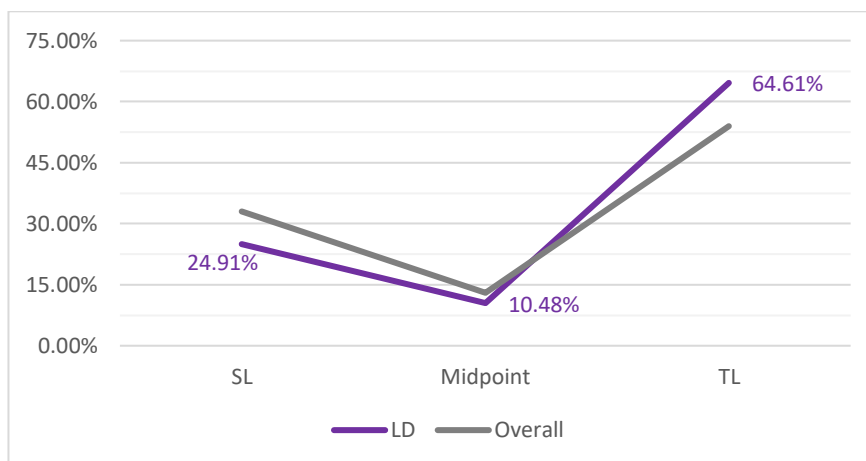
Figure 4.16 LD adopted translation techniques' percentages under SL-/TL-oriented three-point scale

A clear preference for the TL side of the scale can be seen. While the former three-point scale charts form an approximate V shape, this chart forms a tick

symbol. Moreover, while the largest difference between the SL and TL sides was initially found in SJ with 20.69%, the difference between the two sides in LD is almost double that of the SJ with 39.70%. In addition, while both the SL point (24.91%) and the midpoint (10.48%) are the lowest amongst other publishers – SJ's points are 34.14% and 11.02%; ED's are 38.32% and 16.54%; LL's are 33.60% and 15.99%, respectively – on the other hand, the TL point in LD (64.61%) is the highest amongst other publishers, i.e. 54.83% in SJ, 45.15% in ED and 50.41% in LL. The three-point results of LD do not resonate with either the overall or Lebanese-overall levels.

Breaking down the three-point scale results into the nine-point scale (see Figure 4.17) shows a steady increase from point 6, the least TL-oriented extreme point, to point 8, the second most TL-oriented extreme point. However, the most extreme point, point 9, is the third lowest points on the scale with 4.80% and is even lower than ED (4.84%) and LL (15.94%). SL point 3 (10.10%) is lower than SJ (17.24%) and LL (18.56%) as well as the overall (14.60%) and Lebanese-overall (14.33%) results, which can be attributed to the comparatively low use of literal translation.
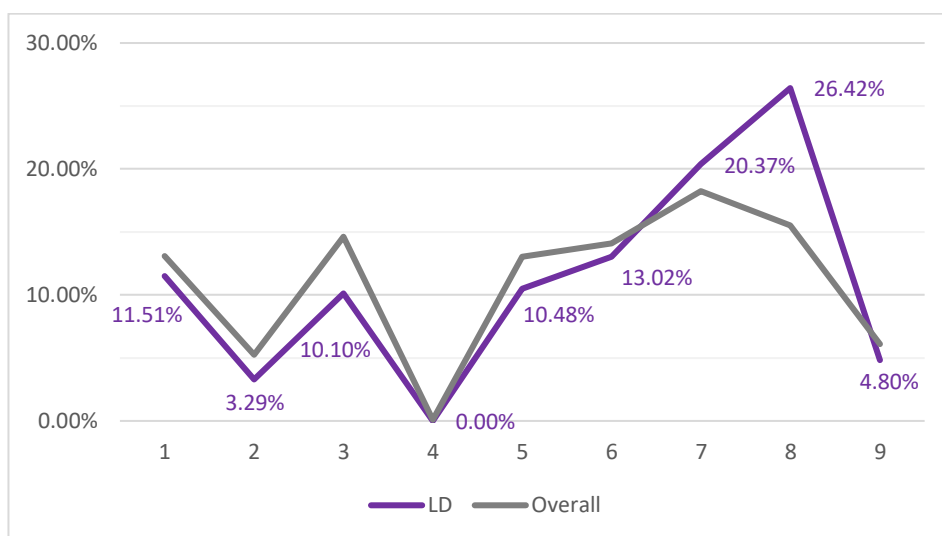
Figure 4.17 LD adopted translation techniques' percentages under SL-/TL-oriented nine-point scale

In short, the translation method for LD's translations is clearly TL-oriented, favouring acceptability. The difference between the SL and TL sides on the three-point scale is at least double that in other publishers, i.e. 39.70%. The three highest points on the nine-point scale are all TL extremes, with point 8 as the

highest (26.42%). The latter can be contributed to the extensive use of omission and addition that constituted more than 25% of all translation techniques used by LD's TT translators.

The results of overall, Lebanese-overall and individual publisher levels all indicate varying degrees of preference to the TL-side of the scale. However, analysing case by case, rather than publisher by publishers, shows that this is not always true. The table below (Table 4.7) outlines each case with its three points results: ST, midpoint and TT. The highest proportion is highlighted in green in every case.

Table 4.7 Frequency percentages totals of translation techniques under SL-/TL-oriented three-point scale per case

Case	ST	Midpoint	TT	Case	ST	Midpoint	TT
SJRA	45%	14%	42%	EDGO	33%	18%	49%
SJRE	34%	15%	52%	EDRE	33%	15%	52%
SJSN1	50%	12%	38%	LLRU	22%	15%	63%
SJSN2	31%	11%	59%	LLCI	33%	17%	50%
SJFR	35%	14%	52%	LLRE	27%	15%	57%
SJBE	32%	10%	58%	LLBE	52%	16%	32%
SJCI	25%	7%	67%	LDFR	18%	13%	69%
SJSL	22%	7%	71%	LDSL	21%	11%	68%
EDCI	35%	19%	45%	LDSN	26%	10%	64%
EDSL	52%	14%	34%	LDME	34%	9%	58%

In Table 4.7, the three-point results for each case shows that for the majority of cases, a TL-oriented method has been adopted. Nonetheless, not all cases are TL-oriented. In fact, out of twenty, there are four SL-oriented cases, i.e. SJRA, SJSN1, EDSL and LLBE. The four SL-oriented cases do not belong to the same publisher, nor are they from the same place of publication. Two of the four belong to the Saudi publisher SJ, one to the Egyptian publisher ED and one to the Lebanese publisher LL. In addition, LD cases have no SL-oriented translation, neither do the SJ cases that were published in a volume format, i.e. SJSN2, SJFR, SJBE, SJCI and SJSL. The SL-oriented cases are not of a specific story,

e.g. Snow White, but rather of four different stories. While TL-oriented cases might reach a percentage as high as 71% in their TL point (e.g. SJSL), SL-oriented cases range from 45%–52% in their SL point (e.g. SJRA).

The results above show that in general, as was shown through previous results in this section, translators adopted a TL-oriented translation method. In the few cases that they did not, the preference for the SL-oriented side of the scale is not as strong as the TL-oriented cases' preference to the TL's side of the scale. The results also show that, in few cases, the resulting translation method conformed to Even-Zohar's hypothesis on the connection between position and translation method (initial norms). These results are revisited after exploring the paratextual relations to the central position of translated children's literature in the Saudi children's literary polysystem.

4.5 Paratextual elements

This section outlines paratextual results on the (in)visibility of the author and translator as well as costs, binding type and publishing format of TTs compared to their STs. The aim of this analysis is to explore the relation of these paratextual aspects to the position of translated children's literature in Saudi Arabia.

4.5.1 Visibility of the translator and author

This section will look at the (in)visibility of the authors' and translators' names and examine its connection to the position of translation, as proposed by Shavit (1986, pp. 38–9). The analysis included the visibility of the translators' and authors' names in the TT as well as the authors' names in the ST. The authors' names were tracked to compare their visibility in the STs to their visibility in the corresponding TTs. This reveals whether the invisibility of the authors' names in the TTs is a result of their invisibility in the STs. The visibility of authors' and translators' names was either classified as 'present', when the name is visible in the picturebook front cover, or 'absent', when the name is not visible. It should be noted, however, that the authors' and translators' names sometimes appear in other parts of the picturebooks than the front cover. As a consequence, the present category has been sub-divided into four categories: 'present – front cover', 'present – copyright page', 'present – back cover' and 'present – copyright page and back cover'. As the labels indicate, 'present – copyright page' is when

the authors' or translators' names appear only on the copyright page rather than the front cover. 'Present – back cover' is when the names are on the back cover only. Finally, 'present – copyright and back cover' refers to instances where either or both the translator's and author's names appear in the copyright page as well as back cover. The results of this analysis are presented in Table 4.8.

Table 4.8 Frequency and percentage of translators' and authors' names (in)visibility in the corpus

	Present - front cover	Present - copyright page	Present - back cover	Present – copyright page and back cover	Absent	Total
Translator's name	0 (0.0%)	8 (40.0%)	0 (0.0%)	0 (0.0%)	12 (60.0%)	20 (100.0%)
Author's name in TT	0 (0.0%)	4 (20.0%)	2 (10.0%)	3 (15.0%)	11 (55.0%)	20 (100.0%)
Author's name in ST	8 (40.0%)	5 (25.0%)	0 (0.0%)	0 (0.0%)	7 (35.0%)	20 (100.0%)

As can be seen in Table 4.8 above, in none of the twenty TTs does the page cover have any indication of either the name of the translator or the ST author, whereas 40% of STs include their authors' names on the front cover. The translator's name is more invisible than visible, with 60% absent and 40% present. What is interesting is that when the translator's name is present, it is always on the copyright page (40%).

However, when the ST author is present in the TT, it can be on the copyright page (20%), both copyright page and back cover (15%) and back cover only (10%). Thus, the total for ST author visibility in the TT is slightly higher than the visibility of the translator in the TT: 45% compared to 40%, respectively. Regarding the visibility of the texts' authors, i.e. the translator as an author of the TT and the original author as the author of the ST, the visibility of the translator's name is 40%, whereas it is 65% for the author's name in the ST. The author's name in the ST is either on the front cover (40%) or copyright page (25%) but

never on the back cover. However, when the ST is translated, the ST author's name is moved to the back cover in five cases, i.e. 25% of cases.

Since this research approaches the data contextually in terms of publishers and places of publication, these results were further analysed accordingly (see Figure 4.18).
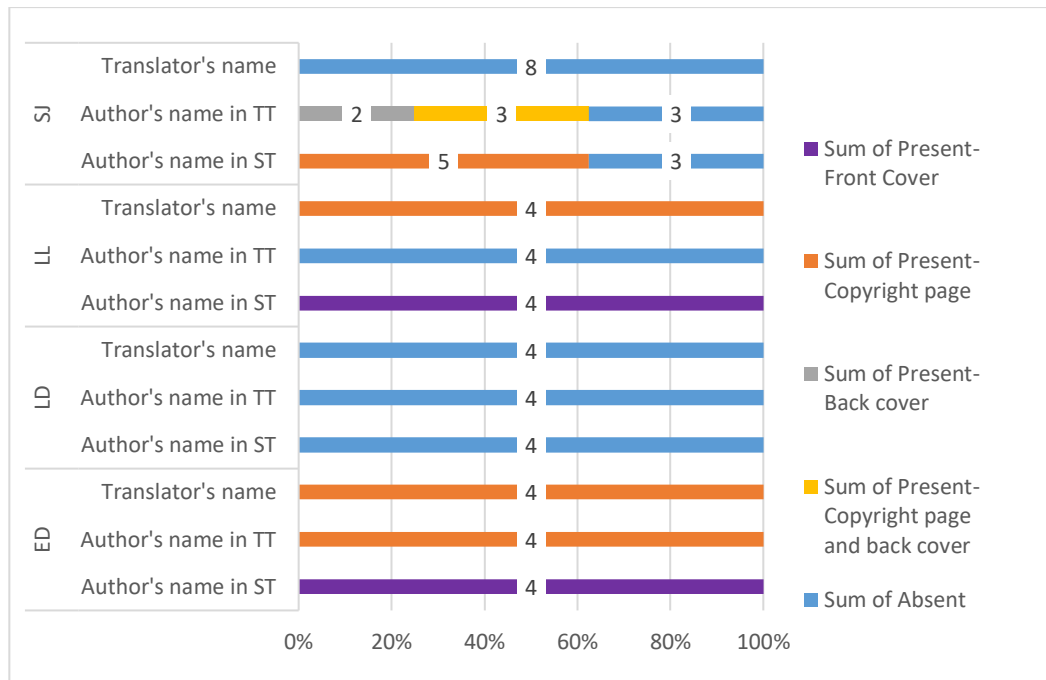
Figure 4.18 Frequency of the visibility of the translators' and authors' names as per publisher

Contextually analysing the visibility of the translators' and authors' names reveals interesting results. What was clearest was the complete absence of the ST author in the ST, and consequently, in the TT as well as the translators' names in the TT in books published by the Lebanese publisher LD. The authors' names were also completely absent in the TTs, although they appeared on the cover of the STs in books published by the other Lebanese publisher, LL. However, unlike in the case of LD, the names of the translators were present on the copyright page of the LL's books.

Equivalent treatment of the authors' and translators' names can be found in the ED cases. In the cases of the Egyptian publisher ED, both names were present in the copyright pages of the books. In addition, the authors' names in the ED cases were present on the cover pages of all STs. Unlike in LD, LL and ED, the visibility of the translator and author in the cases of the Saudi publisher SJ was inconsistent. This is in exception of the translators' names, which were always

absent. The authors' names were absent in the ST in three cases and, consequently, are absent three times in the SJ TTs. The authors' names in the ST were present on the copyright page for the remaining five SJ cases but were diversely treated in the TTs. In these SJ TTs, the authors' names were either placed on the back cover (two cases) or on both the back cover and the copyright page (three cases).

To summarise, when the author's name is present in the ST, in most cases, it is either also present in the TT in another less prominent part of the book, namely the copyright page of the TT (ED) and the back cover (SJ), or is deleted altogether (LL). In regard to the translators' names, these are typically located on the copyright page of the TTs (ED and LL) or are absent (SJ and DL). Looking at the TTs, the treatment of the translators' names in comparison to the ST authors' names varies between publishers. Both ED and LD publishers treat the translators' and authors' names equally, whether absent or present, whereas SJ and LL publishers do not. In regard to SJ cases, the publisher has preserved the authors' names in the TTs when they are present in the STs, although it has relocated them to or has presented them twice in less prominent places in the book. However, when it comes to the translators' names, these are always absent in the SJ translations. In contrast, the LL has favoured the translator over the ST author. LL translations place the translators' names on the copyright page while deleting the ST authors' names that were present on the front cover of the STs.

Revisiting Shavit's (1986) proposal on the potential connection between the central position of translation and the visibility of authors' and translator's names, there seems to be no strong link between the two in this corpus. In total, the visibility percentage of translators is 40% and 45% for authors in the TT. Although translators' names in the TT are visible in some cases (ED and LL), they are still invisible in others (LD and some SJ). The invisibility of either translators', ST authors' or both names in the TT could be attributed to the seemingly lower status of children's literature system compared to adults' literature in the literary polysystem. Shavit (1986, pp. 38–40) discussed how some children's literature writers attempt to distance themselves from the term 'children's literature' and instead use the term 'literature', claiming that children's literature is not different from adult's literature. This behaviour came as a result of the low position of children's literature that led its writers to avoid been associated with it, since it

could worsen their position. However, in this research, translated children's literature is viewed as a system alongside the home children's literary system, where the two are part of the children's literary polysystem. Therefore, although translated children's literature presumably holds a central position in the children's literary polysystem, the position of the polysystem with which it identifies in the literary polysystem seems to have affected the visibility of translators' and ST authors' names in the TT. This is reflected in how Mdallel described the field of children's literature as 'the stigma of literary shame' (Mdallel, 2004 no pagination).

4.5.1.1 Secondary data

As part of her thesis, Alsiary (2016) produced a bibliographical list that documented the translations of children's books made by Saudi publishers for the Saudi audience between 1997 to 2016. This list includes, amongst other items, the translators' and authors' names. Since the corpus includes only twenty cases, Alsiary's (2016) bibliographical list was used as secondary data to test the link between the visibility of the translators' and ST authors' names and central position of translation. The data of 664 titles were analysed to calculate the numbers and percentages in which translators' and authors' names are visible (or invisible). The results are presented in Table 4.9.

Before comparing these results with the corpus results, it is important to mention that, unlike in the corpus, Alsiary has not clarified whether the authors' names appear on the TT, ST or both. In addition, the authors' names are replaced 35 times with 'collective' and 16 times with 'classic literature' or 'classic lit'. According to Alsiary, the name of the author is replaced by 'classic literature' or 'classic lit' when it is classified as such either by the Saudi publisher or in the ST. This classification, according to Alsiary, was used for fairy tales and classic literature. Therefore, their authors are quite well known to readers, e.g. Hans Christian Andersen, Charles Perrault, the Brothers Grimm, etc. Since this is the case, the titles with 'classic literature' or 'classic lit' as their authors are considered to have the author's name present and visible.

However, when the author's name is replaced with 'collective', Alsiary has failed to explain what this is means. Nonetheless, based on an online search of titles whose authors are classified as 'collective', this term seems to refer to multiple

authors. Hence, where the author is labelled as 'collective', it is recognised as visible and present.

Since Alsiary (2016) based her bibliographical lists on online bibliographies and publishers' catalogues, she did not analyse the texts themselves but rather their descriptions in those catalogues and bibliographies. Therefore, even when the translator's and author's names are known, Alsiary fails to identify where they appear in the book. Consequently, it was only possible to categories the secondary data as either 'present' or 'absent' (see Table 4.9).

Table 4.9 Frequency and percentage of translator's and author's names (in)visibility based on Alsiary's (2016) bibliographical list

	Author's name	Translator's name	Total
Present	413 (62.2%)	75 (11.3%)	488 (36.7%)
Absent	251 (37.8%)	589 (88.7%)	840 (63.3%)
Total	664 (100.0%)	664 (100.0%)	

The figures show that 88.7% of translations produced by Saudi publishers for the Saudi market were anonymous. In other words, only 11.3% include the translators' names. However, the situation is different for authors' names. 62.2% of texts include the authors' names. Thus, although the figure for anonymous authors is relatively high, 37.8%, the visible authors' figure (62.2%) is five and a half times greater than that of the translator (11.3%).

The results from the secondary data on the visibility of the author's name accord with the corpus. While the author's name is present in 62.2% of cases in the secondary data and absent in 37.8% of cases, it is present in 65% and absent in 35% of the corpus STs. When the presence or absence of the authors' names in the corpus TTs are considered, the results are not similar to those of the secondary data: 45% present and 55% absent in the corpus TTs compared to 62.2% present and 37.8% absent in the secondary data. In respect to the visibility of translators' names, the results from the secondary data and corpus do not accord with one another: 11.3% present and 88.7% absent vs. 40% present and 60% absent, respectively. The visibility of the translators' names in the corpus is approximately three times that in the secondary data. However, given that the secondary data was based solely on translations made by Saudi publishers,

figures for the Saudi publisher (SJ) and the secondary data must also be compared. The results of those are more similar: 11.3% present and 88.7% absent in the secondary data vs. 100% absent in the corpus. In conclusion, similar to the corpus results on the visibility of the translators' and authors' names, the low visibility, especially in Saudi publishers alone, does not accord with Shavit's (1986) proposal. Nonetheless, as discussed above, this could be due to the seemingly lower position of children's literary system in the literary polysystem.

4.5.2 Binding Type

Binding type refers to the way publishers choose to present printed books to be used by the public. Books are printed in various forms including hardcover books, paperback books and board books. According to Gérard Genette (1997, p. 21), paperback books, unlike hardcover books (or as Genette refers to them, pocket and trade editions) are for popular, distinguished and intellectual books. When books published in hardcovers prove successful, they are often reissued in paperback form to make them accessible to a wider audience. Paperback covers can therefore be an indication of 'canonisation'. Nonetheless, as illustrated by Genette himself, paratextual values change over time. What might have been canonical at one time, as evidenced by being published as a paperback, might not be canonical for the same reason at a different period of time. Additionally, religious works, which are some of the most canonical texts, are normally printed in hardcover binding. This reveals a weakness in Genette's proposal.

The binding type of a book indicates its durability and, therefore, its life expectancy. When a book is produced to last a long time, as in a hardcover binding, this may indicate its value. Thus, the binding type of a book may be connected to its position in a culture. Socially valued books, such as the Quran, Bible, etc., seem to come in hardcovers as opposed to paperback covers. Therefore, it can be assumed that books with hardcover bindings have more value than ones with paperback bindings. Hardcover binding is also more expensive, which leads to two different arguments that arrive at the same conclusion. First, based on Even-Zohar's (1978, p. 19) proposal, high price coincides with central position. Second, generally, the more value something has

as a product in a culture, the more expensive it will be. Thus, conversely, the more central position and value a product has, the more expensive it will be.

Unlike regular hardcover books, board books are entirely printed on thick paperboard, including not only the front and back covers but also the pages in between. Their function, as with hardcover books, is durability, although in a different way. Board books are mainly intended for the youngest children's group. Their durability is, thus, intended to keep the book intact, given its potential rough treatment at the hands of an infant or toddler. On the other hand, hardcover books are not intended to keep the book intact when used by their first reader but rather to last over a number of readers or to survive prolonged periods of time. Thus, board books have a different function to hardbacks and a different value.

Interestingly, in the corpus, board books are not aimed at the youngest child readers. The text length and vocabulary choices as well as theme selections and complexity are without doubt intended for readers much older than three or four years old. These board books, then, have a more similar function and value to hardcovers than do the typical infant-to-toddler board books. In fact, it could be argued that they have higher value connected with their higher durability and price in comparison to hardcover books. On this basis, board and hardcover books are expected to be more dominant in the corpus than paperback books given the centrality of translated children's literature in Saudi Arabia. Nonetheless, this does not mean that paperback covers are necessarily linked to a peripheral position. Discussing the results in the wider contexts of position and results of other paratextual aspects examines the link between binding and position.

The corpus of twenty TTs and their STs was analysed to identify their binding type. The study has also aimed to observe any shifts of binding type between TTs and STs. The results are presented in Table 4.10.

Table 4.10 Binding type of STs and TTs

	Hardcover	Paperback	Board book	N/A
ST	4	7	5	4
TT	4	9	7	0

During data collection, and while collecting the STs, some texts were difficult to locate in a printed format. This was either because the ST publisher is in India, making books extremely hard to buy and ship elsewhere, or they were out of stock in the printed format. Hence, an electronic copy of the ST was collected as an alternative. This posed one issue when analysing the book binding type. The four electronic STs are classified as not applicable (N/A). However, from the publishers' online images of the STs' printed format, it was possible to identify the type of binding used for them. If this is taken into consideration, the results of this analysis are as seen in Table 4.11.

Table 4.11 Binding type of STs and TTs considering the printed binding type of electronic STs

	Hardcover	Paperback	Board book
ST	4	9	7
TT	4	9	7

The most popular binding format in both ST and TT is paperback, which constitutes almost half the data, i.e. nine out of 20. Although the corpus' target audience was five- to nine-year-olds, the board book binding format is the second most used format in the corpus. The least popular is hardcovers with only four out of twenty being produced in this binding format. In addition, the figures for STs and TTs appear to be identical: there are four hardcover STs and TTs, nine paper cover STs and TTs, and seven board book STs and TTs. Therefore, the initial observation suggests that the format of the book did not shift in translation in the corpus. Nonetheless, when examining the results case by case, it depicts a different picture (see Table 4.12).

As shown in Table 4.12 below, the type of binding is not always retained in translation. While SJ and LL cases retained the binding format of the books, LD and ED did not. However, changes in binding type did not favour one form. On the one hand, in ED cases, the format shifted from hardcover to paperback. On the other, in LD cases, the binding type shifted from paperback to hardcover. Across publishers, only the Saudi publisher SJ used the board book format. In fact, SJ produced seven out of eight TTs in board book format. Hardcover TTs are only used by the Lebanese publisher LD. Paperback cover TTs are used for

all books published by both the Lebanese publisher LL and the Egyptian publisher ED, as well as one TT published by SJ.

Table 4.12 Shifts of binding types between STs and TTs

Case	ST	TT	Case	ST	TT
SJRA	Paperback	Paperback	EDGO	Hardcover	Paperback
SJRE	Board book	Board book	EDRE	Hardcover	Paperback
SJSN1	Board book	Board book	LLRU	Paperback	Paperback
SJSN2	Board book	Board book	LLCI	Paperback	Paperback
SJFR	Board book	Board book	LLRE	Paperback	Paperback
SJBE	Board book	Board book	LLBE	Paperback	Paperback
SJCI	Board book	Board book	LDFR	Paperback	Hardcover
SJSL	Board book	Board book	LDSL	Paperback	Hardcover
EDCI	Hardcover	Paperback	LDSN	Paperback	Hardcover
EDSL	Hardcover	Paperback	LDME	Paperback	Hardcover

Based on these results, it can be assumed that there is no clear connection between central position of translations and their binding type in the corpus. Although board and hardcover books constituted 55% of TTs, 45% of TTs have paperback covers. Considering the binding type results in the context of the publishing format explains the shift and choice of binding types.

4.5.3 Publishing format

'Publishing format' refers to the form in which a text is published, whether individually or as part of a volume. A stand-alone story that is published individually and expected to sell by itself can be assumed to have more value than a story that is published as part of a volume in order to have an equal selling chance. On this basis, it can be assumed that a book consisting of a single text is more likely to coincide with a central position than multiple texts in a volume. This has led to an analysis of the publishing format of the corpus, for both TTs and STs, to test this assumption. The results of this analysis are shown in Table 4.13.

Table 4.13 Publishing format of STs and TTs

	Single	**Volume**
ST	11	9
TT	11	9

From the initial observation, the number of single books is slightly higher than books with more than one text in a volume. However, the number of TTs published in a volume is still high. In addition, it can be seen that the number of either single or volume books are identical between STs and TTs. Nonetheless, a case-by-case analysis reveals different results, as shown in Table 4.14.

Table 4.14 Publishing format

Case	ST	TT	Case	ST	TT
SJRA	Single	Single	**EDGO**	Volume	Single
SJRE	Single	Single	**EDRE**	Volume	Single
SJSN1	Single	Single	**LLRU**	Single	Single
SJSN2	Volume	Volume	**LLCI**	Single	Single
SJFR	Volume	Volume	**LLRE**	Single	Single
SJBE	Volume	Volume	**LLBE**	Single	Single
SJCI	Volume	Volume	**LDFR**	Single	Volume
SJSL	Volume	Volume	**LDSL**	Single	Volume
EDCI	Volume	Single	**LDSN**	Single	Volume
EDSL	Volume	Single	**LDME**	Single	Volume

The publishing format of each ST compared to its TT shows that both SJ and LL have published their TTs in an identical publishing format to that of the ST, while ED and LD cases have published them in a different format. ED has shifted the publication format from volumes to single texts, while LD has shifted it from single texts to volumes.

Comparing this with the results for the binding type in Table 4.12 reveals the potential cause of shifts in binding format for ED and LD cases. When LD shifted

the publishing format from single texts to volumes, their binding type also shifted from paperback to hardcover. Similarly, when ED shifted the publishing format from volumes to single texts, their binding type shifted from hardcover to paperback. Thus, texts published individually have paperback covers, whereas texts in volume have hardcover bindings. This could suggest that even when TTs are published in hardcovers or board books, their binding is associated with function rather than value and position, unlike adults' books. In other words, the hard binding might serve to increase the books durability.

Similar to the invisibility of the translators' names, the publishing format might be associated with the lower status of the children's literary system in either the literary polysystem or perhaps in the whole cultural system. To appeal to translated children's literature buyers, who are normally adults, translated children's literature books are occasionally published in a volume format. Volume format may suggest a 'better value' for the adult buyers than single texts format. Nonetheless, to gain a better understanding of the publishing format used and their associations with the position of translated children's literature either in the children's literary polysystem or the literary or cultural polysystems, a large-scale data analysis is needed. However, due to the timeframe of this research, the large-scale data analysis was not possible.

In summary, based on this corpus, the publishing format, single-text or volume, has no clear connection to the text's position in the Saudi children's literary polysystem. However, publishing format could be associated with the position of translated children's literary system in the literary or cultural polysystems. Shifts of publishing format have caused shifts in the binding type. These shifts have shown that hardcover and board binding types might be a results of volume publishing format, which suggest that, in the case of children's literature, binding is associated with function rather than position.

4.5.4 Price

Even-Zohar (1978, p. 19) stated that the amount of money paid for literature can indicate its position. Therefore, the author proposed that high-priced texts could be linked to central position and low-priced texts to peripheral texts. Since translated children's literature in Saudi Arabia was assumed to hold a central position, prices are expected to be high. Therefore, a comparative analysis of

corpus price, for both STs and TTs, has been carried out. The aim of this analysis is to compare the money spent on children's literature books between the SC and the TC and to see any variation in price between them. The currency of the STs varies; some are in US dollars, others in pounds sterling or Indian rupees. Therefore, in order to receive coherent results, it was essential to convert all prices into one currency.[16] Pound sterling was chosen for this research since it is the currency used in Britain, where this thesis was written.

Another issue was that, as noted, some TTs are published in a different format, i.e. volumes or single texts, than their STs (see section 4.5.3), i.e. ED's and LD's TTs. It would not be valid to compare the price of a stand-alone story with its price when published as part of a volume or vice versa. In order to overcome this issue, the publishers were investigated regarding this issue. ED sells some of the STs individually. However, two STs out of four were not found on the publisher's website. In addition, the price of the two STs that were found was different, i.e. one was priced at £3.99 and the other at £4.99. This made it difficult to estimate the price of the other two STs. However, since the ED volume obtained includes more than four stories, these other stories were searched for to compare their prices. It was found that four out of six were priced at £4.99. Consequently, for the purpose of this research, it was assumed that the other two STs that were not found on the publisher's website were also priced at £4.99.

For LD cases, their ST publisher sells stories both as individual texts and in volumes. However, the TT stories are sold individually or found in different volumes in the SL. Nonetheless, it was observed that the ST publisher priced volumes based on the number of stories in them multiplied by the individual price of the stories. For example, if the publisher charges 60 rupees for each story when sold individually, a volume of five stories would cost 300 rupees (i.e. 60*5= 300). On this basis, since the TT volume contains six stories in total, the ST price for each individual story is $3.50 (as printed on the books' covers), making a total of six stories $21. When converted into pound sterling, this equal £16.12. The price analysis results for all twenty TTs and their STs are shown in Table 4.15.

[16] Prices converted on 28/03/19 03:40-45 pm. Using Ex currency converter application. Rates are: 1 GBP= 1.30 USD, 1 GBP= 4.88 SAR, 1 GBP=90.09 INR

Table 4.15 Price comparison between STs and TTs

Case	ST	TT	Difference	Case	ST	TT	Difference
SJRA	£1.91	£1.93	£0.02	EDGO	£3.99	£5.09	£1.10
SJRE	£1.54	£2.64	£1.10	EDRE	£4.99	£5.09	£0.10
SJSN1	£1.43	£2.64	£1.21	LLRU	£7.25	£2.56	£4.69
SJSN2	£12.98	£14.87	£1.89	LLCI	£7.80	£2.64	£5.16
SJFR	£12.98	£14.87	£1.89	LLRE	£7.80	£2.64	£5.16
SJBE	£12.98	£14.87	£1.89	LLBE	£7.80	£2.64	£5.16
SJCI	£12.98	£14.87	£1.89	LDFR	£16.12	£8.76	£7.36
SJSL	£12.98	£14.87	£1.89	LDSL	£16.12	£8.76	£7.36
EDCI	£4.99	£5.09	£0.10	LDSN	£16.12	£8.76	£7.36
EDSL	£4.99	£5.09	£0.10	LDME	£16.12	£8.76	£7.36

The prices of TTs are sometimes higher and sometimes lower than those of their corresponding STs. However, it can be observed that the prices of the TTs are always higher in the case of the Saudi publisher, SJ, and the Egyptian publisher, ED. By contrast, the prices of the TT are lower than that of the ST in both Lebanese publishers, LL and LD. This can be best observed in Figure 4.19.
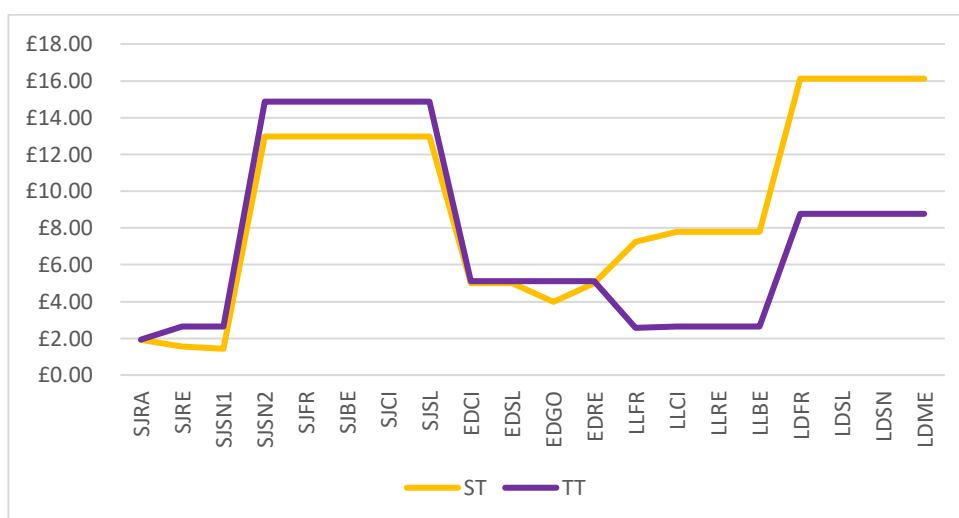
Figure 4.19 Price comparison between STs and TTs

In Figure 4.19 above, the yellow line (ST price) goes below the line price of the TT (the purple line) in all ED and SJ cases but rises above it in all LL and LD cases. The difference in price, whether higher or lower, varies according to individual cases. There is only a slight rise in the TTs compared to the STs in the case of ED, from £0.10 to £1.10 (2.00% to 27.56%). Next after ED, in terms of amount of price variation between STs and TTs, is SJ cases. The TT price is £0.02–£1.89 higher than that of the STs, that is 1.04–14.56%. Although SJ cases show greater variation in terms of price, the percentage of price variation is higher for ED cases.

For the Lebanese publishers LL and LD, TTs prices are lower than those of the STs. Although the actual price drop in LD cases is greater than in LL cases, the percentage of this drop is lower for LD than for LL. Thus, the price drop for LL and LD is £4.69–£5.16 and £7.36, respectively. However, the percentages of this drop for LL and LD are 64.68%–66.15% and 45.65%, respectively. Thus, although the TTs price drop is higher for LD, the percentage of the price drop compared to the ST price is higher for LL. One reason for a higher price drop for LD cases is the relatively higher price of their STs, compared to the LL STs, due to their being volumes rather than individual texts.

Analysing prices in term of price change and percentage does not fully reflect the picture of price changes; for example, ED cases show a higher percentage price rise (27.56%) than SJ cases (14.56%) due to one case (i.e. EDGO), whereas the rest of the ED cases are all lower (2.00%) than most SJ cases. Therefore, it was necessary to look at the mode and median of the data and assess the percentage change based on these (see Table 4.16).

Table 4.16 Mode, median and percentage of price shift

	Mode	**%**	**Median**	**%**
SJ	£ 1.89	+14.56	£ 1.89	+14.56
ED	£ 0.10	+2.00	£ 0.10	+2.00
LL	-£ 5.16	-66.15	-£ 5.16	-66.15
LD	-£ 7.36	-45.65	-£ 7.36	-45.65

Looking at the mode and median of price shifts between STs and TTs in the corpus, it can be noticed that they are identical for all TT publishers. In terms of price rise, SJ has the highest percentage (14.56%), followed by ED (2%). On the other hand, in terms of price drop, LL has the largest price drop (66.15%) followed by LD (45.65%).

In summary, 60% of the corpus TTs have higher prices than their corresponding STs, while 40% have considerably lower prices than their STs. Additionally, although SJRA, SJRE and SJSN1 have higher prices than their STs, the TTs prices (£1.93–£2.64) are similar to LL TTs' prices (£2.56–£2.64). Therefore, although SJ's three TTs have higher prices than their STs, they are still low in the TC. This leads to only 45% of TTs with high prices. Considering the publishing format of the TTs, ED's individual stories (£5.09 each) are almost double the price of LL's individual stories (£2.56–£2.64 each). In volume format, SJ's volume translations, i.e. SJSN2, SJFR, SJBE, SJCI and SJSL, priced at £14.87, are more than one and a half times the price of LD's volume translations (£8.76 each). The majority of low-priced translations belong to the two Lebanese publishers (LL and LD), which might indicate that the low prices could be connected to the economic system of the publisher's county rather than position. In conclusion, it can be assumed that there is no clear link between position of translated children's literature in the Saudi children's literary polysystem and its prices.

4.6 Summary

Chapter Two discussed how different scholars draw different conclusions about the position of translated children's literature using different criteria. Based on the criteria these scholars employ, they arrived at different positions regarding translated children's literature in Saudi Arabia and the Arab world in general. In some cases, the same scholar drew two contradictory conclusions when working with more than one aspect. This thesis aims to draw a single conclusion on the position of translated children's literature in Saudi Arabia. It also aims to outline and discuss the results based on all six textual, metatextual and paratextual aspects linked to the position: translation methods, perceptions of translations, the visibility of the translators' and authors' names, binding type, publishing format and, finally, price

In order to presume the position of translated children's literature in Saudi Arabia, Even-Zohar's two applicable cases that prompted translation to hold a central position in the TC were examined: weakness and vacuity. Saudi original children's literature was found to be weak in comparison to English children's literature and in a state of vacuum. Consequently, it was proposed that translated children's literature in Saudi Arabia assumes a central position in the children's literary polysystem. This conclusion was supported by the results of three tests. The first is the volume of children's literary books exchange between Arabic and English in Saudi Arabia. In the second test, the volume of imported children's literature into Saudi Arabia was compared to Saudi original children's literature. The third concerned the perception of members of the TC on the lack of original literature or the need for translated children's literature.

Based on the central position conclusion, translation methods, perceptions of translations, the visibility of the translators' and authors' names, binding type, publishing format and selling price, which presumably may be connected to the position of translation, were examined. However, it was found that all these aspects are not clearly connected to the position of translated children's literature in the Saudi children's literary polysystem. Although all these aspects have partially coincided with the central position of translated children's literature in Saudi Arabia, these aspects did not fully coincide with the proposed position. In addition, the six aspects were not necessarily in agreement with each other within each of the twenty cases. Conclusions made from analysing the six aspects of the text are presented in Table 4.17.

In Table 4.17 below, the proposed position of translated children's literature based on the weakness and vacuity of Saudi original children's literary system was listed in the second column. Results from each of the six aspects are also listed per case. While most aspects produce both central and peripheral results in different cases, the perception of translation is always peripheral. Translation method is listed along with the percentage of that method in each case.

Table 4.17 Conclusions of the position of translated children's literature based on the TC condition and six factors: perception, method, visibility, binding, format and price

'Central' is coloured orange in cases with paperback binding to indicate that their centrality is less than cases with hardcover or board binding.

Case	TC condition	Perception	Method	Visibility	Binding	Format	Price
SJRA	Central	Peripheral	SL 45%	Peripheral	Central	Central	Peripheral
SJRE	Central	Peripheral	TL 52%	Peripheral	Central	Central	Peripheral
SJSN1	Central	Peripheral	SL 50%	Peripheral	Central	Central	Peripheral
SJSN2	Central	Peripheral	TL 59%	Peripheral	Central	Peripheral	Central
SJFR	Central	Peripheral	TL 52%	Peripheral	Central	Peripheral	Central
SJBE	Central	Peripheral	TL 58%	Peripheral	Central	Peripheral	Central
SJCI	Central	Peripheral	TL 67%	Peripheral	Central	Peripheral	Central
SJSL	Central	Peripheral	TL 71%	Peripheral	Central	Peripheral	Central
EDCI	Central	Peripheral	SL 52%	Central	Central	Central	Central
EDSL	Central	Peripheral	TL 49%	Central	Central	Central	Central
EDGO	Central	Peripheral	TL 49%	Central	Central	Central	Central
EDRE	Central	Peripheral	TL 52%	Central	Central	Central	Central
LLRU	Central	Peripheral	TL 63%	Central	Central	Central	Peripheral
LLCI	Central	Peripheral	TL 50%	Central	Central	Central	Peripheral
LLRE	Central	Peripheral	TL 57%	Central	Central	Central	Peripheral
LLBE	Central	Peripheral	SL 52%	Central	Central	Central	Peripheral
LDFR	Central	Peripheral	TL 69%	Peripheral	Central	Peripheral	Peripheral
LDSL	Central	Peripheral	TL 68%	Peripheral	Central	Peripheral	Peripheral
LDSN	Central	Peripheral	TL 64%	Peripheral	Central	Peripheral	Peripheral
LDME	Central	Peripheral	TL 58%	Peripheral	Central	Peripheral	Peripheral

Nonetheless, not all textual, paratextual and metatextual aspects agree with the central position of translated children's literature in the children's literary polysystem. Chang's (2008, p. 144) linking of positive perception with central position and negative perception with peripheral position does not seem to reflect

the case of translated children's literature in Saudi Arabia. As discussed in section 4.2, translation seems to be very negatively perceived in Saudi Arabia and is feared in relation to both the potential influence it holds over children's Saudi/Arab/Muslim collective identity and the unacceptable moral values translations are assumed to present. In addition, Even-Zohar's proposal for a relationship between position and translation behaviour, as examined through initial translational norms (see sections 4.3 and 4.4), has generally produced different results from those presumed by Even-Zohar. Only four out of twenty translations adopted an SL-oriented translation method. The remaining 16 translations adopted a TL-oriented method to varying degrees, some adopting the method 71% of the time (e.g. SJSL) and others 49% of the time (e.g. EDSL and EDGO).

Translations of children's literature in Saudi Arabia have a central position while, at the same time, suffering from negative perceptions originating in fear. This fear has not, however, stopped translations from being produced – in fact, their numbers are increasing. It can, thus, be argued that links between perception and position are not decisive. Translations may face negative perception but still obtain a central position in the target system due to a greater desire for texts to compensate for the literary system's current insufficiencies. The same is true of translation methods. While the need for translation in Saudi Arabia is undeniable, translators still, in general, use a TL-oriented translation method to tailor their TTs to the target culture. The tendency to soften translations, particularly units that could conflict with Saudi culture, may be linked to perception, or more central systems discussed in Chapter Seven, rather than the translated children's literature position in the home children's literary polysystem. Considering that the target culture already feels a threat of cultural invasion to its identity and values, and since translation is the only way to provide texts and innovation, translators seem to choose to balance this by importing translations while eliminating elements that could evoke fear.

The paratextual-level results have also yielded unexpected conclusions. Only eight out of twenty translation have visible translator names. Similarly, for the price, only nine out of twenty TTs have a price that reflects a central position. In regard to binding type and publishing format, only eleven out of twenty TTs indicate the central position of translations. Nonetheless, the invisibility of some

translators' names was assumed to be a result of the seemingly lower status of children's literature in comparison to adults' literature. Similarly, publishing format seems to be mediated by the position of children's literary polysystem in the literary or cultural polysystems. Based on the shifts of publishing formats observed in the corpus, binding types seem to be associated with durability and function rather than position. The low prices of TTs from both Lebanese publishers could be attributed to the economic system in the two publishers' country, i.e. Lebanon, rather than position.

In summary, the position of the translated children's literary system in the Saudi children's literary polysystem is central. This conclusion is based on two of Even-Zohar's criteria that prompt the central position of translation in a culture: weakness and vacuity. The perception of translation in a culture does not seem to be linked to its position but may influence the translation method adopted by translators. All four paratextual aspects do not show a strong link between them and the proposed central position. However, some aspects, i.e. invisibility of translators' names and publishing formats, could be connected to the low status of children's literary polysystem within the literary or cultural polysystems.

Chapter 5 Multimodality and Translated Children's Literature

In this chapter, results for two research questions are examined: first, on the translation methods adopted to translate the verbal and visual modes; second, on the nature of intermodal relations between modes in the STs and TTs and how intermodal relations are approached in translation. Therefore, the first part of the chapter looks at the translation methods for both the verbal and visual modes and discusses any variations in the adopted method between the two modes. Later, the chapter outlines the nature of intermodal relations between STs and TTs and examines any shifts in the type of intermodal relations between STs and TTs. These shifts are then explored in order to determine whether there is a connection between them and their degree of TL-orientation. That is, the greater number of intermodal relation shifts in a case, the more likely it will have a greater degree of TL-orientation.

5.1 Translation methods for verbal and visual elements

In the previous chapter, the results for translation techniques and their proportions on the SL-/TL-oriented scale were discussed. Since picturebooks are multimodal products, it was essential to combine the translation techniques used across the two modes to extract the translation method. However, as was stated in Chapter Four, similar techniques were employed in various manners across different modes. In LD cases, for example, addition and omission were extensively adopted in the verbal mode, i.e. in a total of 25.58% of all translation techniques. By contrast, in the visual mode, neither of the two techniques were adopted at all. One of the thesis questions observes how the verbal and visual modes are treated in translation relating to variation in the treatment of the two modes. Variation in adopted translation methods between the verbal and visual modes is obscured when considering the translation method as the combination of verbal and visual techniques. Therefore, in this chapter, the analysis of translation method is divided between verbal and visual translation methods.

At first, the overall level of verbal and visual methods for the corpus is outlined. This is followed by the publisher level, where these methods are discussed publisher by publisher. The results are then compared with the combined method

of verbal and visual modes, which was examined in Chapter Four. All results are represented according to the three- and nine-point scales. Results for the distribution of translation techniques for each mode on the nine-point scale are represented in a column chart combined with a line chart, which represents the combination of translation techniques across modes.

5.1.1 Overall level analysis

The results for the overall three-point scale distribution of adopted verbal and visual translation techniques are presented in Table 5.1. In the verbal mode, the three-point distribution of all adopted translation techniques is 32.63% on the SL-oriented side, 3.82% at the midpoint and 63.55% on the TL-oriented side. In the visual mode, the three-point distribution is 32.68% on the SL-oriented side, 36.28% at the midpoint and 31.04% on the TL-oriented side.

Table 5.1 Overall adopted translation techniques distribution by mode on the three-point scale

	Verbal	Visual
SL-oriented	32.63%	32.68%
Midpoint	3.82%	36.28%
TL-oriented	63.55%	31.04%

While the three-point distribution of translation techniques for the visual mode is more or less balanced, the distribution for the verbal mode is not. The difference between the SL- and TL-oriented sides in the visual mode (1.64%) is more than eighteen times less that in the verbal mode (30.92%). The highest occurrence in the visual mode is the midpoint followed by the SL-oriented side and then the TL-oriented side. The verbal mode has the reverse order: first the TL-oriented side followed by the SL-oriented side and then the midpoint. This clearly shows how the two modes are dealt with differently in translation and how picturebooks are, in this respect at least, not regarded as one product that should be treated in an undifferentiated way in its entirety.

Results for the distribution of the verbal and visual adopted techniques on the nine-point scales are represented in Figure 5.1.
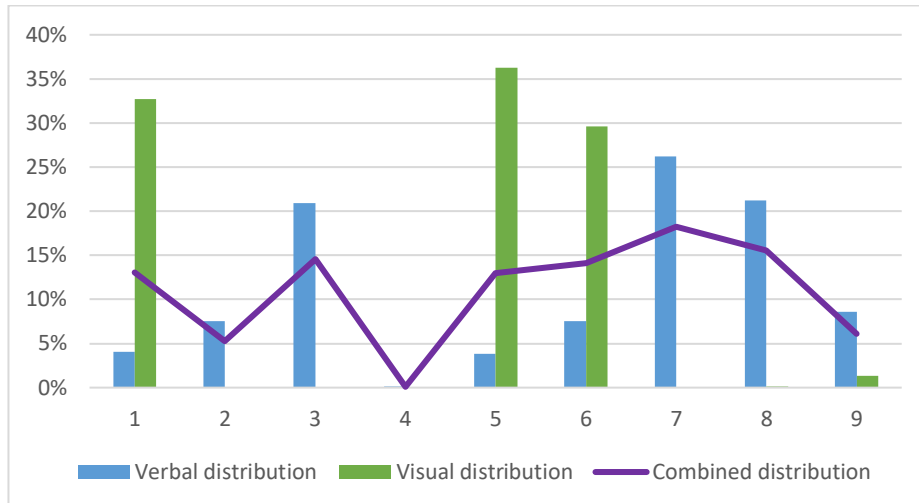
Figure 5.1 Overall verbal and visual distribution versus the combined overall distribution on the nine-point scale

On the nine-point scale, the visual translation techniques distribution is focused on three points: 1, the extreme SL-oriented point; 5, the midpoint; and 6, the least extreme TL-oriented point. A very small proportion of the visual mode result is located on the extreme TL-oriented points 8 and 9. While the visual mode results spread across five of the nine points on the scale, the verbal translation techniques are spread throughout all 9 points of the scale. However, it can be noted that the three most used verbal points are points 8 and 7 – the second and third most extreme TL-oriented points, respectively – as well as point 3, the third most extreme SL-oriented point. This indicates a preference for more extreme SL-oriented points in visual mode as opposed to more extreme TL-oriented points in the verbal mode.

Reviewing results at the overall level of each mode shows variation in adopted translation techniques between modes. While the verbal mode leans towards the TL-oriented side of the scale, the visual mode has no clear preference to either sides. The visual mode is fairly evenly distributed across the scale. In general, when comparing results on the nine-point scale, the least extreme TL point (point 6) and the most extreme SL point (point 1) are mostly used for the visual mode. By contrast, in the verbal mode, points 1 and 6 are used at a lower percentage and preference is given to more extreme TL-oriented points, such as 7 and 8, as well as less extreme SL-oriented ones, such as point 3. In the following sections, results for the visual and verbal translation techniques distribution per publisher are outlined.

5.1.2 Jarir Bookstore (SJ)

The results of the eight translations by the Saudi publisher SJ are discussed in this section. The results for the three-point distribution of verbal and visual translation techniques are presented in Table 5.2.

Table 5.2 SJ adopted translation techniques distribution by mode on the three-point scale

	Verbal	Visual
SL-oriented	37.09%	28.52%
Midpoint	3.37%	35.02%
TL-oriented	59.54%	36.46%

The verbal three-point scale results are 37.09% on the SL-oriented side, 3.37% at the midpoint and 59.54% on the TL-oriented side. By contrast, the visual three-point results are 28.52% on the SL-oriented side, 35.02% at the midpoint and 36.46% on the TL-oriented side of the scale. Percentages for the visual mode are more balanced between the two sides and the midpoint than those for the verbal mode. Although both modes indicate a preference for the TL-oriented side, the difference between the SL and TL sides in the visual mode is much smaller: 7.94% for visual versus 22.45% for verbal.
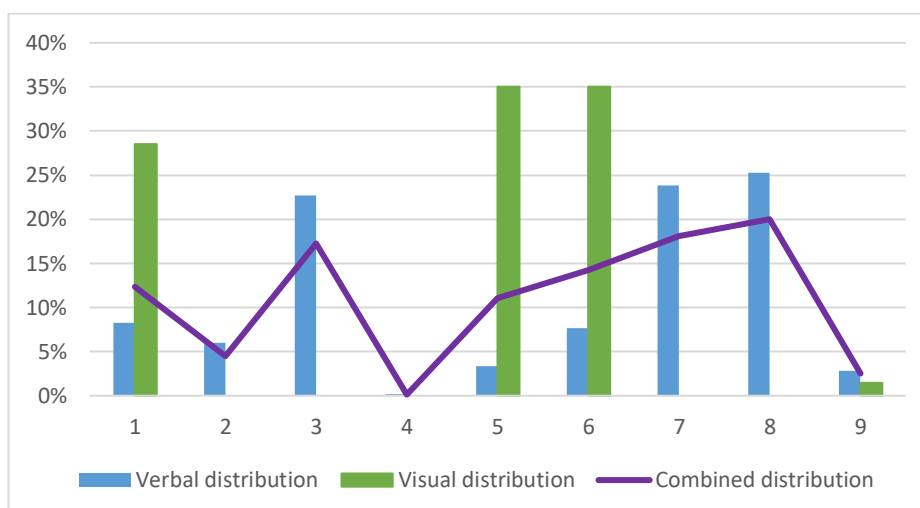
Figure 5.2 SJ verbal and visual distribution versus combined distribution on the nine-point scale

A consideration of results across the nine-point scale shows the degrees of SL-orientation and TL-orientation between the two modes (see Figure 5.2 above). Both verbal and visual techniques favour similar points as those found in the overall level, i.e. points 3, 7 and 8 in the verbal mode and points 1, 5 and 6 in the visual mode. However, contrary to the overall level, SJ seems to favour the SL-most extreme point in the verbal mode more that it does the TL- most extreme point.

In general, the verbal distribution leans towards the extreme TL-oriented points while the visual distribution is the opposite. Looking at the distribution of visual techniques compared to verbal ones shows how, in the SJ cases, each mode has been given a different translation method. This result is obscured when viewing the SJ translation method that combines both modes.

5.1.3 Dar El-Shorouk (ED)

This section discusses the results of the Egyptian publisher ED's four translations. Results for the distribution of adopted verbal and visual translation techniques on the three-point scale are presented in Table 5.3.

Table 5.3 ED adopted translation techniques distribution by mode on the three-point scale

	Verbal	Visual
SL-oriented	39.78%	32.25%
Midpoint	5.11%	33.58%
TL-oriented	55.10%	34.16%

The three-point distribution for the verbal mode is 39.78% at the SL-oriented side, 5.11% at the midpoint and 55.10% at the TL-oriented side. For the visual mode, the distribution of translation techniques is 32.25% at the SL-oriented side, 33.58% at the midpoint and 34.16% at the TL-oriented side. As with the SJ cases, the visual distribution on the three-point scale is balanced, while the verbal is not. Both modes have a higher proportion of translation techniques on the TL-oriented side, but the preference for one side differs between the verbal and the visual modes. There is a clear preference for TL-oriented techniques in the verbal mode, while no strong preference is visible for the visual mode since its results are

balanced across all three points. This can be seen by comparing the difference between the two extreme sides of the scale. The difference between the SL-oriented and TL-oriented sides for the visual mode is 1.91% compared to 15.32% for the verbal mode.

The distribution of the verbal and visual results on the nine-point scale is presented in Figure 5.3.
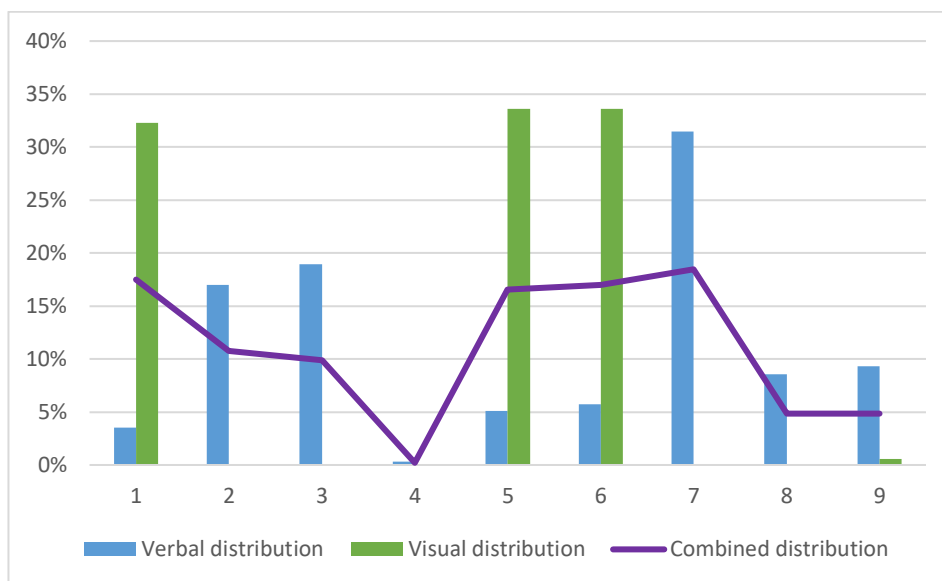
Figure 5.3 ED verbal and visual distribution versus the combined distribution on the nine-point scale

The visual distribution resembles those in the overall and SJ results. Nonetheless, although the extreme TL-oriented point 9 is minimally used in previously discussed results, its limited use in ED results is more pronounced. Given this, although the adoption of TL- and SL-oriented techniques in the three-point results is almost the same in the visual mode, there seems to be a preference for the SL-oriented side.

 In the verbal mode, the distribution does not resemble the results found in the overall and SJ results. More clearly is the lower use of point 8 and increased use of point 2 in ED results. This is unexpected since the ED verbal three-point results, as in SJ and the overall results, lean towards the TL-oriented side of the scale; the TL-oriented point is 15.32% higher than the SL-oriented point. Moreover, the combined proportion for points 1 and 2 in the verbal mode is 20.51% compared to 17.88% for points 8 and 9. These results could diffuse the apparent preference for the TL-oriented side in the verbal mode.

In short, in ED cases, the two modes do not seem to be approached in completely different manner; a preference has been given for verbal and visual techniques falling around the midpoint or towards the SL-oriented side of the scale.

5.1.4 Librairie du Liban (LL)

The distribution of verbal and visual translation techniques adopted in the four translations made by the Lebanese publisher LL are discussed in this section. Results for adopted translation techniques in both modes on the three-point scale are presented in Table 5.4.

Table 5.4 LL adopted translation techniques distribution by mode on the three-point scale

	Verbal	**Visual**
SL-oriented	30.15%	40.50%
Midpoint	6.47%	44.59%
TL-oriented	63.38%	14.91%

The three-point distribution for the verbal mode is 30.15% at the SL-oriented side, 6.47% at the midpoint and 63.38% at the TL-oriented side. For the visual mode, the distribution of translation techniques is 40.50% at the SL-oriented side, 44.59% at the midpoint and 14.91% at the TL-oriented side. While the visual distribution of LL is very SL-oriented, the LL verbal distribution is TL-oriented. The difference between the SL-oriented and TL-oriented sides is similar for the two modes – 33.23% for the verbal mode and 25.59% for the visual mode. This difference between the SL-oriented and TL-oriented sides for the two modes is the largest so far.

On the nine-point scale (Figure 5.4 below), the visual distribution is different to that of SJ and ED. The LL visual nine-point distribution is concentrated at two rather than three points – 5, the midpoint, and 1, the extreme SL-oriented point. Although LL has a lower proportion of results on the TL-oriented side than either SJ or ED, it has the highest percentage at point 9 (3.15%), the extreme TL-oriented point. By contrast, the proportion of results at point 9 is 1.44% for SJ and 0.58% for ED.
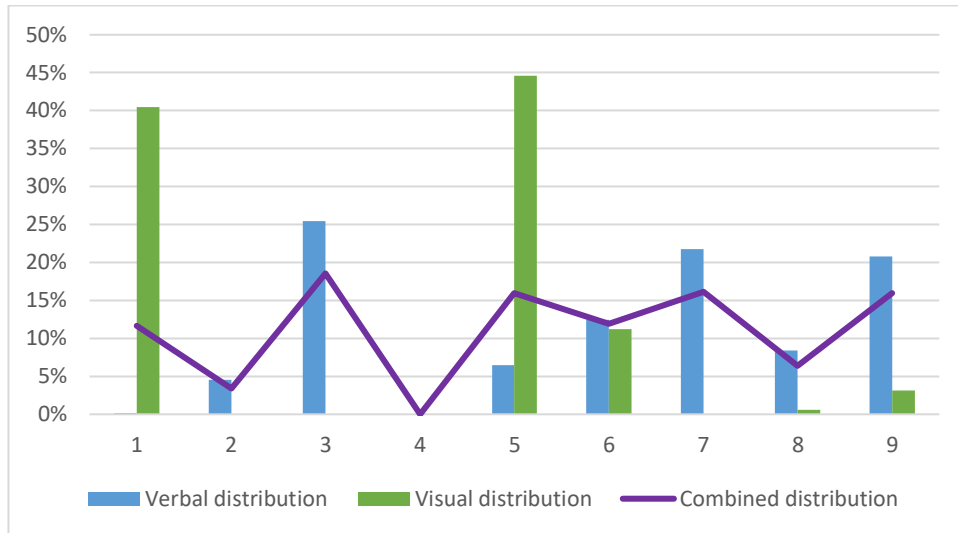
Figure 5.4 LL verbal and visual distribution versus the combined distribution on the nine-point scale

The verbal distribution is less concentrated than the visual one. Regardless, a clear preference can be seen for the use of all TL-oriented points: 6, 7, 8 and 9. By contrast, only two SL-oriented points are used: 2 and 3. The proportion of use of the extreme TL-oriented point, point 9, in the verbal mode is 20.84%. As with the visual mode, the use of the extreme TL-oriented point in the verbal mode is higher than that for both SJ (2.81%) and ED (9.33%).

Although there is a strong preference towards the SL-oriented side in the visual mode, there is a stronger preference towards the TL-oriented side of the scale in the verbal mode. This conflict between the two modes is not apparent in LL combined distribution (purple line). The combined distribution for LL indicates a balance between the two extremes, although it leans in general towards the TL-oriented side. The difference between the SL- and TL-oriented sides rises from 16.81% in the combined distribution to 33.23% for the verbal mode and 25.59% for the visual.

5.1.5 Dar Al-Shark Al Arabi (LD)

In this section, the results for adopted translation techniques in the four translations made by the second Lebanese publisher LD are discussed. First, results for the distribution of adopted verbal and visual techniques on the three-point scale are presented in Table 5.5.

Table 5.5 LD adopted translation techniques distribution by mode on the three-point scale

	Verbal	Visual
SL-oriented	19.03%	33.61%
Midpoint	0.79%	33.19%
TL-oriented	80.18%	33.19%

For the verbal mode, the distribution of the translation techniques on the three-point scale is 19.03% on the SL-oriented side, 0.79% at the midpoint and 80.18% on the TL-oriented side. On the other hand, the visual distribution is 33.61% on the SL-oriented side, 33.19% at the midpoint and 33.19% on the TL-oriented side.

The visual distribution of LD results is closely balanced between the two sides and the midpoint. Although SJ and ED also have a fairly balanced visual distribution, LD has the most balanced visual distribution. By contrast, the LD verbal distribution is anything but balanced. The verbal mode leans very heavily towards the TL-oriented side, with 80.18% at the TL-oriented side compared to 19.03% at the SL-oriented side. While LD translations mainly fall on both extremes of the scale in the visual mode, the difference between the SL-oriented and TL-oriented sides in the verbal mode is a massive 61.15%.
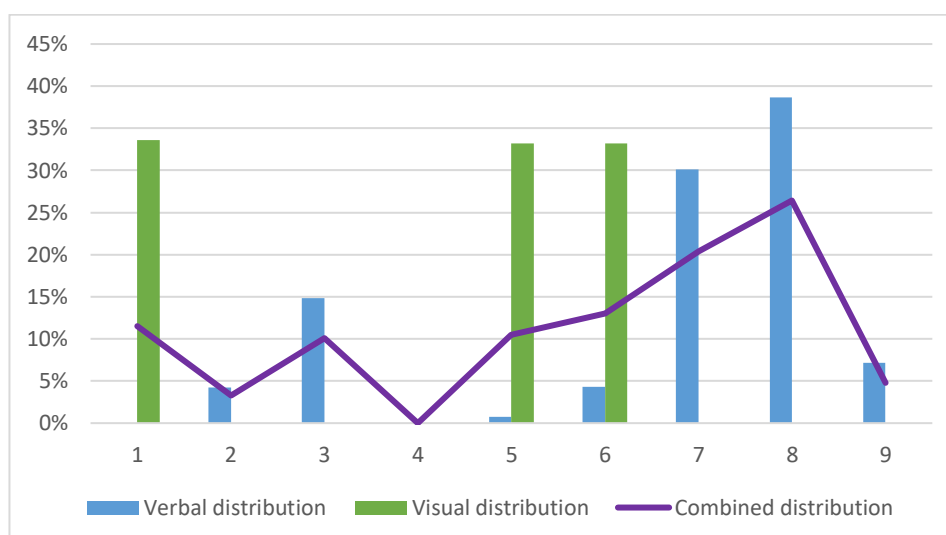
Figure 5.5 LD verbal and visual distribution versus the combined distribution on the nine-point scale

On the nine-point scale (Figure 5.5 above), the visual distribution is very similar to that of ED and SJ and is focused on three points, 1, 5 and 6. However, unlike translations by other publishers, LD translations do not have any visual translation techniques employed on either point 8 or point 9. This result is unexpected since LD results have the strongest TL-orientation according to both the verbal mode results and the combined level results. The verbal translation techniques distribution is concentrated on point 8 (38.67%) followed by point 7 (30.08%). On the SL-oriented side of the scale, the verbal translation techniques distribution is spread across two points only. It is mainly focused at point 3 (14.83%) followed by 2 (4.20%).

The employment of the visual and verbal techniques in LD translations differs by mode. There is a strong preference to the TL-oriented side of the scale in the verbal mode, where the two extreme SL-oriented points are avoided, or their use is minimised. By contrast, the extreme SL-oriented point, point 1, in the visual mode is used by 33.61%. When looking at LD's combined distribution results, although it reveals a TL orientation, this difference in the use of translation techniques between modes is obscured.

Based on the overall results and results per publisher, it can be argued that the two modes in picturebooks, the verbal and visual, are not handled equally. The visual mode is often left untranslated, resulting in an SL-oriented method for the visual. On the other hand, in the verbal mode, more TL-oriented techniques are adopted than SL-oriented ones, resulting in a TL-oriented method for the verbal mode. This occurs even with the translations such as LL and LD that show a strong verbal TL-oriented preference; however, their visual distribution remains either balanced across the scale or more SL-oriented. The reasons behind this variation in the translation method between modes can vary. It could be that translation as a process is perceived as relating only to the verbal mode, even in multimodal texts such as picturebooks. Therefore, when TL publishers attempt to publish an ST in the TL, they hire translators for the verbal mode but no illustrators for the visual mode. This perception of what translation entails may cause publishers to limit translators' exposure to the verbal mode alone, or, even if they do not, translators may assume that their job includes only translating the verbal mode. Another reason is to lower the cost of translation. So, instead of hiring a

translator for the verbal and another for the visual, or hiring the same person to do both the verbal and visual translations and paying that person for both jobs, publishers pay one person for one job, translating the verbal mode. In cases where the visual has been interacted with in translation, it is likely that each mode has been handled separately by different agents, i.e. translator and illustrator. Thus, working in isolation rather than cooperation with one another. This could explain why each mode is approached differently in translation.

Nonetheless, picturebooks as a multimodal product comprise, besides the verbal and visual modes, the relationships between them. Accordingly, the next section examines how intermodal relations are dealt with in translation.

5.2 Intermodal relations in ST and TT

This section outlines the types of intermodal relations in STs and TTs. Where a shift occurs in the intermodal relations between the ST and the TT, this shift is discussed, along with the potential factors behind it. An analysis of the links between the number of shifts in a TT and its degree of TL-orientation is also explored. Another link between the type of elements present in the ST that cause the shifts and the number of shifts that occur is also investigated. The latter link aims at determining whether shifts are bound to specific elements/techniques.

To do so, intermodal relations between the verbal and visual modes in the corpus STs and TTs have been analysed. The intermodal relations include all of Nikolajeva and Scott's (2000) seven categories: symmetrical, enhancement, complementary, ironic counterpoint, perspective counterpoint, counterpoint in characterisation and contradiction. Results for the types of intermodal relations in both STs and TTs are presented in Table 5.6.

As shown in Table 5.6 below, the most present type of intermodal relation in both STs and TTs is enhancement. Out of the 283 intermodal relations classified in the corpus, enhancement constitutes 76.33% of intermodal relations in STs and 73.50% in TTs. The second most common intermodal relation type, although considerably less common than enhancement, is complementary. Complementary constitutes 15.55% of intermodal relations in STs and is slightly higher in TTs, with 16.96%. Following complementary is symmetrical, which comprises 6.36% of intermodal relations in STs and 6.01% in TTs.

Table 5.6 Frequency and percentage of intermodal relations in STs and TTs

Intermodal relation type	ST	TT
Symmetrical	18 (6.36%)	17 (6.01%)
Enhancement	216 (76.33%)	208 (73.50%)
Complementary	44 (15.55%)	48 (16.96%)
Ironic counterpoint	0 (0.00%)	0 (0.00%)
Perspective counterpoint	2 (0.71%)	2 (0.71%)
Counterpoint in characterisation	0 (0.00%)	2 (0.71%)
Contradiction	3 (1.06%)	6 (2.12%)
Total	283 (100.00%)	283 (100.00%)

The remaining four intermodal relations are either barely present or absent altogether. While ironic counterpoint is not present either in the STs or TTs, counterpoint in characterisation is not found in any ST but is found twice in TTs, representing 0.71% of instances. Perspective counterpoint and contradiction are present in both STs and TTs. Perspective counterpoint occurs equally in STs and TTs, representing 0.71% of all intermodal relation types. Contradiction comprises 1.06% of intermodal relations in STs and 2.12% in TTs. Therefore, contradiction is slightly more common than perspective counterpoint in both STs and TTs.

Scott and Nikolajeva (2000 p. 227) argue that Grimm's, Anderson's and Perrault's tales can be read without the images, since the visual mode is subordinate to the verbal. However, symmetrical, where the two modes are redundant and the text can be read through one mode, is minimally used (6.01%–6.36%). By contrast, enhancement and complementary, where the two modes rely on each other's existence to deliver its content, is used in total by a massive 91.88% in STs and 90.46% in TTs. Since enhancement comprises the majority of this percentage and indicates a minimal gap between the two modes, one may argue that the text can be read through the verbal mode alone. Technically, one can read the text through the verbal mode alone, but text cannot be claimed to have the same content or effect and, thus, the same text in the first place.

The percentages of intermodal relation types mostly differ between STs and TTs. In fact, only two intermodal types are fully retained in STs and TTs: ironic counterpoint and perspective counterpoint. Symmetrical presence in TTs and STs is at a very similar level, although slightly higher (by one occurrence) in the STs. Enhancement is also 2.83% higher (by eight occurrences) in STs than TTs. while complementary is 1.41% higher (by four occurrences) in TTs. TTs use contradiction twice as frequently as STs, 2.12% versus 1.06%. As noted above, counterpoint in characterisation is used twice in TTs but not at all in STs.

In the TTs, there is a higher occurrence of complementary, counterpoint in characterisation and contradiction intermodal relations, which all allow for minimal overlap between the verbal and visual modes. Due to this fact, it seems that the gap between the image and text is more apparent in the TTs than STs. On the other hand, intermodal relation types that leave minimal or no gaps between the two modes to be filled by the reader, i.e. symmetrical and enhancement, are higher in the STs. The reasons for shifts in intermodal relation between the STs and the TTs are discussed in the next section.

5.2.1 Intermodal relation shifts between STs and TTs

The previous section pointed out the types of intermodal relations present in the STs and TTs. It touched slightly on the fact that the intermodal relations in STs are not always present in the same number as in TTs. In other words, when an intermodal relation is present in the STs, it is not always retained in translation, which causes the intermodal relation in the TTs to shift. In this section, instances of shift(s) are noted in the context of the cases in which they occur. Later, the potential factors behind these shifts are discussed.

In Table 5.7 below, the nature of intermodal relation shifts in each case where this occurs is presented. Across the entire twenty cases of the corpus, shifts in the intermodal relation occur eleven times in seven cases. Out of these seven TTs, four TTs are by the Saudi publisher SJ. Additionally, eight out of eleven instances of intermodal relation shifts are in SJ cases. Two of the remaining three instances are present in TTs belonging to the Lebanese publisher LL and one instance is present in a TT belonging to the Egyptian publisher ED's TT. No instances occur in TTs belonging to the Lebanese publisher LD.

Table 5.7 Nature of intermodal relation shifts per case

Case	ST	TT
EDCI	Enhancement	Contradiction
SJRE	Enhancement	Complementary
SJRE	Enhancement	Complementary
SJSL	Enhancement	Complementary
SJSL	Enhancement	Contradiction
SJCI	Complementary	Enhancement
SJCI	Symmetrical	Complementary
SJCI	Enhancement	Counterpoint in characterisation
SJBE	Complementary	Enhancement
LLRE	Enhancement	Contradiction
LLRU	Enhancement	Counterpoint in characterisation

Considering the frequency of shifts in intermodal relations, three directions occur more than once. First is the shift from enhancement in the ST to complementary in the TT. This occurs in three out of eleven instances of shifts. These three shifts occur in SJ TTs. Another shift, which also occurs three times, is from enhancement in the ST to contradiction in the TT. All shifts to contradiction are from enhancement. The least frequent shift is between enhancement in the ST and counterpoint in characterisation in the TT. All shifts into counterpoint in characterisation are from enhancement (as are those from contradiction, discussed above). Another observation is that all three direction patterns of intermodal relation shift are from enhancement. In fact, out of eleven shifts, eight are from enhancement. Two of the remaining three are from complementary and one from symmetrical. While there are eight shifts from enhancement, there are only two shifts to enhancement. The most common intermodal relation shift type is to complementary. Complementary is shifted to in four out of eleven instances. Contradiction is shifted to in three instances, while counterpoint in characterisation and enhancement are shifted to in two instances.

As a by-product of shifts in translation, a slight expansion of present intermodal relation types in the TTs occurs, namely in introducing counterpoint in characterisation and doubling the instances of contradictions. However, the reason behind intermodal relations shifts is not to expand on the intermodal relations present in TTs. To deepen the understanding of the reasons behind the shifts in intermodal relations, the potential factors of each of the eleven shifts are discussed below.

The first shift is in EDCI from enhancement to contradiction. The contradiction between the visual and the verbal modes is due to the verbal particularisation of the word 'creepy'. In this Cinderella story, the ST verbally describes Cinderella's attic room as 'cold' and 'creepy', visually depicting a room with cracked walls and peeling paint. In the TT, the translator has kept the visual element but changed the verbal from 'creepy' to 'مظلمة' [dark]. While 'dark', when applied to a room, may mostly imply that it is creepy, not everything that can be considered creepy is also dark. In addition, while the TT verbally describes the room as 'dark', the visual element clearly depicts the opposite. Consequently, this changes the type of relationship between the verbal and the visual into that of contradiction.

In the SJRE case, there are two instances of intermodal relation type shifts, both from enhancement to complementary. In both instances, this is triggered by a lack of visual reorder. Since Arabic is read from right to left while English is read from left to right, visual reorder is necessary to follow the actual reading sequence. However, in the SJRE case, the first two pages are not visually reordered. By contrast, the verbal elements are. This leaves the first two pages of SJRE with the same verbal elements but with the opposite visual ones. Consequently, this shifts the intermodal relation type of the two pages from enhancement to complementary. They are assigned a complementary intermodal relation type since no counterpoint or contradiction is introduced. The lack of visual reorder only eliminates the overlap between the verbal and the visual elements within each page.

In the SJSL case, two instances of shifts occur in two different directions: enhancement to complementary and enhancement to contradiction. In the first instance, the shift of intermodal relation type is caused by changing the verbal proportions assigned to each page in the TT. On page 15 of the ST for *Sleeping*

Beauty, the verbal elements explain how the king is so desperate to protect his daughter that he orders all spindles to be destroyed. However, when the princess grows up, she goes to explore the castle and finds a woman spinning on a spindle, which the princess eventually touches, causing her to fall asleep. In the visual mode, the image shows the princess falling to the ground while a woman with a spindle watches in a castle room. The relationship is, thus, an instance of enhancement since the verbal is enhanced in the visual by explaining the king's order to destroy spindles. In the TT, however, the verbal elements that explain how the princess pricks her finger are moved to the following page. With this information missing on page 15, the gap between the verbal and the visual is widened. As a result, the intermodal relation type changes from enhancement to complementary.

The other SJSL instance of intermodal shift is from enhancement to contradiction. The change of the intermodal relation type on page 19 between the ST and the TT is caused by substituting an image of sexual behaviour. On page 19 in the ST, visually, the prince kisses the sleeping princess to break the spell. Verbally, it remarks how the prince is so charmed by the princess's beauty that 'he [can't] help himself' but to kiss her, and she is awakened by the kiss. In the TT, the visual element is substituted by an image from page 16 depicting the princess sleeping after being cursed while her father and a guard look at her sadly. The verbal elements narrate how the prince shouts to wake up the princess, who is happy to see the prince, while, at the same moment, her father, mother, guards and servants are also awakened from their sleep. Nonetheless, visually constituting the image on page 19 that depicts the moment the spell is broken, the narration is then left as follows: the princess and everyone in the castle wake up (verbally), but visually the princess is still asleep while her father and a guard are awake. This then moves the type of intermodal relation from enhancement to contradiction, i.e. the princess is awake verbally but asleep visually.

In SJCI, there are three intermodal relation shifts: from complementary to enhancement, symmetrical to complementary and enhancement to counterpoint in characterisation. The first shift in intermodal relation type is caused by extensive additions in the TT that maximise the initial overlap between the verbal and visual. On page 6 of the ST, the verbal describes how the two stepsisters are

fighting while Cinderella is rushing between them, carrying 'ribbons, lace and jewelry'. Visually, the story shows them showering and choosing clothes while Cinderella is helping. In the TT, the verbal elements describe what is shown visually in the pictures, i.e. the form and colour of the clothes they are choosing. The difference between enhancement and complementary is based on the extent of overlap between the verbal and visual modes, with the former having greater overlap compared to none or minimal overlap in the latter. Since the overlap is extended in the TT, the TT's intermodal relation changes from complementary to enhancement.

The second instance of shift in SJCI is from symmetrical to complementary. In one extreme case, this intermodal relation changes from symmetrical, where both modes convey more or less the same narration, to complementary, where the two modes convey two different but mutually supporting narrations. This shift, on page 7, is caused by the dramatic change of the initial verbal proportioning on each page in the TT. The first part of the verbal on page 7 is removed and placed on page 6, while the first part on page 8 is placed at the end of page 7. Therefore, page 7 in the TT consists of part of the verbal of ST page 7 and part of the verbal of ST page 8. Adding verbal sections that do not exist in the visual mode expands the gap between the two modes and shifts the intermodal relation from symmetrical to complementary.

The third SJCI shift instance is from enhancement to counterpoint in characterisation. This is caused by verbally modulating the gender of workers to meet the social and moral values of the TC. In the ST, page 9 visually shows Cinderella getting ready to ride in her coach while two male valets and a coach driver are waiting for her. Verbally, the two men are described as 'valets', which denotes a male servant of a rich person.[17] However, in the TT, the visual elements are preserved while the verbal element 'valets' is translated as 'وصيفتين' [two lady's maids]. Thus, the presumably female workers in the verbal TT are males in the visual TT. This produces a counterpoint in characterisation between the verbal and visual TT, which, consequently, shifts the type of intermodal relation from enhancement to counterpoint in characterisation.

---

[17] This definition of 'valet' is taken from the Cambridge English Online Dictionary.

In SJBE, there is one instance of a shift in the type of intermodal relation from complementary to enhancement. In this case, the intermodal relationship between the verbal and the visual in the TT changes due to maximising the overlap between the two modes. In the ST, the verbal narrates how the merchant sadly decides to send his daughter to live with the Beast. Visually, he is depicted as taking her to the Beast himself. While the verbal does not explicitly state how or with whom the merchant sends his daughter to the Beast, the visual does, i.e. on a horse led by her father. However, this complementary intermodal relation shifts in the TT due to verbally explaining how and with whom the merchant sends his daughter to the Beast. This leaves very little gap and more overlap between the elements of the verbal and visual modes.

In the LLRE case, there is an instance of intermodal relation shift from enhancement to contradiction. The nature of the relation changes due to the verbal description of a criminal act in the ST being replaced by a non-criminal description in the TT. In the ST, Granny is tied up by the Wolf and hidden in her own wardrobe – a situation represented in both modes. The verbal ST says, 'They found Granny tied up in her wardrobe'. Visually, Granny is stepping out of her wardrobe with a rope falling from the wardrobe and under her foot onto the floor. However, the TT describes this scene differently. The visual in the TT is maintained. However, the verbal TT states, 'كانت الجدة مختبئة في خزانة الملابس' [Granny was hiding in the wardrobe], which contradicts the suggestion that she is forcibly tied and hidden in the wardrobe. This change in the verbal narration creates a contradiction between the verbal and the visual. While the visual suggests that Granny is tied up and hidden in the wardrobe, the verbal suggests that she hides voluntarily. As a result, the type of intermodal relation shifts from enhancement to contradiction.

In LLRU, there is one instance of a shift from enhancement to counterpoint in characterisation. In the ST *Rumpelstiltskin* story, Lily both verbally and visually stamps her foot crossly on the floor, then the goblin appears and offers to help her. In the TT, however, verbally, this act is altered, while the visual is kept untouched. Verbally, in the TT, Lily is instead crying before the goblin appears and offers to help her. However, the visual on this page does not support this alteration. The image clearly shows Lily stamping her foot crossly on the floor,

not crying. Consequently, the combination of the verbal and visual in the TT creates a counterpoint in Lily's characterisation. In the verbal, she is crying and perhaps hopeless, while in the visual she is confident, showing her anger and emotions, defying the traditional mould of what a woman should be or do.

Amongst the eleven intermodal relation shifts between the ST and TT, eight are caused by verbal alterations and only three are caused by visual alterations. Three instances are caused by social and moral values, i.e. women expressing anger, gender segregation and sexual behaviours. Two shifts are caused by ignoring the ST's verbal proportioning per page. Substitution, or translating from the visual mode into the verbal mode, causes two of the shifts. The lack of visual reordering of the images while reordering the verbal elements causes another two shifts. Finally, the last two intermodal shifts are caused by attempting to soften words that could trigger fear, i.e. 'creepy', and to avoid criminal acts, i.e. forcefully imprisoning someone. There seems to be no strong link between a specific element or technique and shifts in the intermodal relation between the ST and the TT. However, shifts caused by social and moral values are more dominant than other elements, occurring in 27.27% of cases overall.

5.2.2 Links between intermodal relation types and TL-orientation

The number and nature of intermodal relation shifts in the corpus have been previously established. In Chapter Four, the combined translation method of each TT, either TL-oriented or SL-oriented, was also established. In this section, an examination of possible links between the number of shifts in intermodal relations and the degree of TL-orientation is carried out.

Across the twenty TTs in the corpus, there are four TTs with an SL-orientation translation method and seven TTs that exhibit intermodal relation shifts. Nonetheless, none of the seven TTs in which a shift occurs are SL-oriented. All seven TTs are, then, TL-oriented. The degree of TL-orientation varies from TT to TT, as discussed in section 4.4, and the number of intermodal relation shifts varies as well from TT to TT, i.e. some have one shift while others have three. The number of shifts is compared to the degree of TL-orientation to initially explore a hypothetical link between a greater number of intermodal relation shifts in a TT and greater degrees of TL-orientation present (see Table 5.8).

Table 5.8 Degree of TL-orientation and number of intermodal relation shifts

Degree of TL-orientation	No. of intermodal relation shifts
71%	2
67%	3
63%	1
58%	1
57%	1
52%	2
45%	1

In Table 5.8, results are organised from largest to smallest according to the degree of TL-orientation column. TL-orientation ranges from 45% to 71%, while the number of intermodal relation shifts ranges between one and three instances. There are three values above 1 in the right-hand column – one with the value of 3 and two with the value of 2. It can be noted that two of the largest values, i.e. 3 and 2, are associated with the highest TL-orientation, i.e. 67% and 71%, respectively. The remaining values are 1, except for one TT that has two instances of intermodal relation shifts and is 52% TL-oriented. This exceptional case is SJRE. The cause of the SJRE shifts is lack of visual reorder, which is essential when translating books into Arabic. The other book in the same series that has also been translated by the same publisher, SJSN1, is successfully and completely visually reordered. Due to the previous two facts, these shifts in SJRE are believed to be, unlike other shifts, purely technical errors.

Excluding the SJRE case from the results (see Figure 5.6 below) shows a possible link between intermodal relation shifts and TL-orientation. Intermodal relation shifts do not occur in low TL-orientation TTs, i.e. those below 45%. In cases where TL-orientation is between 45% and 63%, there is one instance of intermodal relation shift. However, when the degree of TL-orientation is higher than 63%, two and three instances of shifts begin to occur. Nonetheless, of the two TTs that show more than one instance of intermodal relation shift, the TT that has more instances of shifts is slightly less TL-oriented than the one that has less. Still, in general, it seems that the higher number of shifts, the higher the degrees
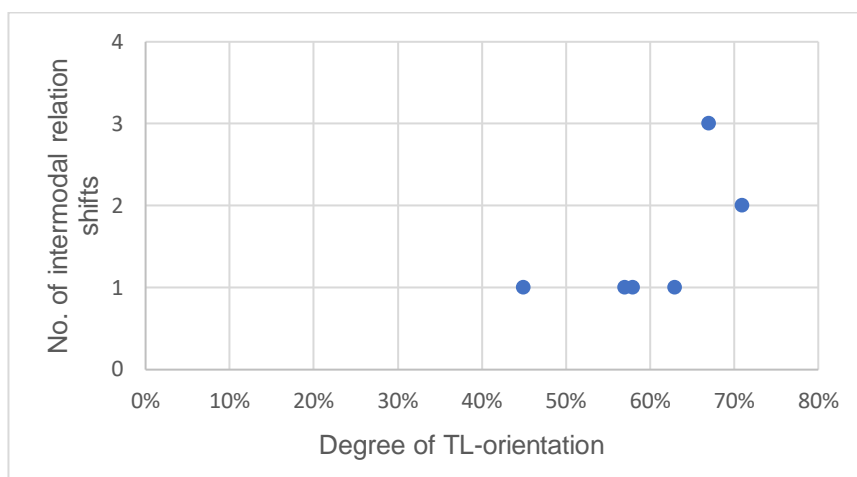
Figure 5.6 Degree of TL-orientation in relation to number of intermodal relation shifts excluding SJRE

of TL-orientation. The size of the data does not allow for generalisation. This hypothetical link must, therefore, be tested on a larger scale of data by other researchers to find how typical the link is between higher numbers of intermodal relation shifts and higher degrees of TL-orientation in translation. It may also be beneficial to test whether this link exists the other way around: the higher degrees of TL-orientation in a TT, the higher shifts in its intermodal relations are likely to occur.

In summary, picturebooks are multimodal products that consist of verbal and visual modes as well as the relationships between them. Nonetheless, picturebooks are not fully treated as multimodal products but mainly as monomodal, verbal products. Results indicate that adopted translation techniques for the visual mode are more or less balanced between the SL- and TL-oriented sides of the scale. Nonetheless, in the visual mode, there is a tendency to adopt translation techniques that fall at the least extreme TL point, point 6, and the most extreme SL point, point 1. By contrast, in the verbal mode, translation techniques are not adopted equally across the three points of the scale, but rather there is a preference for the TL-oriented side of the scale. For the verbal mode, there is a tendency to use translation techniques that fall on more extreme TL-oriented points than extreme SL-oriented points. In addition, the tendency to use TL-oriented verbal techniques and to translate from the visual to the verbal mode shifts the type of intermodal relations in the TT. This seems to suggest a lack of attention and awareness of the intermodal relations in

picturebooks. The type of intermodal relation does not seem to be controlled through translation. Shifts in intermodal relation types between the ST and the TT have many causes, but the most dominant are social and moral values. A hypothetical link between a higher number of intermodal relation shifts and a higher degree of TL-orientation was established and initially explored. However, in order to confirm such a link, a larger-scale data analysis is required.

Chapter 6 Norms in Translated Children's Literature

This chapter investigates the regularities of behaviour that occurred in the corpus on two levels: 1) the overall level of publishers combined and 2) the level of individual publishers. The overall level presents the regularities of behaviour, and potential norms, in translated children's literature available in Saudi Arabia. To assume an overall regularity of behaviour is a norm, a discussion of normative force is presented at the end of the chapter. Since the second level is based on small-scale results, i.e. one publisher, it would be unwarranted to assume that the regularities within one publisher represent norms. Still, results of regularities of behaviour on the publisher level are useful in two ways. First, they show the differences as well as the similarities in regularities between the four publishers. Second, they can point out potential norms particular to a publisher or geographical region and encourage further large-scale research.

During corpus analysis to examine translation techniques norms (operational norms to Toury), it was noticed that some translation techniques occur regularly with specific elements, e.g. magic and proper names. Since regularities of behaviour could indicate a norm, and since norms are not bound to a particular category but rather any situation that has shared notions of (in)appropriateness, the newly observed regularity has been categorised into 'element-specific translation technique(s)'. One category of Toury's preliminary norm is translation policy, which looks at the works chosen for translation and examines which genres, texts, etc., are translated and which ones are not. On this basis, elements in translated children's literature that are and are not translated are considered, including elements that are absent in both the ST and TT or are absent in the ST but present in the TT. This created a new norm category that is called 'elements'. Basically, it looks at the regularities of behaviour in the occurrence or non-occurrence of elements in a genre, i.e. translated children's literature in this research.

Therefore, this chapter examines three categories for regularities of behaviour: translation techniques, elements and element-specific translation technique(s). When looking at regularities in translation techniques and elements, the

discussion focuses on regularities of behaviour in adopting or refraining from using certain techniques or elements. Non-occurrence regularities when the value is zero are straightforward. However, the point after that, at which a frequency is considered a regularity, is less straightforward. Nonetheless, for the sake of this research, an arbitrary point must be established. Frequency percentages of either elements or translation techniques range from zero to 27.20%, with the majority under 5.00% and only a few above 10.00%. For the purpose of this research, translation techniques or elements that are greater than 10.00% are considered a regularity of behaviour.

Unlike translation techniques or element regularities of behaviour, frequency percentages for pairs of element-specific translation technique(s) range up to 100%, with as many as 77 pairs per publisher. Therefore, the arbitrary line was doubled to 20.00% for this category of regularity. Nonetheless, some of the resulting regularities of behaviour can hardly be called a regularity. The reason for this is that although a technique was used in 20% or more of an element's instances, the element itself had a low number of instances. For example, in the SJ results, generalisation was used in all instances of the transport and communication element. However, the element occurred only five times across eight TTs. Thus, it is hard to call this a regularity of behaviour. Nonetheless, it is also hard to assume the opposite. A larger-scale analysis of these elements and the translation techniques applied to them on similar data would test these potential links. It is difficult to assume the frequency of translation techniques per element after which the pattern can be considered a regularity of behaviour. However, for the sake of this research, an arbitrary point must be proposed. Thus, when a translation technique is used ≥20.00% with one element over 20 or more instances, a regularity of behaviour is assumed.

As noted above, regularities of behaviour consider instances of elements and translation techniques that are either equal to 0.00% or above 10.00%. Nonetheless, the range of elements or techniques between 0.00% and 10.00% are valuable results, which demonstrate the context of the regularities discussed in this chapter as well as serve the interests of future researchers. Results that fall outside the criteria of the translation techniques and element regularities of behaviour categories are presented in Appendices B and C.

6.1 Overall regularities of behaviour

This section presents the regularity results for all four publishers combined. The categories for regularities of behaviour discussed are translation techniques, elements and element-specific translation techniques.

Translation techniques

The results for translation technique regularities of behaviour across the four publishers are presented in Table 6.1. There are only five regularities of translation techniques in total, two in the 0.00% group (or non-occurrence) and three in the >10.00% group (or occurrence).

Table 6.1 Overall translation technique regularities of behaviour arranged by percentage

%	Translation technique
0.00%	Visual manipulation (0.00%)
	Visual addition (0.00%)
>10.00%	Visual repetition (10.28%)
	Visual reorder (10.37%)
	Literal translation (14.60%)

Although there are only seven visual translation techniques compared to twenty-eight verbal ones in the Composite Translation Techniques Model, both regularities are visual mode translation techniques. Even when visual translation techniques are used, those that include changing the ST visual elements are rarely employed (0.32% in total), while the verbal counterparts, e.g. addition, omission and adaptation, are much more common. In the occurrence group, two of the techniques, i.e. visual repetition and literal translation, are SL-oriented, while one, i.e. visual reorder, is at the midpoint between SL- and TL-oriented extremes. Thus, although TL-oriented translation techniques occur, they are not as common as SL-oriented or midpoint techniques and, to be specific, are not as regular as literal translation, visual reorder or visual repetition.

Based on these results, it can be assumed that when children's literature text has been translated from English into Arabic, verbal and visual elements are regularly retained in the TT. Additionally, it can be assumed that visual elements are

reordered to match the reading sequence of the Arabic reader: from right to left. Visual reversal has been carried out quite frequently (8.67%); however, it is not as regular as visual reorder or visual repetition.

Elements

Results for the overall element regularities of behaviour are presented in Table 6.2. Unlike the overall translation technique regularities, there are more than a handful of element regularities: three non-occurrence regularities and four occurrence regularities.

Table 6.2 Overall element regularities of behaviour arranged by percentage

%	Element
0.00%	Racial language (0.00%)
	Alcohol (0.00%)
	Ecology (0.00%)
>10.00%	Social and moral values (10.26%)
	Magic (11.36%)
	Mythical and magical creatures (14.37%)
	Proper names (20.89%)

The non-occurrence elements fall under three categories: *Strong Language*, *Distress and Harm and Socio-Cultural Features*. On the other hand, all four occurrence element regularities are within the *Socio-cultural Features* category. The highest occurring element regularity is proper names, which has one fifth of the occurrence share. The high occurrence of proper names in the corpus can be attributed to the fictional genre of the texts. Following proper names are mythical and magical creatures and magic, both of which are supernatural in nature. Their occurrence rate combined is approximately a quarter of all occurrences in the corpus. The regular occurrence of magic and mythical and magical creatures stems from the text's classic genre. The last regularly occurring element is social and moral values, which show the expected function of children's literature as a didactic tool to teach the society's values to children.

All the seven excluded elements from the analysis, i.e. sexual violence, sex, prostitution, sexuality, drugs, mental breakdown and divorce, have not occurred

in neither STs nor TTs. These, however, could be potential of teenage and young adults' literatures. Analyses of elements found in teenage and young adults' literatures will show the nature and extent of their occurrence and how they have been handled in translation.

Element-specific translation technique

The overall results for element-specific translation techniques regularities are presented in Table 6.3 below. There are thirteen regularities under this category, which both are ≥20% with 20 or more instances.

Table 6.3 Overall ≥ 20% element-specific translation technique regularities arranged by frequency

Element	Translation Technique	%	Frequency
Religious terms	Discursive creation	55.26%	21
Clothes	Visual repetition	51.16%	22
Emotional/psychological violence	Addition	22.92%	22
Sadness and misery	Literal translation	28.75%	23
Curses	Visual repetition	21.95%	27
Curses	Literal translation	26.02%	32
Customs and concepts	Variation	41.67%	45
Romance	Literal translation	24.66%	55
Pain and Fear	Literal translation	29.79%	70
Magic	Visual repetition	26.02%	96
Social and moral values	Literal translation	29.27%	96
Proper names	Calque	22.11%	107
Mythical and magical creatures	Visual repetition	35.63%	124

The first regularity is the occurrence of discursive creation in 55.26% of religious terms. The regularity occurs 21 times across the corpus, with two terms. The first and main occurrence is the term 'godmother' in the Cinderella story, in which the term has been coupled with 'fairy'. The term 'godmother' is consistently replaced in the TTs with 'الطيبة' [good] by SJ and ED and with 'الحكايات' [stories] by LL. Thus, instead of 'fairy godmother', the term became 'good fairy' and 'stories' fairy'. The second term, 'christened', occurred once in EDSL to refer to the princess's

christening party, which her parent arranged when she was born. Since this is culturally problematic, this term was replaced by 'حفلا بمناسبة مولد الأميرة' [a party for the birth of the princess], thus, replacing the christening with a baby reception.

The second regularity is between clothes and visual repetition, i.e. 51.16% of clothes instances have been visually repeated. All 22 instances of clothes concerned culturally inappropriate female clothes. In fact, all the visual instances of culturally inappropriate female clothing have been visually repeated. Out of the 22 instances, 20 of these instances appeared in the LDME ST, which have been visually repeated in its TT (see Figure 6.1). The Little Mermaid, her sisters and grandmother all wore bralettes alone, thus, exposing their arms, chests, backs and abdomens. Such clothing for women in Arab, and especially Saudi, cultures is deemed extremely inappropriate and, in the case of Saudi Arabia, is legally impermissible. Regardless, these visual elements have been retained in the TTs, and these translations have been distributed in Saudi Arabia. The images that show the mermaids in inappropriate clothing are consistent throughout the story.

Figure 6.1 ST (left) and TT (right) of LDME page 2: three mermaids in bralettes visually repeated

The third regularity is the use of the translation technique of addition in 22.92% of instances when translating a unit related to emotional/psychological violence. This regularity was observed 22 times across the corpus, 20 of which were in SJ

data. Instances include mistreatment and insult to characters. Although these are still present in the ST, the TTs added more details and emphasis. For example, in SJSN2, when Snow White's stepmother orders Snow White to be abandoned in the woods, the TT added extra details describing this neglect. The ST unitt 'take Snow White and leave her deep in the woods' was translated as ' يأخذ سنووايت إلى داخل الغابة وأن يتركها هناك وحدها إلى الأبد' [take Snow White into the woods and leave her alone there forever]. Both 'alone' and 'forever' have been added to the TT, which worsens an already horrible situation. Similarly, in SJCI, the TT has constantly added units describing how Cinderella is treated like a servant in her own house, e.g. 'وكانت سندريلا تنظف و تغسل حتى يأني الليل وتجلس بجوار الموقد منهكة القوى' [Cinderella was cleaning and washing until night, then she sits next to the fireplace exhausted].

The fourth regularity is between sadness and misery and literal translation. Literal translation is used in 28.75% of sadness and misery instances, i.e. 23 times. The instances in this regularity mainly cover two types of sadness: crying and feelings of loneliness and isolation. In SJCI, when Cinderella's stepmother and stepsisters depart for the ball, leaving her alone in the house, 'Cinderella was crying so hard'. This sad instance was literally translated in the TT as 'كانت سندريلا تبكي بشدة' [Cinderella was crying hard]. Besides the sadness the story's characters may feel, the element of sadness also includes instances that arouse this feeling in the reader. In SJRA, for example, the story describes Rapunzel's life as she is senselessly imprisoned in the tower. It describes how Rapunzel has no one to talk to but birds. The element 'Rapunzel spent all her time alone in the tall tower' is literally translated as 'قضت رابونزل كل الوقت بمفردها في برج عالٍ' [Rapunzel spent all the time alone in a tall tower].

The fifth element-specific translation technique regularity involves the use of visual repetition with curses. Visual repetition is used in 21.95% of curse instances, i.e. 27 times. Curses comprise two incidents, one from the *Beauty and the Beast* stories, where the witch curses the prince and transforms him into a beast, and the other from the *Sleeping Beauty* stories, where the princess pricks her finger on a spindle and falls asleep for a hundred years. In LLBE, the witch strikes the prince with a beam of light from her staff. Gradually, the prince begins to transform into a beast, starting from his feet and hands. This incident is visually repeated in the TT (see Figure 6.2 below).

The Prince began to change. He became bigger and BIGGER. His feet popped out of his shoes. They didn't look like feet at all! They were huge and hairy like the paws of a beast!

The Prince looked down at his hands. He could see fur sprouting and his fingernails had become long, black claws. His teeth were now fangs.

بَدَأَ الأَمِيرُ يَتَغَيَّرُ. أَخَذَ يَكْبُرُ وَيَكْبُرُ. بَرَزَتْ قَدَماهُ مِن حِذائِهِ. لَم تَكُونا قَدَمَيْهِ اللَّتَيْنِ يَعرِفُهُما. كانَتا ضَخْمَتَيْنِ يَملأُهُما شَعرٌ، وَأَشبَهَ بِقَدَمَيْ حَيَوانٍ!

نَظَرَ الأَمِيرُ إلى يَدَيْهِ. رَأَى فَرْوًا يَنْبُتُ عَلَيْهِما وَرَأَى أَصابِعَهُ تَزْدادُ طُولًا، وَيَنْبُتُ لَها مَخالِبُ سَوْداءُ، وَتَحَوَّلَتْ أَسْنانُهُ إلى أَنْيابٍ طَوِيلةٍ.

Figure 6.2 ST (left) and TT (right) of LLBE page 6: the cursed prince incident is visually repeated

The sixth element-specific translation technique regularity of behaviour is the literal translations of curses. Literal translation is employed in 26.02% of curse instances, i.e. 32 times. With curse elements, both visual repetition and literal translation are regularly adopted in the visual and verbal modes, respectively. In the verbal instances, curses include the description of the two main curse incidents in the corpus previously mentioned. In EDSL, the evil fairy curses the princess, saying that 'she'll prick her finger on a wheel. Then she'll die'. This curse is literally translated into the TT as 'سوف تشك أصبعها على مغزل. ثم تموت' [she will prick her finger on a wheel. Then she dies].

The seventh regularity of behaviour is the use of variation with the custom and concept element in 41.67% of instances, i.e. 45 times. In LLRE, for example, Red Riding Hood delivers to her sick grandmother a 'basket of goodies' that her mother has given her. 'Basket of goodies' in the source culture, and most likely in other cultures, refers to a basket stuffed with goods that is typically offered as a present. The content of the basket varies. It can range from food to baby supplies to tea sets. In the case of Red Riding Hood, her basket is filled with baked goods, apples and jam. However, the concept of a 'basket of goodies' is not as established in the TC as it is in the SC. This is apparent in the lack of a standard term in Arabic for this concept. In the TT, the term shifts from an informal

language register in the ST to a formal register in the TT, i.e. 'سلة الأطايب' [basket of good things]. While the word 'goodies' is informal,[18] the word is replaced by a formal alternative in Arabic that conveys the same meaning, i.e. 'الأطايب'.

The eighth regularity of behaviour is between romance and literal translation. In the corpus, literal translation is adopted in 24.66% of romance instances, i.e. 55 times. Examples of this regularity includes love, marriage and romantic moments between lovers, e.g. bringing flowers. The *Sex* category has the fewest number of occurring elements in the corpus. Regardless, when an instance occurs from this category, it is regularly literally translated into the TT. This regularity was unexpected. Half of its instances (26 instances) occurred in the Lebanese publisher LL's TTs, while 18 of those occurred in the Saudi SJ's TTs. However, LL seems to be more tolerant of romance than SJ. In LLCI, Cinderella's dancing with the prince is literally translated in the verbal mode. Thus 'a handsome prince was dancing with her' is translated as 'أمير وسيم يرقص معها' [a handsome prince was dancing with her]. However, in SJ, the word 'dancing' is replaced by 'الحديث' [talking] in the TT. This interesting variation in the attitude towards romance could be either regional or publisher-specific. Further comparative studies may provide answers.

The ninth regularity of behaviour is translating pain and fear instances using literal translation. This occurs in 29.79% of instances, i.e. 70 times. More than half of instances in this regularity occurred in LL's TTs. In LLBE, when Belle goes to the Beast's castle, days pass without her ever meeting him. One day, while she is reading a sad poem out loud, she hears someone sigh. Later, she hears a chuckle when she reads a funny story. Suddenly, the Beast shows himself to her, causing Belle to shake from fear. To calm her, the Beast says, 'I know I look frightening, but I will not harm you'. This was literally translated as 'أعرف أني أبدو مخيفا، لكن لن أؤذيك' [I know I look frightening, but I will not harm you].

The tenth regularity of behaviour is between magic and visual repetition. Out of all the instances of magic in the corpus, 26.02% (96 occurrences) are translated using visual repetition. In fact, regarding the visual mode, all magic elements have been visually repeated. For example, in EDCI ST, four magical instances are found (see Figure 6.3). The four magic instances, as can be seen in the above

---

[18] The informality of the word 'goodies' is confirmed by the Cambridge Online Dictionary.

figure, are the pumpkin turning into a coach, six mice into horses, a rat into a coach driver and six lizards into foot-persons. This is stressed by the verbal elements as well as the zigzag-like bubbles inside of which these four elements are depicted before being transformed. The zigzag-like bubbles convey flashing light and instant action, typical of general perceptions of magic. All four magic instances have been visually repeated in the TT (see Figure 6.3) after visually reversing them.

Figure 6.3 ST (left) and TT (right) of EDCI page 8: four magic instances have been visually repeated

The eleventh regularity of behaviour is the use of the literal translation technique in 29.27% of social and moral values instances, i.e. 96 times. When the TC shares the same social and moral values as those in the ST, these are translated literally into the TT. Examples of social and moral values that are shared between the ST and the TC are honesty, faithfulness, fairness, integrity, kindness, gratitude, family ties and empathy. Family ties are manifested in many instances across the corpus. It addresses how children should listen to their parents and, when they are old enough, how they should sacrifice themselves for their parents. In SJBE, for example, Belle has agreed to go to the Beast's castle to protect her father. Another example of literally translated social and moral values is when the

narrator, in LLBE, describes Bella, unlike her two older sisters, as 'Bella, the youngest daughter, was a kind, good-hearted girl'. This description is translated as 'قمر، البنت الصغرى، كانت فتاة لطيفة، طيبة القلب' [Qamar, the youngest daughter, was a kind, good-hearted girl], except for 'Bella', the rest of the sentence is literally translated.

The twelfth regularity of behaviour is between proper names and calque. In this regularity, 22.11% of proper names have been translated using calque, i.e. 107 instances. Examples of calque are the translation of 'Wolf,' in EDRE, using its descriptive meaning as 'الذئب' [The Wolf] and 'Beauty', in SJBE, into 'جميله' [Beauty]. Although calque has been shown to be regularly used with proper names, proper names have also been regularly translated using other techniques, but not as regularly as calque. This is discussed in the next section.

Figure 6.4 ST (left) and TT (right) of EDSL page 4: seven fairies have been visually repeated

The thirteenth and last regularity of behaviour involves magic. In this regularity, mythical and magical creatures are translated through visual repetition 35.63% of the time, i.e. 124 instances. Instances of mythical and magical creatures include fairies, witches, beasts, magical frogs and mermaids. All visual instances

of mythical and magical creature have been visually repeated in the TTs. In EDSL, for example, there are seven fairies (see Figure 6.4 above), six of whom are good fairies and one of whom is evil. All fairies are pictured as normal humans but with wings, although good fairies are depicted as young, while the evil fairy is an old woman. In addition, one of the fairies is pictured flying behind the baby princess, which confirms their magical characteristics. All seven fairies, including the flying fairy, are visually repeated in EDSL TT (see Figure 6.4 above).

In summary, regularities of behaviour have been examined under three categories: translation technique, elements and element-specific translation technique(s). Twenty-five regularities have been found: five under translation techniques category, seven under elements category and thirteens under element-specific translation technique(s). These found regularities are discussed again under section 6.3 on proofs of normative forces. However, the next section looks at the regularities within each publisher. As mentioned earlier, regularities within one publisher do not have enough data to be considered norms. Nonetheless, the discussion of regularities within each publisher shows the variation (and conformity) between publishers.

6.2 Regularities of behaviour per publisher

This section looks at the three types of regularities within the four publishers: Jarir Bookstore, Dar El-Shorouk, Librairie du Liban and Dar Al-Shark Al Arabi. As with the previous sections, regularities are discussed under the three categories: translation technique, elements and element-specific translation technique(s). When a regularity is found under a particular publisher, which has already been found and illustrated in the overall regularities section, only a cross-reference is given to the example.

6.2.1 Jarir Bookstore (SJ)

Translation techniques

The results of translation technique regularities of behaviour in SJ TTs are presented in Table 6.4. In SJ translations, seven regularities of behaviour under the translation techniques category have been found: five non-occurrence and two occurrence translation techniques.

Table 6.4 SJ translation technique regularities of behaviour arranged by percentage

%	Translation technique
0.00%	Compensation (0.00%)
	Phonological replacement (0.00%)
	Visual manipulation (0.00%)
	Visual omission (0.00%)
	Visual addition (0.00%)
>10.00%	Addition (13.11%)
	Literal translation (17.24%)

Out of the overall total of thirty-six identified translation techniques, thirty-one techniques have been used in the SJ translations while five have not. Although visual translation techniques constitute 19.44% of all techniques (i.e. seven out of thirty-six techniques) in the Composite Translation Techniques Model, they constitute 60% of unused translation techniques (i.e. three out of five techniques). The remaining four visual translation techniques have been used, i.e. visual substitution, visual reorder, visual reversal and visual repetition.

Both techniques in the >10.00% group are verbal mode translation techniques. Nonetheless, addition and literal translation belong to different translation methods, i.e. TL-oriented and SL-oriented, respectively. An example of literal translation is in SJSN1, where the wicked stepmother prepares a poisoned apple to kill Snow White. Later, by the dwarfs' cottage, 'the wicked Queen offered the poisoned apple to Snow White'. This criminal behaviour has been literally translated in the TT as 'قدمت الملكة الشريرة التفاح المسموم إلى سنووايت' [The wicked Queen offered the poisoned apples to Snow White]. Addition occurred with many elements, including social and moral values, emotional/psychological violence, sadness and misery, pain and fear, customs and concepts, religion beliefs and political agendas. In SJSL, for example, when the king ordered all the spindles to be burnt to protect his daughter, an old woman living in a tower did not hear of the king's order. In the TT, however, the old woman is made 'صماء' [deaf].

Elements

Results for the analysis of the elements occurring in SJ translations and their STs are shown in Table 6.5 below.

Table 6.5 SJ element regularities of behaviour arranged by percentage

%	Element
0.00%	Racial language (0.00%)
	Suicide (0.00%)
	Alcohol (0.00%)
	Ecology (0.00%)
	Food (0.00%)
>10.00%	Magic (11.43%)
	Social and moral values (13.16%)
	Proper names (20.34%)

Although sexist language has occurred in SJ translations, racial language did not. This shows the cultural tolerance of sexism as opposite to racism. In the ST, sexist language occurred in the form of 'coachman', 'huntsman', etc., which were neutralised in the TT through the variation translation technique. In the TT, sexist language is expressed in the attitude towards women, i.e. what they are expected to do or be, such as housekeeping. In SJSL, the translator added descriptions to both the prince and the sleeping princess; while the prince is described as 'شجاعا وقويا' [brave and strong], the princess is described as 'جميلة كالملاك' [beautiful as an angel]. Sexist attitudes towards women go beyond their physical appearance to their say in marriage. In SJFR, after the princess helps break the prince's curse and the prince transforms back into his human figure, the prince was made in the TT to say, in a show of gratitude, 'والآن يجب أن تأتي إلى مملكتي وأن تكوني خطيبتي' [now you must come with me to my kingdom and be my fiancé]. Instead of asking the princess if she wanted to marry him, the prince orders the princess to marry him. Although the princess could refuse the order, it is the attitude that expects women to not have a say in their own marriage that is belittling and sexist. In SJSN2, Snow White's agreement to marry the prince was deleted altogether, leaving only the prince's proposal in the TT. Such an attitude seems to be tolerable in the target culture.

Additionally, when the female protagonist shows her excitement or love once she has been proposed to, these elements have been deleted or altered in the TTs. In SJCI, for example, units illustrating how the prince kneeled before Cinderella and how she smiled at him with joyful tears in her eyes were all deleted in the TT. When it comes to marriage, love seems to not be important. In SJSL, after proposing to marry the sleeping princess, the prince says, 'that if she loves me, too', to which the princess replies, 'I love you with all my heart'. In the SJSL TT, love is eliminated, and the two units are translated as 'إذا كانت موافقة علي' [if she accepts me] and 'إنني موافقة' [I accept], respectively.

All elements in the *Violence* category (i.e. emotional/psychological violence, physical violence and crime) have occurred. This is in exception of sexual violence. The non-existence of sexual violence could be attributed to the intended readers' age. Nonetheless, even in case sexual violence has occurred in a ST targeted at older audience, it is not likely to be translated in the TT. The reason behind this is the involvement of sexual acts. Where sexual behaviour and romance have occurred in the ST, they have not, in most instances, reached the TT. The exception of this is two verbal units of the same incident from SJSN2 where 'kissed her' and 'the prince's kiss' have been translated as 'وطبع قبلة على جبينها' [put a kiss on her forehead] and 'قبلة الأمير' [the prince's kiss], respectively. While the second unit has been literally translated, the first has been both particularised and amplified. In the ST, the first unit conveyed the act of kissing without specifying where. However, readers familiar with the modern versions of the story know that the prince kissed Snow White on her mouth. Regarding the image that accompanies the verbal unit, the prince is shown bending over to kiss Snow White. However, he is rather far from her, which makes it hard to ascertain where he is going to kiss her. Nonetheless, he is closer to her mouth than her forehead. This demonstrates the intolerance of sexual behaviour in the TC.

In the *Distress and Harm* category, while suicide and alcohol as a drink never occur in either the STs or their TTs, death, sadness and misery and pain and fear occur in a total of 13.09% of instances. In the *Socio-cultural Features* category, most elements have occurred except ecology and food. The reason behind the non-existence of food is the absence of exotic foods from the ST in both the verbal and visual modes. The non-classification of units as ecology was due to the large-scale importation of Western literature, which has made many

ecological elements unexotic to the modern reader. In addition, children nowadays are exposed more than ever to digital content that portrays ecologies that are different from their own.

Although twenty-three elements have occurred in the SJ cases, their degree of presence varies. In comparative terms, it can be said that there are three elements that are regularly present: magic (11.43%), social and moral values (13.16%) and proper names (20.34%). Regardless of being strongly prohibited by religion, magic is a regularly occurring element in SJ translations. Nonetheless, the translations are not alone in having magic elements. Saudi folktales are no strangers to magic, as documented by Himli (2014). Social and moral values are also very frequent. Their presence in the TTs, as is discussed in the following section, is not merely due to their presence in the STs. Rather, a considerable number of units have been added that reflect Saudi social and moral values. Proper names have exceeded all other elements in their frequency of occurrence. This could be a result of the genre of the STs and TTs, i.e. the literary genre.

Element-specific translation technique

Results of translation techniques that are ≥ 20% in one element are presented in Table 6.6 below. Five regularities of behaviour can be found in SJ TTs.

Table 6.6 SJ ≥ 20% element-specific translation technique(s) regularities of behaviour arranged by frequency

Element	Translation Technique	%	Frequency
Emotional/psychological violence	Addition	31.75%	20
Mythical and magical creatures	Literal translation	36.99%	27
Social and moral values	Literal translation	25.40%	32
Social and moral values	Addition	32.54%	41
Proper names	Borrowing	40.56%	58

The first regularity is the use of addition in 31.75% of emotional/psychological violence. This regularity has 20 instances in SJ translations (see section 6.1 for an example). The second regularity of behaviour is the use of literal translation in 36.99% of mythical and magical creatures. This regularity has occurred 27 times

in SJ cases. It was noted earlier that magic is not peculiar to Saudi folktales and neither are magical and mythical creatures. In Saudi folktales, mythical and magical creatures come in forms such as genies, witches, El-Jarjoor (the local version of the ogre) and El-Nabshah (said to be either a bird-like figure or a hairy human-like figure with very long arms) (Himli, 2014). In SJ STs, mythical and magical creatures came in different forms, i.e. fairies, beasts, witches and magical frogs.

Although these mythical and magical creatures are different from those in the Saudi literature, they have been literally translated in 36.99% of instances. However, only beasts and magical frogs were literally translated. In regard to 'witch', the term occurred three times and was literally translated once as ' ساحره شريرة' [evil witch) and two times as ‘عجوز’ [old woman] and ‘امرأه شريرة’ [evil woman], respectively. 'Fairy', on the other hand, is never literally translated. Fairies are always generalised as ‘سيدة’ [lady] or ‘امرأه’ [woman]. What can be noticed is that beasts and magical frogs are animal-like figures, whereas witches and fairies are human-like figures. In addition, while witches and fairies can use magic, beasts and frogs are victims of magical acts and cannot use magic themselves. The fact that witches and fairies are human-like figure with magical powers may be the cause of their sensitivity.

The third regularity of behaviour is between social and moral values and literal translation. 25.40% of instances of social and moral values have been literally translated in the TT, totalling 32 instances (see section 6.1 for an example). The fourth regularity is the use of the addition translation technique in 32.54% of social and moral values units. This regularity of behaviour has occurred 41 times across SJ cases. TC social and moral values are not merely added to units that have the SC social and moral values but also to units where the TC holds social and/or moral value regarding the ST instance. For example, in SJSL, while the ST described the sleeping princess as a 'girl', the TT referred to her as a ‘الفتاة الجميلة’ [beautiful girl]. The beauty of women, or even girls, is something that seems to be valued in the target culture. Although beauty is not seen as a value in relation to men or boys, and it is uncommon to refer to them by their beauty, women and girls are often referenced in this manner. Not only is the beauty of females valued by the TC but also their youth. In SJFR, both the ST and TT described female(s)

in terms of beauty. However, the TT went further to say 'وصغرى البنات كانت أجملهن' [the youngest daughter was the most beautiful].

The fifth regularity is that when translating a proper name, translators used borrowing in 40.56% of cases, i.e. 58 instances. This regularity is the strongest of all five regularities. The reason for this is both its high percentage and frequency compared to the other regularities. Proper names in SJ cases are mainly translated either through borrowing or calque. However, borrowing is used more frequently than any other translation technique. 'Snow White', 'Cinderella' and 'Rapunzel' have all been borrowed in the TT, i.e. 'سنووايت', 'سندريلا' and 'رابونزل', respectively. The names that have been translated through calque are 'Beauty' 'جميله' and 'Red Riding Hood' 'ذات الرداء الأحمر'. There seems to be no apparent rationale behind the use of two different translation techniques. However, it could be due to the convention of translating each of these names into Arabic, since these titles have been translated multiple times into Arabic in different works.

6.2.2 Dar El-Shorouk (ED)

Translation techniques

The ED results for occurrence and non-occurrence regularities of translation techniques are illustrated in Table 6.7.

Table 6.7 ED translation technique regularities of behaviour arranged by percentage

%	Translation technique
0.00%	Phonological replacement (0.00%) Explicitation (0.00%) Implicitation (0.00%) Allusive translation (0.00%) Substitution (0.00%) Visual manipulation (0.00%) Visual omission (0.00%) Visual addition (0.00%)
>10.00%	Variation (10.16%) Calque (10.77%) Visual reorder (13.83%)

%	Translation technique
	Visual reversal (13.83%)
	Visual repetition (15.72%)

Under translation techniques category, there are thirteen regularities: eight non-occurrence and five occurrence regularities. As shown in Table 6.7 above, eight translation techniques have not been used at all by ED translators. Four out of eight are verbal mode translation techniques, while three involve the visual mode, and one involves translation between the verbal and visual modes. Visual mode techniques are not popular with ED translators, i.e. three out of seven are not used at all. In other words, only 57.14% of the visual translation techniques have been used. In contrast, 85.71% of the verbal translation techniques are used.

There are five translation technique regularities found in ED TTs. Although visual translation techniques constitute a considerable number of non-occurring translation technique regularities, they also constitute 60.00% of the most used techniques. In practical terms, this means that when translating children's literary works from English into Arabic for ED, the visual elements are most likely to be preserved but are also reordered and reversed for the Arabic reader. In the verbal mode, it means that when translating children's literary works from English into Arabic for ED, calque and variation are likely to be used when translating proper names. Variation was used in translating all proper names in EDGO. For example, 'Mother Bear' and 'Baby Bear' were translated in the TT as 'الدبة ماما' [Mama Bear] and 'الدب نونو' [Nono Bear], respectively. 'ماما' and 'نونو' are colloquial terms for mother and baby, respectively. Calque can also be observed in the previous two examples, i.e. the denotative meaning in the descriptive name 'Bear' was translated literally in the TT as 'الدب' [Bear].

Elements

The ED results for regularities of behaviour in elements are shown in Table 6.8. Under the elements category, there are eleven regularities (51.42% of elements): seven non-occurrence and four occurrence regularities.

Table 6.8 ED element regularities of behaviour arranged by percentage

%	Element
0.00%	Racial language (0.00%)
	Crime (0.00%)
	Sexual behaviour (0.00%)
	Suicide (0.00%)
	Alcohol (0.00%)
	Ecology (0.00%)
	Gesture and habits (0.00%)
>10.00%	Magic (10.23%)
	Pain and fear (11.81%)
	Mythical and magical creatures (14.34%)
	Proper names (27.20%)

In the occurrence group, three element occurrence regularities fall within the *Socio-cultural Features* category and one (pain and fear) within the *Distress and Harm* category. In addition, magic is quite prominent as both magic and mythical and magical creatures are found in the >10.00% group of regularities. In fact, magic and mythical and magical creatures total 24.57%. This figure is relatively high considering that two out of the twenty-one elements occurring in ED TTs constitute a quarter of all the element instances. Moreover, this percentage is concentrated in two cases only: EDCI and EDSL. This shows that although magic and mythical and magical creatures are elements that exhibit a regularity in behaviour overall, this does not mean that they occur in every single case published by ED. It also means that when a case theme contains magic and mythical and magical creature elements, it is likely to be very prominent in this case.

The regularity of the occurrence of proper names in ED cases can be attributed to their literary genre. Belonging to the sub-genre of classics, ED cases include a regularity of the pain and fear element. The *Little Red Riding Hood* story is built on the protagonist's fear of the Wolf that escalates until the end of the story when the woodcutter kills the Wolf so that everyone can live in peace. So are two other stories translated by ED, *Goldilocks and the Three Bears* and *Sleeping Beauty*. Goldilocks experiences one fearful moment when she wakes up in bed to find the

three bears staring angrily at her, causing her to run away. In *Sleeping Beauty*, it is the elements of pain that is manifested in the princess's feeling of pain when she pricks her finger and falls asleep on the floor.

As stated above, there are eleven elements non-occurrence regularities of behaviour. These means only 60% of the elements in the Composite Elements Model occur in ED cases. ED cases have no racial language, but they do exhibit a few instances of sexist language, which is apparent in the ST only in titles that have the suffix 'man' or 'men'. There are three instances of sexist language: 'coachman', 'footmen' and 'woodman'. These instances have been toned down in the TTs by not translating the 'man' or 'men' suffixes. With respect to the *Violence* category, crime never occurs in ED cases, while physical and emotional/psychological violence do. This indicates ED's variation in tolerance of different types of violence.

However, unlike with violence, the ED publisher has limited tolerance for sexual references. Out of five elements in the *Sex* category, only romance occurs and only in two cases, i.e. EDCI and EDSL. The romance instances mostly include the marriage proposals made by the prince to the female protagonist. Most interesting is the translation of the protagonists' reply to the marriage proposal in EDCI and EDSL. In both STs, the protagonists say 'Yes, please'. However, the unit is translated as 'وافقت الأميرة' [the princess accepted] in EDSL and 'وافقت سندريلا' [Cinderella accepted] in EDCI. While the ST expression carries a certain level of excitement, the TT expressions do not. Besides, the TTs have silenced Cinderella by shifting the narrative voice to the narrator rather than the protagonist to inform the readers of the protagonists' decisions. This expected attitude of females towards marriage is drawn from the TC, where women are expected to be shy in regard to marriage, and their decisions are less direct. This means that a woman normally cannot hear the proposal directly nor express her own decision directly to the person who has proposed to her. Rather, this is done through a mediator. Normally, a man does not directly ask a woman to marry him in order for her to respond, nor does she ask a man to marry her. The man usually indicates his desire to the bride's parents, or relatives, who then inform her of the proposal. After that, the woman lets her parents know if she accepts the proposal or not, and then her parents return to the man who proposed and inform him of her decision.

In the *Distress and Harm* category, suicide and alcohol elements never occurred in ED cases. Although two elements occurred from this category, it is more tolerable than the *Sex* category, where only one element has occurred. Both suicide and alcohol are religiously prohibited in the target culture's major religion, Islam. Drinking alcohol, for example, in front of children is less harmful to them, if it is harmful at all, than exposing them to scenes of death, sadness and misery, pain and fear or physical or emotional violence. Nonetheless, this demonstrates the power of religion in the TC. Concerning ecology and gesture and habits, their non-occurrence could be a result of globalisation. While the target reader has become familiar with many ecological elements of the West, the ST publisher may have avoided some SC-specific gestures or habits to make the text more appealing to potential readers elsewhere.

Element-specific translation technique(s)

The ED results for regularities of behaviour in the use of specific translation technique(s) with certain elements are illustrated in Table 6.9.

Table 6.9 ED ≥ 20% element-specific translation technique(s) regularities of behaviour arranged by frequency

Element	Translation Technique	%	Frequency
Social and moral values	Literal translation	47.73%	21
Magic	Visual repetition	47.83%	22
Proper names	Variation	24.30%	26
Mythical and magical creatures	Visual repetition	72.31%	47
Proper names	Calque	52.34%	56

The ED results show five regularities of behaviour between certain elements and translation techniques. The first regularity is literal translation with 47.73% of social and moral values, totalling 21 instances. These instances are centred mainly around who is good and who is evil as well as showing gratitude and emphasising family ties. Family ties in ED cases focus on parents protecting their children and family members taking care of one another when one is unwell. An example of expressing gratitude is found in EDRE when the grandmother tells the woodcutter, 'thank you for saving us', which is translated literally as ' شكرا لك على انقاذنا' [thank you for saving us].

The second regularity is the visual repetition of 47.83% of magic instances (i.e. 22 instances). For an example, see section 6.1. The third regularity of behaviour is the use of variation in 24.30% of instances of proper names. This was discussed in the ED translation technique regularities section, where variation is a regular translation behaviour. In short, this technique is mostly used with proper names where Standard English is translated into colloquial Egyptian Arabic.

The fourth regularity is the visual repetition of 72.31% of mythical and magical creatures instances (i.e. 47 instances). In fact, all visual instances of mythical and magical creatures have been visually repeated (see section 6.1 for an example). The fifth and last regularity is the use of calque when translating proper names. Calque is used in 52.34% of proper names instances, i.e. 56 instances. However, not all ED cases have used calque to translate proper names. Borrowing has been used in EDCI to translate 'Cinderella' as 'سندريلا' [Cinderella].

6.2.3 Librairie du Liban (LL)

Translation techniques

The results of regularities of translation techniques behaviours for the LL publisher are represented in Table 6.10 below.

Table 6.10 LL translation technique regularities of behaviour arrange by percentage

%	Translation technique
0.00%	Expansion (0.00%)
	Compensation (0.00%)
	Narrator shift (0.00%)
	Allusive translation (0.00%)
	Substitution (0.00%)
	Visual manipulation (0.00%)
	Visual addition (0.00%)
>10.00%	Visual reorder (11.36%)
	Visual repetition (11.56%)
	Adaptation (12.11%)
	Literal translation (18.56%)

There are seven non-occurrence translation techniques regularities and four occurrence techniques regularities in LL TTs. Notably, LL translators, unlike ED or SJ ones, have used visual omission. Thus, LL translations have adopted five out of seven visual translation techniques, demonstrating a greater attention to the visual mode. Additionally, LL translators did not use substitution to translate between modes, as did SJ translators, but instead maintained information conveyed in each mode as in the ST. This consequently also maintains the intermodal relation types between the verbal and visual modes.

Out of the seven unused translation techniques, only one is SL-oriented; the remaining six are TL-oriented. By regularly avoiding the use of allusive translation, translators have eliminated intertextuality in their TTs. Therefore, LL translators have adhered to the narrative style of the STs as well as the segmentation of the text, as is apparent from the non-occurrence of compensation.

In the occurrence group, two out of four are visual techniques, while the remaining two are verbal. Although LL seems to engage more with the visual mode than ED or SJ, it still regularly keeps the visual elements unchanged. In response to the direction of reading in Arabic, visual elements of LL TTs have been regularly reordered to allow reading the book from the right cover rather than the left. However, LL translators did not visually reverse the visual elements as regularly as they did in visual reorder. Thus, when a TT is produced by LL, it can be expected that the text will be visually reordered with the visual elements unreversed.

Adaptation was used in the LL's TTs mainly with proper names and mythical and magical creatures. As is discussed in the element-specific translation technique(s) section, the use of adaption with both elements is a regularity of behaviour. Literal translation is by far the most regularly used techniques by LL translators. An example of literal translation is when the merchant in *Beauty and the Beast* (LLBE) takes a rose from the Beast's garden to give to his daughter, only to hear a terrible growl. The frightened merchant then begs the Beast 'please don't hurt me!', which is literally translated as 'أرجوك لا تؤذني!' [please do not hurt me!].

Elements

The results of element regularities of behaviour for LL are illustrated in Table 6.11. There are ten elements regularities in LL cases: six non-occurrence and four occurrence.

Table 6.11 LL element regularities of behaviour arranged by percentage

%	Element
0.00%	Racial language (0.00%)
	Sexual behaviour (0.00%)
	Suicide (0.00%)
	Alcohol (0.00%)
	Ecology (0.00%)
	Food (0.00%)
>10.00%	Pain and fear (10.64%)
	Magic (12.50%)
	Mythical and magical creatures (13.95%)
	Proper names (25.30%)

Comparing the popularity of element categories, *Sex* is the least used category, while the most used is *Socio-cultural Features*. The popularity of the *Socio-cultural Features* category could be attributed to the genre. When comparing categories, *Socio-cultural Features* has the highest number of elements. The text's intended audience, i.e. young children, could have also made the *Socio-cultural Features* category more popular than the *Sex* category. Unlike SJ or the overall results, sexual behaviour element has not occurred in LL STs and TTs. In other words, when a classic children's literature text is translated from English into Arabic by LL, sexual behaviour element as well as racial language, suicide, alcohol and exotic ecology and food are not likely to be present in either the ST or the TT.

Moving on to elements that are regularly present in LL cases, it can be observed that there are four such elements. The pain and fear element is mainly present in the form of fear, which is felt by the protagonists. It can be the fear of an animal, e.g. a wolf or beast, or the protagonists' fear of losing someone they love, such as their babies or lovers. Magic is present in LL cases either as an act or as an

object resulting from the use of magic. As an act, magic is used by the witch in LLBE to curse the prince for not helping her. It is also used by the good fairy in LLCI to provide Cinderella with a dress, coach and horses and by the goblin in LLRU to transform straw into gold. Objects appearing as a result of magic are present in many forms, such as Cinderella's slippers or the Beast's magical mirror.

Mythical and magical creatures are either those performing the magic, such as a goblin, witch or fairy, or those who have been cursed by magic and transformed into a mythical creature, i.e. the Beast in LLBE. Lastly, proper names are the most regularly occurring element in the LL's cases. These include both descriptive and non-descriptive proper names. Examples of non-descriptive proper names are 'Lily', 'Tom' and 'Adam'. Descriptive names are mostly assigned to the protagonists and, sometimes, the main characters of the story, e.g. 'Bella', 'Big Bad Wolf', 'Slurp'.

Element-specific translation technique(s)

The results for regularities of behaviour in using specific translation technique(s) with an element are presented in Table 6.12. LL has nine element-specific translation technique(s) regularities.

Table 6.12 LL ≥ 20% element-specific translation technique(s) regularities of behaviour arranged by frequency

Element	Translation Technique	%	Frequency
Customs and concepts	Variation	53.49%	23
Romance	Literal translation	44.07%	26
Mythical and magical creatures	Literal translation	26.42%	28
Mythical and magical creatures	Visual repetition	28.30%	30
Mythical and magical creatures	Adaptation	33.02%	35
Pain and fear	Literal translation	36.73%	36
Social and moral values	Literal translation	38.78%	38
Magic	Visual repetition	37.50%	45
Proper names	Adaptation	45.09%	78

The first regularity of behaviour is translating 53.49% instances of customs and concepts element using variation, totalling 23 instances. In this regularity, informal concept units, such as 'show-off' and 'OK' are translated into a formal register in the TTs: 'يحب التباهي' [Likes to brag] and 'على نحو مقبول' [in an acceptable manner], respectively. The second regularity of behaviour is literal translation of 44.07% of romance instances, totalling 26 instances. These instances include expressing love between lovers, marriage proposals and romantics gestures like trying to impress the other person by giving them flowers, reading to them or making them laugh (see section 6.1 for another example).

The mythical and magical creatures element has three regularities of behaviour. These regularities, from weakest to strongest, are literal translation (26.42%, i.e. 28 instances), visual repetition (28.30%, i.e. 30 instances) and adaptation (33.02%, i.e. 35 instances). While all mythical and magical creatures have been visually repeated in the visual mode, they have mainly been literally translated or adapted in the verbal mode. Adaption occurs with 'fairy' 'جنية' [Genie], 'monster' 'غول' [Ghoul] and 'goblin' 'جني' [Genie]. Literal translation is used to translate 'beast' as 'وحش' [beast] and 'witch' as 'ساحرة' [witch]. It seems that when the ST mythical or magical creature is culturally specific to the SC, it is adapted in the TT. In contrast, when it is shared between the two cultures, it is literally translated.

The sixth regularity is the literal translation of 38.78% of pain and fear instances, i.e. 36 instances. Instances included Lily's fear to lose her child in LLRU, Bella and her father's' fear from the beast in LLBE and Red Riding Hood's scary encounters with the wolf in LLRE (see section 6.1 for another example). The seventh regularity is the use of literal translation in 38.78% of social and moral value instances, i.e. 38 instances. However, like ED, LL does not seem to use its TTs as a didactic moral tool to convey TC values. Social and moral values that have been literally translated include the concept of good and evil, integrity, charity, responsibility, punctuality and, finally, family ties, which include loving and caring for family members, parents protecting their children and children obeying their parents.

The eighth regularity of behaviour in the LL TTs is between magic and visual repetition. In 37.50% of magic instances, visual repetition is used, i.e. 45 times. Except for one instance, magic in the visual mode is always visually repeated.

Even in the exceptional instance, the magic element is still repeated in the TT, but visual substitution is used to replace the onomatopoeic word 'flash' that describes the sudden beam of light emanating from the fairy with its Arabic translation, 'وميض' [flash]. Magic translated through visual repetition includes magic wands, objects produced by magic and depictions of magic, such as a beam of light, magic sparkles, etc. In LLRU, Lily is locked in a tower and asked to make piles of straw into gold so that she may marry the prince. After Lily stamps her foot on the ground crossly, a goblin appears and offers to help in return for her necklace. On page 6 of the ST, the visual shows the goblin transforming straw into gold. This magical act has been visually repeated in the TT (see Figure 6.5). ED shares this regularity of behaviour with LL.

Lily's necklace had belonged to her mother, so she did not want to give it away. Yet she did want to marry the Prince, so she agreed. The goblin was as good as his word and spun the straw into reels of gold.

كانَتْ لَيْلَى تُحِبُّ الْعِقْدَ كَثِيرًا، لِأَنَّهُ كانَ لِأُمِّها، لِذا لَمْ تُرِدْ أَنْ تُعْطِيَهُ لِلْجِنِّيِّ. لَكِنَّها أَيْضًا كانَتْ تُحِبُّ الْأَمِيرَ كَثِيرًا، وَفِي آخِرِ الْأَمْرِ وافَقَتْ عَلَى طَلَبِهِ. بِالْفِعْلِ كانَ الْجِنِّيُّ عِنْدَ وَعْدِهِ، وَغَزَلَ الْقَشَّ إِلَى بَكَراتٍ مِن خُيوطِ الذَّهَبِ.

Figure 6.5 ST (left) and TT (right) of LLRE Page 6: the goblin transforming piles of straw into gold reels, which has been visually repeated

The ninth and last regularity for LL is between proper names and adaptions. Adaptation is used in 45.09% (78 instances) of proper name instances. Protagonists' names in LLCI, LLRE and LLBE are all adapted. 'Cinderella' becomes 'جلنار' [Jullanar], 'Red Riding Hood' becomes 'ليلى' [Layla] and 'Bella' becomes 'قمر' [Qamar]. Adaptation was used in all these examples regardless of the type of the proper name, i.e. transparently descriptive or occluded descriptive.

Unlike ED or SJ, LL employs, besides adaptation, a variety of translation techniques, including calque, borrowing, phonological replacement, equivalence and discursive creation. In LLRU, the protagonist's name 'Lily' is phonologically replaced by 'ليلى' [Layla]. Another example is when Lily is trying to guess the goblin's name by writing a list of all the names she read or heard. Generally, Lily's list becomes less familiar to the ST reader every time she adds another name to it. Lily lists a few originally Arabic names, i.e. 'Ahmed', 'Hassan' and then 'Careem', which are, to some extent, exotic to the ST reader. Interestingly, in the TT, the translator does not transcribe these back into Arabic but opts to preserve the exotic effect in the TT. Thus, 'Ahmed' is translated as 'جاد' [Jad], 'Hassan' as 'سعدون' [Sa'doon] and 'Careem' as 'سجعان' [Saj'an]. The ST readers may have heard of Hassan, and they have more likely heard of Ahmad, but it is perhaps less likely that they have heard of Careem. The translator preserves this gradually increasing exoticness by first using 'جاد' [Jad], an uncommon name, but it is not as exotic as 'سعدون' [Sa'doon], which he uses next. Lastly, he uses 'سجعان' [Saj'an], which is so exotic that it sounds imaginary.

6.2.4 Dar Al-Shark Al Arabi (LD)

Translation techniques

The results for regularities of translation techniques behaviour in LD are presented in Table 6.13 below.

Table 6.13 LD translation technique regularities of behaviour arranged by percentage

%	Translation technique
0.00%	Borrowing (0.00%)
	Expansion (0.00%)
	Phonological replacement (0.00%)
	Nominalisation (0.00%)
	Economy (0.00%)
	Description (0.00%)
	Substitution (0.00%)
	Visual manipulation (0.00%)
	Visual omission (0.00%)

%	Translation technique
	Visual addition (0.00%)
	Visual substitution (0.00%)
>10.00%	Literal translation (10.10%)
	Addition (10.67%)
	Visual repetition (11.51%)
	Omission (14.91%)

LD has the lengthiest list of translation technique regularities of all the publishers in this research. In LD results, there are fifteen translation technique regularities: eleven non-occurrence and four occurrence regularities. Notably, four out of seven visual translation techniques, i.e. 57.14% of techniques, are never used. Consequently, LD is the top publisher regarding a lack of interaction with the visual mode. None of the remaining three visual techniques, i.e. visual reorder, visual reversal and visual repetition, intervene with the visual mode on a micro-level. In other words, apart from reordering and reversing them, LD left the visual elements untouched. Besides avoiding any intervention with the visual mode, LD has also avoided intervening between modes by refraining from using substitution. In translating proper names, LD has avoided the use of three translation techniques: borrowing, expansion and phonological replacement. While the first two are SL-oriented, the last technique is TL-oriented.

In the occurrence group, two are SL-oriented, i.e. literal translation and visual repetition, and the remaining two are TL-oriented, i.e. omission and addition. Additionally, although the LD translators seem to avoid interfering with the original visual elements, this does not seem to be the case with the verbal elements. In the verbal mode, omission and addition have been used extensively. The use of addition occurs with pain and fear (5 instances), curses (7 instances) and social and moral values (12 instances). On the other hand, omission occurred mostly with social and moral values (13 instances) and proper names (16 instances).

LD seems to strongly view the function of children's literature as didactic. When the ST lacks the view or behaviour expected by society, LD adds units to it in order to meet that requirement. The Arab and Saudi culture have a strong attitude towards women and their sex life. Women, to these cultures, should control their

sexual needs and desires more than men should and should not show, or perhaps feel, excitement regarding these topics. Although this attitude was apparent in ED and SJ publishers, as discussed before, LD takes it to another level. Not only are love and excitement altered or deleted, but women are presented as shy when they are proposed to. In LDFR, besides deleting 'the princess was delighted at this proposal', the translator added 'بخجل' [shyly] in the following clause, 'and agreed to marry the prince', which is translated as ' وافقت بخجل' [shyly agreed]. Where the ST of LDSL already expresses this attitude, i.e. 'the princess bashfully agreed', the TT adds that she is gazing down, reinforcing the idea of shyness, i.e. 'واطرقت خجلة، وقالت: نعم' [she bashfully looked down and said: yes].

Omission has also been used with social and moral values to delete units that could clash with the TC. Nonetheless, the rationale behind omitting social and moral values units from TTs is not always clear. An example is when the hunter in LDCI is described as 'kind and pitiful' and 'can't do such a thing' to Snow White, these two units are also deleted from the TT. Omission has also been adopted for political agendas. In LDSL, the unit 'the king was very embarrassed' for forgetting to invite the evil fairy is deleted from the TT.

Elements

LD elements regularities of behaviour results are presented in Table 6.14 below.

Table 6.14 LD element regularities of behaviour arranged by percentage

%	Element
0.00%	Racial language (0.00%)
	Alcohol (0.00%)
	Ecology (0.00%)
	Food (0.00%)
	Transport and communication (0.00%)
	Work and leisure (0.00%)
	Gesture and habits (0.00%)
>10.00%	Magic (11.24%)
	Proper names (11.27%)
	Mythical and magical creatures (24.88%)

There are ten elements regularities in LD cases in total: seven non-occurrence and three occurrence regularities. While suicide does not occur in any other publisher, it does in LD. In LDME, the ST visually and verbally depicts how the Little Mermaid throws herself into the sea to kill herself. This scene has been transferred fully to the TT. Although suicide is strongly prohibited by religion in the TC, the suicide scene was preserved in the TT. However, when it comes to women and their love life, the translators, as discussed above, use a different approach. Two out of three occurrence element regularities in LD cases involves magic, i.e. magic (11.24%) and mythical and magical creatures (24.88%), totalling 36.12%. Magic instances in LD include magic potions and interactions between humans and magical creatures or objects, as well as the fairies' blessings and their magical powers. In LDSL, when the princess sees the evil fairy spinning in disguise, she wants to try spinning herself. However, the princess soon pricks her finger and falls asleep; then the evil fairy 'vanished in a puff of smoke'. This magical act is paraphrased in the TT as 'تتلاشى كالدخان' [fade out as smoke].

Mythical and magical creatures in LD cases include mermaids, transparent beings, magical frogs and fairies. The mythical and magical creatures are either translated through literal translation or adaptation. 'Fairy' and 'transparent beings' are adapted as 'جنية' [Genie] and 'المخلوقات النورية' [light beings]. 'Light beings' in the TC seems to refer to angels, since the Islamic religion believes that beings are made either from earth (human beings), fire (devil) or light (angels). Transparent beings in the ST are described as 'daughters of air': immortal beings who enjoy everlasting happiness for having done good deeds in their lives. While 'daughters of air' has not been translated in the TT, the 'transparent beings' mythical creature has been altered to resemble a known Islamic creature. Less challenging to the TC is 'mermaid' and the magical 'frog', which already exist in the TC. These two magical and mythical creatures are accordingly translated literally as 'حورية' [mermaid] and 'الضفدع' [frog], respectively.

Proper names are the least used elements in LD cases. In fact, only two cases out of four used proper names. Additionally, within these two cases, there were only seven names: Snow White, Mirror, Flounder, Triton, Ariel, Eric and Ursula.

As has been noted, proper names may be either descriptive or non-descriptive; while the first three names are descriptive, the remaining four are non-descriptive. Besides, not all proper names were translated into the TT. 'Flounder' was never translated, and 'Triton', 'Eric' and 'Ursula' were deleted in almost half the instances in which they appeared. This further reduces the frequency of proper names in TTs.

Element-specific translation technique(s)

The results for regularities of behaviour in the adoption of particular translation technique(s) with an element in LD cases are presented below in Table 6.15.

Table 6.15 LD ≥ 20% element-specific translation technique(s) regularities of behaviour arranged by frequency

Element	Translation Technique	%	Frequency
Clothes	Visual repetition	100.00%	20
Mythical and magical creatures	Visual repetition	39.42%	42

As shown in Table 6.15 above, LD TTs has only two element-specific translation technique regularities. The first regularity is in using visual repetition with clothes elements. In this regularity, all instances of clothes, 20, are visually repeated in the TT. Instances of clothes in LD includes only inappropriate female clothing (see section 6.1 for an example).

The second regularity is the visual repetition of 39.42% of instances of mythical and magical creature. In fact, all instances of mythical and magical creatures in the visual mode were visually repeated in the TT. Verbal translation of mythical and magical creatures, as discussed in the previous section, was done through either literal translation or adaption. In LDSL, fairies, although they are human in size and not depicted as flying, still have wings. The mythical/magical creatures have been visually repeated in the TT (see Figure 6.6 below).

Figure 6.6 ST (left) and TT (right) of LDSL page 1: three fairies with wings visually repeated

Regardless of the sensitivity of the visual elements in LD cases, translators, as was previously noted, did not seem to interact with the visual mode or perhaps had no access to it. Thus, except for visual reversal and reorder, the translation process for LD translators seems to concern the verbal mode alone. Both LD regularities involve the visual mode. When it comes to the verbal mode, no regularities were found. This could suggest that although visual repetition had been regularly used with clothes and mythical and magical creatures, these regularities could have been unintentionally produced by the translator(s), as they seem to have been a result of inaccessibility or the neglect of the visual mode.

Social and moral values are a dominant element in the corpus. This element was found on the overall level and individual publisher level, except for LD and ED. Under the element-specific translation technique(s) category, remarkably, social and moral values have been literally translated in a regular manner on the overall level and by SJ, ED and LL publishers, i.e. 25.40% in SJ, 47.73% in ED and 38.78% in LL. In LD, literal translation is minimally used with social and moral value elements (i.e. 8.33%). Instead, omission and addition are the two most used translation techniques with social and moral values in LD TTs. Additionally,

while literal translation is found to be a regularity with social and moral values, SJ has regularly used an additional technique with this element, i.e. addition (32.54% of occurrences). ED and LL publishers, however, used addition on a scale that was too small to be considered a regularity, i.e. ED (4.55% of instances) and LL (6.12% of instances). This could indicate how each publisher views the function of children's literature differently. SJ seems to employ children's literature as a didactic tool that teaches morality and values embraced by the Saudi culture through literally translating the conforming SC values and packing the TTs with additional TC values. In contrast, ED and LL seem to act as mediators of what is already present in the ST.

A common feature among the publishers is the existence of sexist language and attitudes towards women. This is manifested in marginalising women's say in marriage, confining them to the TC gender expectations, and defining them by their youth and beauty. Another non-occurrence element regularity shared between publishers, except for LD, is suicide. While magic was an occurrence regularity in all publishers, mythical and magical creatures was an occurrence regularity in all publishers except SJ. Similarly, visual repetition was also an occurrence translation technique regularity amongst all publishers except for SJ.

Although translating proper names using calque has been shown to be a regularity of behaviour on the overall level, this is less regular on the publisher level. In fact, calque as a regularity with proper names was only found in ED results. Each publisher has regularly adopted different translation techniques to translate proper names. The regular techniques are borrowing in SJ, variation in ED and adaptation in LL. Interestingly, several proper names were regularly translated using a specific translation technique regardless of the publisher's dominantly used technique for proper names. For example, both ED and SJ translated 'Cinderella' using borrowing and 'Red Riding Hood' using calque. Additionally, transparently descriptive proper names, such as Red Riding Hood, Beauty, Wolf, Goldilocks, Mother Bear, etc., are mostly translated using calque across all publishers. Since a considerable number of proper names in the corpus are transparently descriptive proper names and the majority of those are translated using calque, this could explain how calque was found to be a regularity in the overall level. Unlike transparently descriptive proper names, no particular translation technique was found to be adopted in translating non-

descriptive proper names, e.g. Lily, or occluded descriptive proper names, e.g. Cinderella.

The number of regularities differs between publishers according to the categories of these regularities. In the element-specific translation technique(s) category, for example, LL has nine regularities, while SJ and ED have five regularities each, and LD has only two. This could suggest a lack of systematicness in the translation practices of the LD publishing house as opposite to the LL publishing house. When generating results for translation technique regularities of behaviour within an individual publisher, regularity totals ranged from 7 to 15, i.e. 7 in SJ, 13 in ED, 11 in LL and 15 in LD. This shows that LD has the highest number of regularities. SJ seems to maintain lower ranks in terms of number of regularities, which may suggest less systematicness in general.

Regardless of the relatively high number of translation techniques regularities found within each publisher, only five translation techniques regularities were found on the overall level. This was found to be caused by variations of translation techniques regularities between publishers. If regularities were consistently shared between publishers, this would have resulted in a larger number of regularities in the overall analysis. Nonetheless, different publishers seem to favour different translation techniques. In the elements regularities category, five out of the seven overall elements regularities were also found as regularities in all four publishers. These five regularities are racial language, alcohol, ecology, proper names and mythical and magical creatures. This seems to suggest a consensus between publishers on what elements are (in)appropriate in translated children's literature as opposed to translation techniques.

Some element-specific translation techniques regularities are shared by the majority of publishers. However, not all are. For example, romance with literal translation was only a regularity in LL results. This is not to say, of course, that these regularities do not occur on a smaller scale in other publishers. The frequency of romance and literal translation in LL was 26; however, the regularity has more than doubled to 55 in the overall results. Moreover, four element-specific translation technique(s) regularities occur only on the overall level. This might suggest that these four regularities are not as strong as the remaining nine

regularities. These four regularities may have been formed through a small-scale consistent occurrence throughout the publishers that merged on the overall level.

In summary, although many overall regularities under all three categories have been found on the individual publisher level, some regularities did not occur in any publishers but were formed through consistent small-scale occurrences. The discussion of individual publisher level showed the variation and similarities between publishers. However, only the overall regularities results, which are formed on larger-scale data, are considered for the normative forces discussion below.

6.3 Evidence of normative forces

This chapter has outlined the regularities of behaviour that occurred in the corpus on the overall level. These regularities are of three different categories: translation techniques, elements and element-specific translation technique(s). Under the translation technique category, five regularities have been found: visual addition and visual manipulation (for non-occurrence) and visual repetition, visual reorder and literal translation (for occurrence). Under the elements category, there are seven regularities in total. In the non-occurrence group, racial language, alcohol and ecology have been found. In the occurrence group, social and moral values, magic, mythical and magical creatures and proper names are found. Finally, under the element-specific translation technique(s) category, there are thirteen regularities: religious terms with discursive creation, clothes with visual repetition, emotional/psychological violence with addition, sadness and misery with literal translation, curses with visual repetition, curses with literal translation, customs and concepts with variation, romance with literal translation, pain and fear with literal translation, magic with visual repetition, social and moral values with literal translation, proper names with calque and mythical and magical creatures with visual repetition.

In this section, evidence of normative forces behind the regularities on the overall level of the corpus are outlined. Normative forces can be, as proposed by Chesterman (2017, p. 189), in the form of belief statements, explicit criticism and norm statements by authorities. These types of normative forces, in other words, 'norm instructions', can show what is permitted, prescribed, tolerated or forbidden (Toury, 2012a, p. 63). After discussing normative forces for regularities of

behaviour found in the corpus, this section will also discuss implicit and opposing normative forces for observed regularities of behaviour. For the regularities considered in this section, see Table 6.1, Table 6.2 and Table 6.3

Regularities with explicit normative forces

The use of literal translation technique seems to be a norm. In his Arabic translation textbook, Yousif identifies what the he calls the 'basis for a good translation',[19] arguing that the first principle is to produce a TT that is an identical copy of the ST (Yousif, 2006, p. 18). Beyond being a norm, literal translation can be seen through the lens of translation laws. The overwhelming use of the literal translation technique confirms Toury's law of interference, which proposes that there is hardly any interference-free translation as the ST tends to impose itself on the TT (Toury, 2012a, p. 310). In literal translation, stylistic as well as other unusual structures are transferred to the TT. For example, in SJRE, 'poor old lady' was literally translated as 'السيدة المسكينة العجوز' [poor old lady]. While this is grammatically correct, the unit sounds odd. A more natural formulation of the unit would be 'العجوز المسكينة' [poor elderly], in which 'lady' is not translated since 'المسكينة' [poor] implies the gender of the referent in Arabic as well as the idea of poverty, and since 'العجوز' [elderly] implies old age. In the same vein, visual repetition seems to be a norm. Although he does not explicitly address the visual mode, Yousif's (2006, p. 18) principles can also be applied to visual repetition.

The non-occurrence of alcohol can be safely assumed a norm when translating children's literature from English into Arabic. Alcohol is illegal in Saudi Arabia, and obtaining, selling or purchasing it leads to prosecution. Under the law of Printed Material and Publication in Saudi Arabia, the first point is to 'not be in violation of the previsions of Sharia Laws or any other law in the country'. Since alcohol is forbidden by Sharia Law, consuming alcohol in published material is illegal in Saudi Arabia. This type of normative force is a government-issued norm statement.

In regards to the regularity of literally translating romance instances, the new Public Decency Code published on 28 September 2019 states that 'indecent behaviour that includes an act of sexual nature' is punishable by law (Saudi

---

[19] My translation, ST 'القواعد اللازم توافرها في الترجمة الجيدة'.

Arabian Ministry of Interior, 2019). Indecent sexual behaviours in Saudi culture include any displays of affection (Saudi Commission for Tourism and National Heritage, 2019). Thus, even minimal behaviours of a sexual nature are forbidden by law. Romance, however, is perceived differently. Romance includes instances of a non-explicit sexual nature, e.g. marriage. Consequently, it is not forbidden and is regularly literally translated in the corpus. Nonetheless, due to the sensitivity of this element and the various way in which it was translated in the corpus, it is difficult to assume that literally translating romance instances is a norm. Nonetheless, based on these normative statements, the non-occurrence of sexual behaviour can be regarded as a norm, despite some minor violations of this norm in the corpus.

The Public Decency Code has also forbidden racial language. According to this code, the use of racial language or behaviours that could spark racism is also punishable by law (Saudi Arabian Ministry of Interior, 2019). Therefore, the non-occurrence of racial language as a regularity is, indeed, a norm supported by a normative force in the form of a government-issued norm statement.

The occurrence regularity of moral and social values can also be regarded as a norm. The function of children's literature in Arabic seems to be predominantly didactic. Children's literature seems to be expected to teach children social and moral values. This expectation of the role of children's literature was expressed by Alghamdi (2011, p. 2, capitalisation in the original) in her work on Saudi stories:

> the story has the most prominent role between the other literary types due to what it contributes from planting the first seeds in the childhood SOIL, from which we can have good tree with fresh branches. This will result in a good human being filled with elevated values and noble of principles.

This demonstrates how important moral and social values are depicted in children's literature in Saudi Arabia. When translated children's literature meets these didactic expectations, the values are literally translated. When it does not, it faces criticism when imported into the TC. In her study of Saudi children's literature, including translations, Alsubail (2004, p. 88) recommended that translators choose a ST that respects the Saudi child's Islamic and Arabic identities. Almanaa (2001, p. 218) criticised TTs that oppose or fail to meet the

Islamic and social values of the TC, describing them as 'dangerous'.[20] Although social and moral values in the corpus have, in some instances, been deleted or added, the majority seems to be consistent with those of Saudi culture, e.g. family relationships, integrity, honesty, gratitude, etc. Therefore, as noted in Chapter Four (see section 4.2), although many scholars have expressed a sense of threat from the Western values, values in children's literature seem to be relatively similar. Consequently, literal translation became a regularity and arguably a norm as well, since values in children's literature seem to be largely shared between the source and target cultures.

Since the function of children's literature seems to be didactic, besides social and moral values, teaching language is also a priority. It was noted earlier that everyday spoken Arabic, or colloquial Arabic, is different from MSA, the language used in education, textbooks, etc. Children start to learn MSA once they are enrolled in school. Writing in MSA in children's literature is a norm, as is apparent from a norm statement by an Arabic translation textbook, stating 'students are not advised to use the last two tones (i.e. colloquial and slang) in Arabic. Instead, they resort to the so-called "Modern Standard Arabic"' (Ghazala, 2012, p. 226, round brackets and inverted commas in the original). The Aljazeerah channel's translation guidelines for Arabic translators clearly state the requirement to use MSA (Yahiaoui, 2014, p. 233). When MSA is not used in children's literature in Arabic, Bizri (2015, p. 75) has reported that the work 'can be considered by teachers to be crude, inappropriate or even incorrect' and that only one dialect word 'is sufficient for the book to lose its public abroad and for parents to speak against the book and forbid it to children'. Therefore, translating informal or colloquial instances into MSA through variation when translating into Arabic, either with concept and customs element or any other element, in children's literature is a norm.

Besides using MSA in translating for children, the use of visual reorder of visual elements to read the book from right to left in Arabic appears to be a norm. This regularity was consistent, with only one exception throughout the corpus. In cases where translators went against this norm and decided not to adopt visual reorder in their translations of children's literature, they were very likely to receive

---

[20] My translation, ST: 'خطيراً'

criticism. In what seems to be a rare occasion in Almanaa's (2001, p. 217) corpus, the author expressed her shock on how far translators went. However, it is worth mentioning that these cases observed by Almanaa were translated from Russian, an uncommon source language, rather than English.

In regards to translating non-Islamic religious references in children's literature, Aljazeerah Translation Guidelines also forbid their use (Yahiaoui, 2014, p. 233). In his study of the Arabic translation of *The Simpsons*, Yahiaoui illustrated how translators systematically adapted or deleted any non-Islamic references, such as 'church' and 'Bible'. This regularity was based on the Aljazeerah Guidelines that forbid the translation of non-Islamic religious terms. Therefore, the use of discursive creation to translate non-Islamic religious terms can be assumed to be a norm.

Regularities with implicit or opposing normative forces

According to Chesterman (2017, p. 188), the existence of a normative force confirms the existence of the norm itself. However, Chesterman (2017, p. 190) later indicates 'norm statements by norm authorities can make a norm valid. But not all norms have associated norm statements: a norm can become valid simply by being followed'. Chesterman gives the example of avoiding eye-contact in a lift, where people generally conform to the norm without verbalising it. Toury (1999, p. 15) has also indicated that some norms are implicit or non-verbalised. Therefore, having no verbalised instructions (or normative force) does not invalidate the norm. Proper names, for example, occurred regularly in the corpus. However, their regularity was expected due to the fictional genre of the corpus. One could recognise that when reading a fictional story, proper names are expected to occur. Even though this norm seems to not have a normative force, one can still recognise it as a norm.

Although literal translation is a norm, it has exceptions, particularly in instances that clash with the TC. However, when dealing with elements towards which the SC and TC seem to have a similar attitude, i.e. sadness and misery as well as pain and fear, literal translation seems to be the norm. While norm statements and criticism have focused on alcohol, religious references, sexual behaviour, etc., as discussed above, no apparent similar reaction has been reported for sadness and misery or pain and fear in Saudi Arabia. However, this is not to

suggest that the regularity of literal translation with these two elements is not a norm. Like proper names, these two elements and the sense of tragedy they bring to the text could be perceived as an integral part of classic children's stories and are accepted as such. It could also be that societies, educators, researchers and policy makers have neglected them and their possible effects on children and their reception. As a result, sadness and misery and pain and fear elements translated into Arabic in children's literature are literally translated.

What seems to support the view that classic stories, when translated into Arabic, are seen as having tragic elements and happy endings is that emotional/psychological violence elements are regularly added to the TTs. Thus, the TTs are not only able to import tragic elements involving sadness or fear but also include elements of emotional abuse. These consistent micro changes have created macro change, portraying classics in the TL as more tragic than originally intended. Thus, although there is no apparent normative force, adding elements of emotional/psychological violence to classic children's literature translated into Arabic should not be disregarded as a norm.

In the case of exotic ecological elements, publishers, at least in the UK, tend to try to globalise their product to increase the chances of the texts being translated into other languages and cultures (Hahn, 2016). Therefore, they reject picturebook proposals that could be problematic to translate in some countries (Hahn, 2016). As such, it is expected to have picturebooks that eliminate exotic references, including exotic ecology, without necessarily verbalising such a requirement.

In the case of the non-occurrence of visual addition and visual manipulation, it could be cost and efficiency that produces this regularity. Retouching visual elements increases the costs associated with translating a text, since besides the translator, an illustrator is also needed. All three regularities, including exotic ecology, seem to be the norm practice of translators and publishers, though they may not reflect verbalised normative forces. An interview with translators and publishers regarding these three normative forces may confirm whether they are verbalised or non-verbalised.

Although magic and magicians are forbidden by Sharia law (the same law that forbids alcohol), surprisingly, magic and magicians in children's literature are

treated differently. In reality, people believed to be magicians or witches are prosecuted in Saudi Arabia up to this day. Unlike in literature, in the real world, magic is always perceived negatively. However, in translated children's literature, magic and curses as well as magical and other supernatural creatures, such as fairies, are tolerated. This disregards the normative statement that forbids it. However, this could be attributed to the regularity of supernatural elements in Saudi folktales that led people to tolerate it more than they do alcohol, sexual behaviours, etc. Thus, despite the existence of a normative force, magic, curses and magical and mythical creature regularly occur and are visually repeated throughout the corpus. Therefore, it seems that it is not always true that a normative force confirms a norm, as was suggested by Chesterman (2017, p. 188).

Similar to magic and mythical and magical creatures is the issue of culturally inappropriate female clothing. The Public Decency Code states that 'wearing improper clothing in public places' is punishable by law (Saudi Arabian Ministry of Interior, 2019). In September 2019, the government has also posted the regulation for female tourists' clothing, stating that they 'are asked to dress modestly in public, avoiding tight fitting clothing' and 'should cover shoulders and knees in public' (Saudi Commission of Tourism and National Heritage, 2019). Despite this, when women's clothing in translated children's literature uncover their shoulders, abdomen and backs, these images have been regularly left untouched.

Finally, although proper names have a relatively high frequency rate with calque, the proper name-calque pair cannot be claimed to be a norm. The rationale behind this is that unlike other regularities, proper names are also a regularity occurring with borrowing, adaptation and omission. Therefore, when translating proper names in children's literature into Arabic, there is a likelihood that they could be borrowed, omitted, adapted or calqued. It can only be assumed that there may be a higher likelihood of the use of calque than the other three techniques.

6.4 Summary

This chapter has presented the results for three categories of regularities: translation techniques, elements and element-specific translation technique(s).

These results were presented on two levels: the overall level, which combines the four publishers, and individual publisher level. The regularities of behaviour found on the level of individual publishers reveal the variation between publishers and regions. While the overall regularities results indicated social and moral values as an element of regularity on the individual publishers' level, this regularity has been shown to vary. While all publishers have translated social and moral values literally, more than the other publishers, SJ seems to view children's literature as a didactic tool, regularly adding TC values to the TTs. The identification of this variation was only made possible by analysing each publisher's regularities separately.

It has also been observed that none of the seven elements excluded from the analysis for being nonpotential of the corpus genre and target age group have occurred. These elements are sexual violence, sex, sexuality, prostitution, drugs, mental breakdown and divorce. Further research on a different children's literary genre or on teenage and young adults' literature could show the extent of these elements' existence in children's literature and their translational behaviour.

The chapter concluded with a discussion of normative force that investigated whether overall regularities can be assumed to be norms. The results for norms and types of normative forces found for each are summarised in Table 6.16. Chesterman (2017, p. 189) suggested the investigation of normative forces to confirm regularities as norms. Still, not all norms have a normative force e.g. literal translation with pain and fear. Although Chesterman and Toury have remarked that some norms have no normative force, they did not note how some norms have an opposing normative force. An example of an opposing normative statement was found against the occurrence of magic and mythical and magical creature elements, both of which seem to be norms. Therefore, it can be assumed that not all norms have a supporting normative force. By contrast, some have an opposing one. This is best explained in light of Chang's macro-polysystem hypothesis, which is discussed in the next chapter.

Table 6.16 Norms in Translated Children's Literature in Saudi Arabia

Norm category	Norm	Normative force
	Occurrence of literal translation	Norm statement

Norm category	Norm	Normative force
Translation techniques	Occurrence of visual repetition	Norm statement
	Occurrence of visual reorder	Explicit criticism
	Non-occurrence of visual manipulation	Non-verbalised normative force
	Non-occurrence of visual addition	Non-verbalised normative force
Elements	Non-occurrence of alcohol	Norm statement
	Non-occurrence of exotic ecology	Belief statement
	Non-occurrence of racial language	Norm statement
	Occurrence of proper names	Non-verbalised normative force
	Occurrence of social and moral values	Belief statements/ explicit criticism
	Occurrence of magic	Opposing normative statement
	Occurrence of mythical and magical creatures	Opposing normative statement
Element-specific translation technique(s)	Moral and social values with literal translation	Indirect norm statement
	Religious terms with discursive creation	Norm statement
	Customs and concepts with variation	Norm statement
	Sadness and misery with literal translation	Non-verbalised normative force
	Pain and fear with literal translation	Non-verbalised normative force
	Emotional/psychological violence with addition	Non-verbalised normative force
	Curses with visual repetition	Opposing normative statement
	Curses with literal translation	Opposing normative statement
	Magic with visual repetition	Opposing normative statement
	Mythical and magical creatures with visual repetition	Opposing normative statement
	Clothes with visual repetition	Opposing normative statement

Chapter 7 Conclusion

This chapter looks back at the five research questions and discusses how the thesis has answered each of them. The results, which have been presented in Chapters Four, Five and Six, are discussed in relation to the theoretical framework and literature. Later, a discussion of the results in light of the macro-polysystem hypothesis proposed by Chang (2000) is outlined. This is followed by the thesis's contribution to the field of translation studies and translated children's literature as well as its limitations and recommendations for future research.

7.1 Findings

This thesis aimed to identify the position and norms of translated children's literature in Saudi Arabia by adopting a descriptive, systemic and multimodal approach. In order to do that, this thesis asked five research questions:

1. What is the position of translated children's literature in Saudi Arabia?
2. How are textual, paratextual and metatextual aspects of Arabic target texts correlated to the position of translated children's literature in Saudi Arabia?
3. What translational initial norms are adopted to translate elements in the verbal and visual modes?
4. Which intermodal relations can be identified in the source and target texts, and how are they approached in translation?
5. What norms govern children's literature translated from English into Arabic in Saudi Arabia?

In order to understand the position of translated children's literature in the Saudi children's literary polysystem and its norms in a multimodal socio-cultural approach, this study adopted multi-dimensional theoretical and analytical frameworks. The theoretical framework was built on Even-Zohar's polysystem theory (1978), Toury's concept of norms (2012a) and Kress and van Leeuwen's (2001) multimodality framework. The analytical framework was built on three models: the Composite Translation Techniques Model, the Composite Elements Model and the intermodal relation model. The latter model was built on Scott and Nikolajeva's (2000) text-image relationships in picturebooks. The Composite Translation Techniques Model stemmed from four models: Birot's (2015)

composite translation procedure model, Molina and Albir's (2002) typology of techniques, Fernandes's (2006) typology for translating proper names and Delabastita's (1989) typology of techniques that were adapted to classify the visual mode alone. Finally, the Composite Elements Model was built on Newmark's (1988) typology of cultural-specific items, MacLeod's (1994) typology of elements, the SALPMP (2012) and the BBC Editorial Guidelines.

The Composite Translation Techniques Model and the Composite Elements Model were enhanced to serve the needs of this thesis. In the Composite Translation Techniques Model, visual reversal, narrator shift, nominalisation and pronominalisation were introduced. In the Composite Elements Model, eight elements were introduced: emotional/psychological violence, sadness and misery, religious beliefs, religious terms, curses, magic, mythical and magical creatures and female clothing. Some of these elements were later relabelled in the Composite Elements Model.

Such a multi-dimensional theoretical and methodological framework allowed this thesis to explore answers to the research questions. Regarding the first question (what is the position of translated children's literature in Saudi Arabia?), it was found that translated children's literature occupies a central position in the Saudi children's literary polysystem. Even-Zohar's three cases in which translations occupy a central position – youth, weakness and vacuity – were used as a basis for this investigation. To identify whether weakness and vacuity applied in this thesis, three analyses were carried out: 1) a comparison of the volume of translated children's literature from and into Saudi Arabia, 2) a comparison of the volume of original Saudi children's literature with children's literature translated by Saudi writers and publishers and 3) an assessment of the TC's perception of original Saudi children's literature.

Youth was excluded because the Arabic language is neither a young nor a newly revived language. In his proposal, Even-Zohar (1990, p. 47) associated young language with young literature. In cases of young languages, literature is consequently equally young (at least in its written form), such as the case of African languages (Kruger, 2012, p. 100). However, the opposite is not always true. While original Saudi children's literature may not be old, the Arabic language cannot be described as young. This shows that having a young literature does

not necessarily coincide with a young or revived language, as proposed by Even-Zohar. This poses a question: in cases where the literature is young, but the language is not, would translations occupy a central position?

Another issue with Even-Zohar's proposal on youth is what does it mean for a system to be young. In the case of original Saudi children's literature, the field was traced to 1959, 60 years before this thesis was written. However, in Even-Zohar's terms, can a 60-year-old system be considered young? Is youth calculated in years or the actual development of the system into 'maturity', where its sub-systems are formed and fully developed? If youth were to be approached differently, this could reveal potentially young systems in a 'mature' language, such as original Saudi children's literature. Youth must be defined more clearly, and vagueness surrounding the concept must be cleared. I suggest breaking the presumption that young literature coincides with young language and posits the latter as a potential, but not the sole, cause to consider a given literature as young. I also suggest examining youth in terms of the 'maturity' of a system by asking questions such as: did the system in question establish a variety of sub-systems, and are these sub-systems fully developed and sufficient to the TC? How 'varied' a system is can be investigated by comparing the system in question with an adjacent mature system in another culture in terms of the number of sub-systems each system has and the publication volume within each sub-system. How 'developed' and 'sufficient' a system is can be investigated by assessing the total publication volume, its quality and its variation, as well as the TC's perception of how sufficient the system is.

Despite the challenges of examining original Saudi children's literature in terms of its maturity or youth, this thesis investigated the system for weakness or vacuity. The results indicated that original Saudi children's literature is both weak and vacuous. This has allowed translated children's literature to assume a central position in the Saudi children's literary polysystem and a central role in addressing the void in the children's literature repertoire. Translated children's literature has also acted as a source of innovation and inspiration for Saudi writers and their original children's literature. Chang (2010, p. 262) remarked that innovative function must be tested to see whether it coincides with central translations. In the case of translated children's literature in Saudi Arabia, innovative function and central position coexisted with one another.

Alsiary (2016) also concluded that the centrality of translated children's literature in Saudi Arabia is based on the weakness of original Saudi children's literature. However, Alsiary's conclusions regarding this weakness were based on an interview with two publishers' representatives. No data was provided to show the actual state of original Saudi children's literature, such as its volume, to validate the assumptions postulated by the two representatives. Moreover, Alsiary also concluded the peripherality of the same system, which was based on the perspective of another publisher's representative. This time, the conclusions were based on the representative's view of which system should be perceived as more important. Although interviews are a useful source of information, in investigating the position of a system, interviews seem to be insufficient, especially when used solely to identify such a position.

In regards to the second research question (how are textual, paratextual and metatextual aspects of Arabic target texts correlated to the position of translated children's literature in Saudi Arabia?), and in light of the assumed central position of translated children's literature in Saudi Arabia, textual, paratextual and metatextual behaviours were explored. Similar to the case of translated literature in China (Chang, 1997; 2002) and South Africa (Kruger, 2012), translated children's literature in Saudi Arabia reveals that some scholars' assumptions, such as Even-Zohar (1990), Shavit (1986) and Toury (2012a), are not generalisable across all central translation systems. First, translations in a central system are expected to have an SL-oriented translation method; however, translated children's literature in Saudi Arabia presented a TL-oriented method. Second, while translations in a central system are expected to be perceived positively, translated children's literature in Saudi Arabia, despite its central position, seems to have been received negatively due to the perceived threat to the collective Saudi/Muslim identity and their expected deviant moral content.

On the paratextual level, four assumptions have been explored. First, translations in a central system are expected to have visible translators' names (Shavit, 1986). Nonetheless, translator's names were absent in 60% of the corpus, and this figure was even higher when including Alsiary's data, reaching 88.70% invisibility of translators' names. Second, when translations in a central system are assumed to have a high selling price (Even-Zohar, 1978), only 45% of the corpus were identified as having high selling prices. Third, translations in a central

system are expected to be published as single texts as opposed to being published as a volume of texts, while the fourth assumption concerns the use of board or hardcover binding types. In this regard, 55% of the corpus were published as single texts and in hardcover or board book format. Although more than half the data supports the proposed assumptions, no strong link was found.

The confirmation of these assumptions in different contexts has led certain patterns to be assumed as typical of central systems. Nonetheless, as evident from the results of the textual, paratextual and metatextual analyses represented above, although translated children's literature in Saudi Arabia evidently occupies a central position, its behaviour sometimes diverged from what has been identified in previous studies (see Shavit, 1992; 1998; Fawcett, 2001; Zanettin, 2014). Moreover, textual assumptions could not be equivocally identified in either the South African translated children's literary system or the Chinese translated literary system, and this research confirmed that the same is true in the translated children's literary system in Saudi Arabia. What these aspects seem to indicate is that while they may be unconnected to the position of the translated children's literary system within the children's literary polysystem, they might be connected to the position of children's literary polysystem within the larger literary or even cultural polysystems. This could explain how typical textual, metatextual and paratextual behaviours in one central system differ from their behaviour in another central system that belongs to a different culture.

Basing their investigation of the position of translated children's literature on the presumptions postulated by different scholars, including Even-Zohar (1990) and Toury (2012a), explains the seemingly contradictory conclusions made by Arab scholars. Similar to the findings in this research, both Alsiary (2016) and Al-Daragi (2016) have found that translated children's literature adopts a TL-oriented approach. Mdallel's (2003) findings on the invisibility of translators' and ST authors' names in TTs also resembles this research's findings. Nonetheless, as pointed out above, testing the connection between the position of a system and its translation method, perception and (in)visibility of the translators' names has shown no clear connection and, thus, the non-generalisability of the presumptions. Although some studies (Shavit, 1992; 1998; Fawcett, 2001; Zanettin, 2014) have confirmed several of the presumptions on the connection between central systems and their textual, paratextual and metatextual

behaviours, others refuted it (Chang, 1997; 2002; Kruger, 2012). Consequently, such presumptions cannot be considered as a method to identify the position of a translation system. Doing so can yield false and contradictory conclusions.

In regards of the third research question (what translational initial norms are adopted to translate elements in the verbal and visual modes?), the translation method results correlated with the mode, i.e. different translation methods were adopted for each mode. In the verbal mode, the overall translation method was TL-oriented, while a relatively SL-oriented method was adopted for the visual mode. These results illustrate how picturebooks are considered monomodally in translation with the verbal as the main translated mode. While some scholars, such as Zitawi (2008) and Al-Mahadin (1999), reported some manipulation, deletion or substitution of visual elements, such as women in swimming suits, kissing scenes, etc., it seems very rare that the visual elements would be completely re-illustrated. Such an approach to translation could be attributed to translational norms or/and cost, as discussed later in the chapter.

In regards to the fourth research question (which intermodal relations can be identified in the source and target texts, and how are they approached in translation?), it was found that not only was the visual overlooked but also the intermodal relations established between the verbal and visual modes, which ultimately indicates possible intermodal shifts. Indeed, intermodal relations shifted in eleven instances in the TTs. It was found that all the TTs that shifted were TL-oriented. Besides, it was found that the greater number of shifts seemed to coincide with greater degrees of TL-orientation. This initial observation requires additional testing to confirm it as well as explore its generalisability to different genres, mediums and TCs.

Multiple factors caused these shifts, such as the use of substitution to translate from the visual to the verbal mode, ignoring the text proportions intended for each page, the use of visual substitution in instances of sexual behaviour, the lack of visual reorder and the influence of gender expectations. Some shifts, caused by adopting verbal and visual substitution techniques, seem to indicate that translators had access to the visual mode. However, translators only intervened with the visual mode when absolutely necessary, such as with kissing scenes. Similar to Baumgarten's (2008) findings, the substitution translation technique

was used to fill the gap between the verbal and visual mode, which then shifted the type of intermodal relation present. In the small number of shift instances observed in the corpus, no clear link was found between shifts and a specific element or technique. However, considering instances of a larger-scale shift alongside the potential factors behind them could yield different results.

In the corpus, a preference for the use of enhancement intermodal relations was found in both STs and TTs, followed by complementary. TTs have also shown a tendency to expand the gap between the verbal and visual narrations by using less enhancement and symmetrical intermodal relations and more complementary, counterpoint in characterisation and contradiction relations. As a by-product of shifts in the TTs, the types of intermodal relations adopted in the TTs has expanded mainly towards introducing counterpoint in characterisation and doubling the instances of contradictions. Moreover, the results for the intermodal relations refuted Scott and Nikolajeva's (2000, p. 227) argument that the visual mode is redundant in classic picturebooks, which, as noted above, prefer enhancement and complementary intermodal relations, where a gap in one mode must be filled by the other mode. Only in cases of symmetrical intermodal relations can one claim the visual is redundant of the verbal. Nonetheless, symmetrical intermodal relation was used minimally in the corpus, while enhancement and complementary were used heavily. The tendency to use enhancement and complementary intermodal relations stresses the value ascribed to images to establish the storyline in children's imaginations and, consequently, the need to approach multimodal texts multimodally, either during the translation process or analysis. A failure to do so could result in neglecting parts of the narrative. The nature and extent of this neglect can be investigated in future research to better understand the effect of adopting monomodal verbal approaches to multimodal texts.

Regarding the fifth research question (what norms govern translated children's literature from English into Arabic in Saudi Arabia?), regularities of behaviour were first observed then argued in terms of normative force. Observing regularities of behaviour to identify translation techniques norms – operational norms in Toury (2012a) – for translated children's literature in Saudi Arabia led to two additional categories of norms: elements and element-specific translation technique(s). Elements and translation techniques categories are further divided

into occurrence, i.e. when an element/technique regularly occurs, and non-occurrence, i.e. when an element/technique is absent. After arguing their normative forces, some regularities of behaviour were assumed to be norms.

Five norms were found under the translation technique category: visual addition and visual manipulation (for non-occurrence) and visual repetition, visual reorder and literal translation (for occurrence). Under the element category, three non-occurrence norms and four occurrence norms were found. The non-occurrence group included: racial language, alcohol and ecology. The occurrence group included: social and moral values, magic, mythical and magical creatures and proper names. Under the element-specific translation technique(s), eleven norms were found, namely: religious terms with discursive creation, clothes with visual repetition, emotional/psychological violence with addition, sadness and misery with literal translation, curses with visual repetition, curses with literal translation, customs and concepts with variation, pain and fear with literal translation, magic with visual repetition, social and moral values with literal translation and mythical and magical creatures with visual repetition.

In her analysis of translated children's literature, Alsiary (2016, pp. 204–5) found that religious terms, excluding Islamic ones, are not maintained in translation. This is similar to the norm found in the corpus: the discursive creation of religious terms. These terms, according to Alsiary, are deleted, discursively created or described without their religious connotation. Alsiary (2016, pp. 164,186) has also reported the non-occurrence of alcohol, especially in the verbal mode and the taboo of sexual behaviour in TTs. Another norm Alsiary (2016, p. 267) has observed is the dominance of social and moral values in translated children's literature as well as the avoidance of violating these values. Alsiary (2016, p. 186) pointed out how Jarir Bookstore has avoided translating specific titles from series, one of which include females in bikinis at a beach. Nonetheless, in the corpus, mermaids were consistently retained in the TT, using visual repetition, regardless of their partial 'nudity'. The avoidance of titles with female nudity could be attributed to an internal policy of Jarir Bookstore as a publisher or to self-censorship, which is adopted based on the publisher's interpretations of TC expectations. It could also stem from the TC's expectations of Saudi publishers and writers that may differ from their expectations of non-Saudi publishers or writers, where the latter are more readily forgiven than the former.

Some of the norms observed in the corpus had been reported in translated children's literature by Arab scholars. These include eliminating sexual behaviours in the verbal and visual modes (Al-Mahadin, 1999; Mdallel, 2003; Suleiman, 2005; Dukmak, 2012); dominance of social and moral values (Mdallel, 2003; Yacoub, 2009); implementing discursive creation in relation to non-Islamic religious terms (Al-Mahadin, 1999) and prohibiting the occurrence of alcohol (Al-Mahadin, 1999; Suleiman, 2005). These elements seem to be shared between translated children's literature in Saudi Arabia and other Arab countries. Still, it cannot be claimed that all elements are similarly approached, and to the same degree, between Arab countries. Studies, like that of Zitawi's (2008), show the variation of tolerance for certain elements more than others between Arab countries. More studies of this nature would elucidate other variations, or similarities, between specific Arab countries.

In the process of reconstructing norms using the above-mentioned regularities, Chesterman's (2017, p. 189) concept of normative forces was adopted. However, this was not always straightforward since Chesterman also indicated that some norms have no verbalised normative statement. Norms with no verbalised normative statements in the corpus include the non-occurrence of visual manipulation and visual addition, the occurrence of proper names and emotional/psychological violence and the literal translation of elements depicting sadness and misery. Moreover, some findings in this study opposed Chesterman's proposal. Although some regularities of behaviour have a verbalised normative force that supports their status as norms, other regularities believed to be norms have conflicting normative forces. Norms that have opposing normative statements include the occurrence of magic, mythical and magical creatures and culturally inappropriate female clothing.

Although normative forces are a helpful concept in validating norms and avoiding casually correlating regularities of behaviour and norms, it is incomprehensible. It failed, for example, to explain how some normative forces oppose other norms. Therefore, it is important to adopt other tools alongside the concept of normative forces to assess researchers in norm formulation and investigation, such as explaining norms in terms of Chang's (2000) macro-polysystem hypothesis, which is discussed below. In doing so, it would be possible to explain how norms can have an opposing normative statement. For example, the normative

statement belongs to a peripheral system while the norm itself is sourced from a central system, which supersedes it. In addition, it was noticed in the results that the overall translation method is TL-oriented; however, all three translation technique norms are SL-oriented. Adopting Chang's macro-polysystem hypothesis could also assist in explaining these findings.

7.2 Findings in terms of macro-polysystem hypothesis

Chang's (2000) proposal for a 'macro-polysystem hypothesis', discussed in Chapter Two, section 2.1.4, aims at understanding and explaining the systemic source of norms in translation. It is based on the assumption that norms in translation are not only derived from the translation system but rather from different systems, such as ideology, politics, economy, language and literature. Each of these systems have a position in the macro-polysystem. Since these systems are polysystems in themselves, each of them has central and peripheral systems. Systems also overlap, so a norm can be shared by more than one system. Approaching norms in this way could explain the results in this thesis, such as the TL-oriented approach of central translations.

In the study of translated children's literature in Saudi Arabia, seven systems can be assumed to source norms in these translations: the religious system, the ideological system, the economic system, the literary system, the political system, the linguistic system and the translational system. The norms in translated children's literature in Saudi Arabia are, thus, traced to:

1. A central religious system that eliminates instances of alcohol or non-Islamic references.
2. A central economic system that desires to maximise profit by leaving the visual mode untranslated unless a visual element contradicts with the more central ideological and religious systems.
3. A central literary system that favours tragedy, pain and suffering, which allowed related elements to be translated and added to the TTs.
4. A central translational system that promotes maintaining the message and form of ST as a good translation practice, which resulted in the excessive use of the literal translation technique and, potentially, visual repetition.
5. A peripheral religious system that wishes to impose its principles, such as females' dress code, on non-Arab or non-Muslim females.

6. A central literary system that accepts supernaturality, whether as an act or as a creature, which supersedes the peripheral religious system that forbids it.

7. A central ideological system that imposes didactic expectations on children's literature, which burden them with social and moral values.

8. A central political system that forbids racism in publications, even though it exists in the social sphere.

9. A peripheral ideological system that promotes gender equality and disapproves of sexist attitudes or representations of women.

10. A central political system that requires MSA to be used in translated and non-translated children's literature.

11. A central linguistic system that reorders visual elements to be read by Arabic readers from right to left.

Looking at norms through the macro-polysystem hypothesis explains many of the findings. It explains how a norm can have an opposing normative force, i.e., the macro-polysystem consists of various systems, each of which produce normative forces. However, the normative force produced by one system can only govern a system that is less central than the one that produced the normative force. Therefore, in the case of the occurrence and retention of magic, curses, mythical and magical creatures and inappropriate female clothing elements, the translated children's literary system, at least the classic sub-system, is more central than the religious system that opposes these particular elements. When another religious system within the religious polysystem is more central than the translated children's literary system, this caused elements such as alcohol and non-Islamic religious references to be avoided in TTs.

The macro-polysystem hypothesis also explains why the corpus followed a TL-oriented method while norms were all SL-oriented. A central translational system promotes SL-oriented techniques; however, other religious, ideological or political systems are more central than the translational system. When the ST units conflict with the central religious, ideological or political systems, the units are shifted or eliminated to conform to these systems rather than the less central translational system.

Macro-polysystem hypothesis also excels at explaining the potential factors behind the tendency to leave the visual mode untranslated while still visually reordering the visual elements. Each norm is sourced from a different central system: an economic system and a political system. It explains the possibility behind the occurrence of sexist language as opposed to racist language; the former is less central than translated children's literature, while the latter is not.

The macro-polysystem hypothesis proved to be a comprehensive and powerful tool to hypothesise about the dynamicity of systems that source the norms found in translated children's literature. It explained how some norms have an opposing normative force and why some elements, such as sadness and misery, are more acceptable than others, such as sexual behaviours. It also explained how central systems, such as that of translated children's literature in the Saudi children's literary polysystem, sometimes have SL-oriented methods, e.g. Hebrew (see Shavit, 1992), while other have a TL-method, e.g. Arabic in Saudi Arabia.

To conclude, this thesis has identified the position of translated children's literature within the children's literary polysystem in Saudi Arabia. Norms governing translated children's literature in Saudi Arabia have also been noted and argued in terms of normative forces and the macro-polysystem hypothesis. This thesis has demonstrated how textual, paratextual and metatextual presumptions of central systems are not always applicable to other systems or cultures. The thesis has highlighted the monomodal approach to translation and how visual and intermodal relations seem to be overlooked. As a result, intermodal shifts occurred in TTs, which expanded the intended disparity between the verbal and visual narratives. Intermodal shifts also seem to increase in TTs with greater TL-orientation.

7.3 Contribution

Besides the findings discussed above, this research has made several contributions to the field of translation studies in general and the translation of children's literature in particular. First, it provided a thirty-five-point Composite Elements Model built for and tested on translated children's literature. This model is comprehensive and flexible, which allows it to be adopted to examine elements in various contexts. Since this research promotes the descriptive approach, this model encourages researchers to keep it open and add new observations as they

go. It also provides a thirty-six-point Composite Translation Techniques Model to classify translation techniques in TTs. This model includes translation techniques to account for various potential behaviours in the verbal and visual modes, as well as proper names. Four new translation techniques and eight elements, as mentioned earlier, have been added to account for new possibilities of behaviour.

It introduced two new categories of norms: elements and element-specific translation technique(s). In doing so, it is hoped that these two categories will allow researchers to study and observe regularities and norms in new ways that would lead to a better understanding of translations and translated children's literature. Additionally, this research has also contributed to the field of Saudi children's literature by providing compiled surveys on the publication of original Saudi children's literature from 1980 to 2016. These surveys include Alsudairi (2000), Alamoudi (2007), Alnimr (2013) and Muhanna (2015), as well as the National Bibliographies for the years 2008, 2009, 2015 and 2016.

7.4 Limitations

This research has aimed to provide a comprehensive, systemic understanding of the position of translated children's literature and the norms that governed it in a multimodal socio-cultural approach. Nonetheless, this research, inevitably, still has its own limitations. During the corpus classification, the boundary line between enhancement and complementary intermodal relations were not always clear. Scott and Nikolajeva (2000) provided three categories of intermodal relations where the verbal and the visual are in harmony, as opposed to conflicting, with one another. While symmetrical means complete redundancy between the two mode, enhancement and complementary categorises intermodal relations where one mode compensates for the other mode. The amount of overlap, significant or minimal, determines whether the relationship is enhancement or complementary, respectively. However, in practice, it is challenging to distinguish between what is enhancement and what is complementary.

Time has caused few additional limitations. First, it limited the ability to conduct a survey of original Saudi children's literature before 1980s and after 2016. Second, time has also limited the phase spent in compiling evidence of normative forces. Although this research has provided an initial understanding of norms in

translated children's literature, it fell short in investigating ways to confirm non-verbalised normative forces. Time has also limited analysing paratextual elements in original Saudi children's literature, such as price, binding type, publishing format and the (in)visibility of authors. This would have been beneficial in comparing paratextual results between translated and original Saudi children's literature. The size of the corpus, i.e. 20 cases, made it difficult to conclude on the connection between the position and the paratextual elements' behaviour, especially regarding the binding type, publishing format and price. A large-scale data analysis was needed to facilitate a better understanding, but the timeframe of the research restricted it.

7.5 Recommendations

Following this thesis, there are several recommendations for future research in translation studies, particularly the translation of children's literature in Saudi Arabia:

1. A survey of original Saudi children's literature prior to 1980 and after 2016. Additionally, a full survey that covers all forms of original Saudi children's literature other than written forms, from its birth to the present date.

2. An investigation of the nature and number of translated children's literature in Saudi Arabia prior to 1997, where Alsiary's (2016) bibliographical list starts.

3. A large-scale analysis on the connection between the greater number of shifts in the intermodal relations and greater degrees of TL-orientation, which will help confirm (or deny) this connection and test its generalisability.

4. A large-scale study to investigate trends in the use of specific elements or techniques and intermodal relation shifts in TTs.

5. A comparative study of translated versus original Saudi children's literature in Saudi Arabia to show similarities and differences in elements, style, function, etc.

6. A comparative study on paratextual elements between translated and original Saudi children's literature.

7. A comparative study of results for the paratextual aspects investigated in this research with results for another translated children's literature genre found in Saudi Arabia.

8. A large-scale study on the use of a particular binding type, publishing format or selling price with the position of translated children's literature in the literary or cultural polysystem.

9. A comparative study between translated children's literature in Saudi Arabia and translated children's literature in other Arab countries that have not been imported to Saudi Arabia. Such a study could reveal the variations and similarities in norms between Saudi Arabia and other Arab countries, such as Morocco.

10. An investigation on whether regularities and norms found in classics are also found in other genres of translated children's literature in Saudi Arabia.

11. An investigation of the occurrence of sexual violence, sex, sexuality, prostitution, divorce and mental breakdown elements in teenage and young adults' literature and the way they have been translated into Arabic.

12. An investigation on the effect of intermodal relation shifts on the full narrative of translations.

13. An investigation on the effect of adopting a monomodal verbal approach for translating multimodal texts, especially on the potential neglection of some parts of the narrative. Such an investigation can look at: which parts have been neglected? and to what extent? how have these neglected parts affected the narrative of TTs and their reception by the target readers?

14. An examination of the effect of selected elements currently found in translated children's literature, e.g. pain and fear, on child readers.

References

Adami, E. and Ramos Pinto, S. 2019. Meaning-(re)making in a world of untranslated signs: towards a research agenda on multimodality, culture and translation. *In*: M. Tomalin, M. Boria, Á. Carreres and M. Noriega-Sánchez, eds. *Translation and multimodality: beyond words*. London; New York: Routledge, pp. 71–93.

Adams, G. 2004. Ancient and medieval children's texts. *In*: P. Hunt, ed. *International companion encyclopaedia of children's literature*. London; New York: Routledge, pp. 225–238.

Aixelá, J.F. 1996. Culture-specific items in translation. *In*: R. Alvarez and M. C.-A. Vidal, eds. *Translation, power, subversion*. Clevendon: Multilingual Matters, pp. 52–78.

Al-Daragi, A. 2016. *Tensions between didacticism, entertainment and translatorial practices: deletion and omission in the Arabic translations of Harry Potter*. Ph.D. thesis, City University London

Al-Mahadin, L. 1999. *The text & the image: translating children's literature from English into Arabic.* Ph.D. Thesis, University of Edinburgh.

Alamoudi, H. 2007. *Dalīl kuttāb wa rassāmīn adab al'aṭfāl fī almamlakah al'arabiyyah alsa'ūdiyyah*. Saudi Arabia: Wizarat Alnashr wa Ale'lām.

Alfaisal, S. 1998. *Adab alaṭfāl wa thaqāfatahum: dirāsah naqdiyya*. Ittihād Alkuttāb Alarab.

Alghamdi, N. 2011. *Qiṣaṣ alaṭfāl ladā ya'qūb isḥāq: 'arḍ wa taqwīm*. MA dissertation, Umm Al-Qura University.

Alhadidi, A. 1996. *Fī adab alaṭfāl*. 7th ed. Cairo: Maktabat Alnglo Almasriyya.

Aljazaaeri, A. 1995. *Qiṣaṣ alaṭfāl fī almamlakah al'arabiyyah als'aūdiyyah min 1379 ilā 1410 hijri*. MA dissertation, Jeddah Collage of Literature for Girls.

Alkhamis, A. 2012. *Socio-cultural perspectives on translation activities in Saudi Arabia: a Bourdieusean account*. Ph.D. thesis, University of Manchester.

Alkhani, A. 2010. *Adab alaṭfāl*. Riyadh: Ahmad Alkhani.

Almanaa, A. 2001. Aladab almutarjam lil'atfāl: dirāsah tahlīliyyah lilmaḍmūn aladabi. *Almajallah alʿarabiyyah liltarbiyah*. **21**(2), pp.201–226.

Alnimr, R.H. 2013. *Qiṣaṣ alaṭfāl fī namadhij min aladab alsa'ūdī*. Riyadh: Alnādī Aladabī fī Alriyadh.

Alqudsi-Ghabra, T. 2004. Arabic children's literature. *In*: P. Hunt, ed. *International companion encyclopaedia of children's literature*. London; New York: Routledge, pp. 954–959.

Alsiary, H. 2016. *Mapping the field of children's literature translation in Saudi Arabia: translation flow in accordance with socio-cultural norms*. Ph.D. thesis, University of Leeds.

Alsubail, W. 2004a. *Qiṣaṣ alaṭfāl fī aladab alsa'ūdī (1410 H- 1420 H)*. MA dissertation, Imam Muhammad ibn Saud Islamic University.

Alsubail, W. 2004b. Qiṣaṣ alaṭfāl fī aladab alsa'ūdī 1410H-1420H: dirāsah mawdū'iyyah fanniyyah. *Al'adab Al'islāmī*. **10**(40), pp.86–88.

Alsubail, W. 2009. *Mu'jam muṣṭalaḥāt adab alaṭfāl*. Jeddah: Kadi and Ramadi.

Alsudairi, N.M. 2000. *Children's books of Saudi Arabia literary and cultural analysis*. Ph.D. thesis, University of Arizona.

Altahri, A.R.M. 2013. *Issues and strategies of subtitling cultural references Harry Potter movies in Arabic.* Ph.D. thesis, University of Salford.

Althufairi, F. 2016. Qiṣaṣ alaṭfal fī Almamlakah Al'arabiyyah Alsa'ūdiyyah: nasha'tuha wa taṭawwuruha. *Qwafil*. (33), pp.110–125.

Alvstad, C. 2008. Illustrations and ambiguity in eighteen illustrated translations of Hans Christian Andersen's 'The Steadfast Tin Soldier'. *Meta*. **53**(1), pp.90–103.

Azeriah, A. 1994. *Translated children's literature into Arabic: a case study of translational norms.* Ph.D. thesis, State University of New York.

Barthes, R. 1977. Rhetoric of the image. *In*: *Image-Music-Text*. New York: Hill and Wang, pp. 32–51.

Bartsch, R. 1987. *Norms of language*. London; New York: Longman.

Bataweel, H. 1993. *Al'intāj alfikrī almaṭbū' liltifl fī almamlakah ala'rabiyyah*

alsa'ūdiyyah. Riyadh: Maktabat Almalik Fahad Alwaṭaniyyah.

Bateman, J. 2014. *Text and image: a critical introduction to the visual/verbal divide.* [Kindle]. New York: Routledge.

Baumgarten, N. 2008. Yeah, that's it!: verbal reference to visual information in film texts and film translations. *Meta: Journal des traducteurs*. **53**(1), pp.6–25.

BBC 2017. *BBC Editorial Guidelines*. [Online]. [Accessed 1 November 2017]. Available from: https://www.bbc.co.uk/editorialguidelines/guidelines.

Ben-Ari, N. 1992. Didactic and pedagogic tendencies in the norms dictating the translation of children's literature: the case of postwar German-Hebrew translations. *Poetics Today*. **13**(1), pp.221–230.

Birot, S. 2015. *Procedures and strategies in English-Kurdish translation of written media discourse*. Ph.D. thesis, University of Leeds.

Bizri, H. 2015. The children's literature of the Arab countries: the question of language. *Bookbird: A Journal of International Children's Literature*. **53**(2), pp.74–79.

Borodo, M. 2015. Multimodality, translation and comics. *Perspectives: Studies in Translatology*. **23**(1), pp.22–41.

Bureau of Experts at the council of Ministers. 2012. *Law of Printed Material and Publication*. [Accessed 12 October 2017]. Available from: https://www.boe.gov.sa/ViewSystemDetails.aspx?lang=ar&SystemID=14&VersionID=22.

Brems, E. and Ramos Pinto, S. 2013. Reception and translation. *In*: Y. Gambier and L. van Doorslaer, eds. *Handbook of translation studies: volume 4*. [Online]. John Benjamins Publishing Company, pp. 142–147. [Accessed 7 May 2017]. Available from: https://www-benjamins-com.eu1.proxy.openathens.net/online/hts/articles/rec1.

Carta, G. 2012. *The other half of the story: the interaction between indigenous and translated literature for children in Italy*. Ph.D. thesis, University of Warwick.

Chakir, H. and Diouny, S. 2018. Translating picturebooks into Arabic: the case of

The Three Little Pigs and The Little Mermaid. *In*: R. Oittinen, A. Ketola and M. Garavini, eds. *Translating picturebooks: revoicing the verbal, the visual and the aural for a child audience*. London: Routledge, pp. 119–127.

Chang, N.F. 1997. *Yes prime manipulator: a descriptive study of a Chinese translation of British political humour*. Ph.D. thesis, University of Warwick.

Chang, N.F. 2000. Towards a macro-polysystem hypothesis. *Perspectives: Studies in Translatology*. **8**(2), pp.109–123.

Chang, N.F. 2002. Polysystem theory: Its prospect as a framework for translation research. *Target*. **13**(2), pp.317–332.

Chang, N.F. 2008. A missing link in Itamar Even-Zohar's theoretical thinking. *Target. International Journal of Translation Studies*. **20**(1), pp.135–149.

Chang, N.F. 2010. Polysystem theory and translation. *In*: Y. Gambier and L. Doorslaer, eds. *Handbook of translation studies: volume 1*. [Online]. Philadelphia: John Benjamins Publishing Company, pp. 257–263. [accessed 13 May 2017]. Available from: https://www-benjamins-com.eu1.proxy.openathens.net/online/hts/articles/pol2.

Chang, N.F. 2011. In Defence of Polysystem Theory. *Target: International Journal of Translation Studies*. **23**(2), pp.311–347.

Chesterman, A. 1997. *Memes of translation*. Amsterdam; Philadelphia: John Benjamins Publishing Company.

Chesterman, A. 2017. *Reflections on translation theory: selected papers 1993-2014*. Amsterdam;Philadelphia; John Benjamins Publishing Company.

Cummins, S. 2005. Translating names. *Analysis*. (187), pp.196–205.

Davies, E.E. 2003. A goblin or a dirty nose? The treatment of culture-specific references in translations of the Harry Potter books. *Translator*. **9**(1), pp.65–100.

Delabastita, D. 1989. Translation and mass-communication: Film and T.V. translation as evidence of cultural dynamics. *Babel*. **35**(4), pp.193–218.

Dickins, J., Hervey, S. and Higgins, I. 2002. *Thinking Arabic translation: a course in translation method: Arabic to English*. [Kindle]. Oxon, UK: Routledge.

Dickins, J. 2012. Procedures for translating culturally specific items. *In*: A.

Littlejohn and S. R. Mehta, eds. *Language studies: stretching the boundaries*. Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, pp. 43–60.

Dukmak, W. 2012. *The treatment of cultural items in the translation of children's literature: the case of Harry Potter in Arabic.* Ph.D. thesis, University of Leeds.

Even-Zohar, B. 1992. Translation policy in Hebrew children's literature: the case of Astrid Lindgren. *Poetics Today*. **13**(1), pp.231–245.

Even-Zohar, I. 1978. Papers in Historical Poetics. *In*: B. Hrushovski and I. Even-Zohar, eds. *Papers on poetics and semiotics*. Tel Aviv: University Publishing Projects, pp. 11–94.

Even-Zohar, I. 1979. Polysystem theory. *Poetics Today*. **1**(1/2), pp.287–310.

Even-Zohar, I. 1990a. Polysystem theory. *Poetics Today*. **11**(1), pp.9–26.

Even-Zohar, I. 1990b. The position of translated literature within the literary polysystem. *Poetics Today*. **11**(1), pp.45–51.

Even-Zohar, I. 1997. Factors and dependencies in culture: a revised outline for polysystem culture research. *Canadian Review of Comparative Literature*. **24**(1), pp.15–34.

Even-Zohar, I. 2005. Polysystem theory (revised). *In*: *Papers in culture research*. Tel Aviv: Porter Chair of Semiotics, pp. 1–11.

Falconer, R. 2004. Crossover literature. *In*: P. Hunt, ed. *International companion encyclopaedia of children's literature*. London; New York: Routledge, pp. 556–575.

Fang, Z. 1996. Illustrations, text, and the child reader: what are pictures in children's storybooks for? *Reading Horizons*. **37**(2), pp.130–142.

Fawcett, P. 2001. Biggles's friend André: a study of Malraux in English translation. *Target*. **13**(1), pp.103–124.

Fernandes, L. 2006. Translation of names in children's fantasy literature: bringing the young reader into play. *New Voices in Translation Studies*. **2**, pp.44–57.

Fernandez Lopez, M. 2006. Translation studies in contemporary children's literature: a comparison of intercultural ideological factors. *In*: G. Lathey, ed.

The translation of children's literature: a reader. Clevendon: Multilingual Matters Ltd, pp. 41–53.

Fornalczyk, A. 2015. Selected translation series of children's literature classics and their reception in Poland. *mediAzioni*. **17**(Perspectivas multifacéticas en el universo de la literatura infantil y juvenil), pp.1–19.

Gambier, Y. 2010. Translation strategies and tactics. *In*: Y. Gambier and L. van Doorslaer, eds. *Handbook of translation studies*. [Online]. John Benjamins Publishing, pp. 412–418. [Accessed 18 September 2019]. Available from: https://www-benjamins-com.eu1.proxy.openathens.net/online/hts/articles/tra7

Genette, G. 1997. *Paratexts: thresholds of interpretation*. Cambridge: Cambridge University Press.

Gentzler, E. 2001. *Contemporary translation theories.* 2nd ed. Clevedon, England; New York: Multilingual Matters.

Ghazala, H. 2012. *Translation as problems and solutions: a textbook for university students and trainee translators.* 9th ed. Jeddah: Konooz Al-Marifa.

Vera, M. 2011. Translating images: the impact of the image on the translation of Disney's Alice in Wonderland into Spanish. *Miscelánea: A Journal of English and American Studies*. **43**, pp.33–53.

Gubar, M. 2011. On not defining children's literature. *PMLA*. **126**(1), pp.209–216.

Hahn, D. 2016. *Translation and children's literature*. Cambridge conversation in translation, 11 May, Cambridge.

Halliday, M.A.K. 2004. *An introduction to functional grammar.* 3rd/rev. London: Arnold.

Hermans, T. 1996. Norms and the determination of translation: a theoretical framework. *In*: R. Alvarez and M. Vidal, eds. *Translation, power, subversion*. Clevedon, England: Multilingual Matters, pp. 25–51.

Hermans, T. 1999a. Translation and normativity. *In*: C. Schäffner, ed. *Translation and norms*. Clevedon, England: Multilingual Matters Ltd, pp. 23–49.

Hermans, T. 1999b. *Translation in systems: descriptive and system-oriented approaches explained*. Manchester, UK: St. Jerome Publishing.

Himli, W. 2014. *An annotated collection of folktales from southern Saudi Arabia (Jizan region)*. MA dissertation, Indiana University.

Hollindale, P. 1997. *Signs of Childness in Children's Books*. Stroud: Thimble.

Hunt, P. 1994. *An introduction to children's literature*. Oxford: Oxford University Press.

Hunt, P. ed. 2004. *International companion encyclopaedia of children's literature.* 2nd ed. London; New York: Routledge.

Inggs, J. a. 2011. Censorship and translated children's literature in the Soviet Union: The example of the Wizards OZ and Goodwin. *Target.* **23**(1), pp.77–91.

Iser, W. 1980. *The act of reading: a theory of aesthetic response*. Baltimore: The Johns Hopkins University Press.

Jaleniauskienė, E. and Čičelytė, V. 2009. The strategies for translating proper names in children's literature. *Studies about Languages.* (15), pp.31–42.

Jauss, H.R. 1982. *Toward an aesthetic of reception*. Minneapolis: University of Minnesota Press.

Jin, Z. 2017. *A comparative analysis of film subtitle translation from English to Chinese.* Ph.D. thesis, University of Salford.

Józwikowska, W. 2016. *Polish-Jewish fiction before the Second World War: a testing ground for polysystem theory*. Ph.D. thesis, University of East Anglia.

Kaindl, K. 1999. Thump, whizz, poom: a framework for the study of comics under translation. *Target.* **11**(2), pp.263–88.

Kaindl, K. 2004. Multimodality in the translation of humour in comics. *In*: E. Ventola, C. Charles and M. Kaltenbacher, eds. *Perspectives on multimodality.* Amsterdam: John Benjamins, pp. 173–192.

Kaindl, K. 2013. Multimodality and translation *In*: C. Millan and F. Bartrina, eds. *The routledge handbook of translation studies.* Oxon: Routledge, pp. 257–269.

Karvounidou, E. 2017. T*he manipulation of children's literature: the Russian translations of Alice's Adventures in Wonderland*. Ph.D. thesis, University of Surrey.

Ketola, A. 2017a. Peter Rabbit in the garden of terror: patronizing the reader in picturebook translation. *Bookbird: A Journal of International Children's Literature*. **55**(3), pp.12–19.

Ketola, A. 2017b. Using translation research to model word-image interaction. *New Voices in Translation Studies*. **17**(November), pp.82–104.

Khalid, H. [no date]. *Halla Khalid website*. [Accessed 12 July 2019]. Available from: https://www.hallabintkhalid.com/about-halla-bint-khalid/.

Khalifa, H. 2005. Alkitābah lilṭifl alʿarabi: asālah wa taḥaddiyāt. *Shu'ūn Ijtima'iyya*. **22**(88), pp.177–194.

Klingberg, G. 1986. *Children's Fiction in the Hands of the translator*. Sweden: CWK Gleerup.

Kloepfer, R. 1977. Komplementarität von sprache und bild. am beispiel von comic, karikatur und reklame. *In*: R. Posner and H. Reinecke, eds. *Zeichenprozesse. Semiotische Forschung in den Einzelwissenschaften*. Wiesbaden: Athenäum, pp. 129–145.

Koshimies-Hellman, A. 2010. Imagination or reality? Mindscapes and characterization in a Finnish and a Swedish picturebook. *In*: T. Colomer, B. Kümmerling-Meibauer and C. Silva-Díaz, eds. *New directions in picturebook research: children's literature and culture*. New York: Routledge Ltd., p. 233-242.

Kress, G. and van Leeuwen, T. 2001. *Multimodal discourse: the modes and media of contemporary communication*. London: Arnold.

Kress, G. and Van Leeuwen, T. 2006. *Reading images: the grammar of visual design*. London: RoutledgeFalmer.

Kress, G. 2010. *Multimodality: a social semiotic approach to contemporary communication*. London; New York: Routledge.

Kruger, H. 2012. *Postcolonial polysystems: the production and reception of translated children's literature in South Africa*. Amsterdam: John Benjamins.

Lambert, J. 1995. Translation, systems and research: the contribution of polysystem studies to translation studies. *TTR : traduction, terminologie, rédaction*. **8**(1), pp.105–152.

Lathey, G. 2006a. Introduction. *In*: G. Lathey, ed. *The translation of children's literature: a reader*. Clevendon: Multilingual Matters Ltd.

Lathey, G. (ed.). 2006b. *The translation of children's literature: a reader*. Clevendon: Multilingual Matters Ltd.

Lathey, G. 2010. *The role of translators in children's literature: invisible storytellers*. Oxon: Routledge.

Lathey, G. 2011. Children's literature. *In*: M. Baker and G. Saldana, eds. *Routledge encyclopaedia of translation studies*. Abingdon: Routledge, pp. 31–34.

Lathey, G. 2016. *Translating Children's Literature*. Oxon: Routledge.

van Leeuwen, T. 1999. *Speech, music, sound*. Basingstoke: Palgrave Macmillan.

Lefevere, A. 1992. *Translation, rewriting and the manipulation of literary fame*. London: Routledge.

Lyons, J. 1977. *Semantics 2*. London: Cambridge University Press.

Machin, D. and Mayr, A. 2012. *How to do a critical discourse analysis: a multimodal introduction*. London: SAGE Publication Ltd.

MacLeod, A. 1994. *American childhood: essays on children's literature of the nineteenth and twentieth centuries*. London: The University of Georgia Press.

Maroon, A. 2013. *Adab al'arab*. [no place]: Cicc.

Martinez, M. and Harmon, J.M. 2012. Picture/text relationships: an investigation of literary elements in picturebooks. *Literacy Research and Instruction*. **51**(4), pp.323–343.

Maybin, J. and Watson, N.J. 2009. Introduction. *In*: J. Maybin and N. J. Watson, eds. *Children's literature: approaches and territories*. New York: The Open University.

McCloud, S. 1994. Understanding comics: the invisible art. New York: HarperPerennial.

Mdallel, S. 2003. Translating children's literature in the Arab world: the state of the art. *Meta: Journal des traducteurs*. **48**(1–2), pp.298–306.

Mdallel, S. 2004. The sociology of children's literature in the Arab World. *The Looking Glass: New Perspectives on Children's Literature*. **8**(2), n.p.

Van Meerbergen, S. 2009. Dutch picture books in Swedish translation towards a model for multimodal analysis. *In*: D. DE CROM, ed. *Translation and (Trans)formation of Identities. Selected Papers of the CETRA Research Seminar in Translation Studies 2008. Leuven: CETRA*, pp. 1–20.

Mejdell, G. 2011. Nattfuglene > Night Birds > Ṭuyūr al-layl : textual reflexes of sociocultural norms in a children's book translated from Norwegian — via English — into Arabic. *Translation and Interpreting Studies*. **6**(1), pp.24–39.

Molina, L. and Albir, A. 2002. Translation techniques revisited: a dynamic and functionalist approach. *Meta: Journal des traducteurs*. **47**(4), pp.498-512.

Mouzughi, H. 2005. *A discourse perspective on the translation of children's literature: the case of English/Arabic translation of fairy tales*. Ph.D. thesis, Heriot-Watt University.

Muhanna, N. 2015. *Mafhūm alikhtilāf wa altanawwu' fī alqiṣaṣ alsa'ūdiyyah almuṣawwarah: dirāsah taḥlīliyyah*. MA dissertation, King Abdulaziz University.

Munday, J. 2012. *Introducing translation studies.* 3rd ed. [Kindle]. London; New York: Routledge.

Najeeb, A. 1976. Naẓrāt fī thaqāfat alaṭfāl. *Saheefat Almaktabah*. **8**(1).

Newmark, P. 1988a. *A textbook of translation*. Hemel Hempstead: Prentice Hall.

Newmark, P. 1988b. *Approaches to translation*. Hertfordshire, UK: Prentice Hall.

Nikolajeva, M. and Scott, C. 2000. The Dynamics of picturebook communication. *Children's Literature in Education*. **31**(4), pp. 225-239.

Nikolajeva, M. and Scott, C. 2001. *How picturebooks work*. Oxon: Routledge.

Nodelman, P. 2004. Picture books and illustration. *In*: P. Hunt, ed. *International companion encyclopaedia of children's literature*. Hoboken: Routledge, pp. 154-165.

Nodelman, P. 2008. *The hidden adult: defining children's literature*. Maryland, USA: The Johns Hopkins University Press.

Nord, C. 2003. Proper names in translations for children: Alice in Wonderland as a case in point. *Meta: Journal des traducteurs*. **48**(1–2), pp.182-196.

O'Connell, E. 2006. Translating for children. *In*: G. Lathey, ed. *The translation of children's literature: a reader*. Clevendon: Multilingual Matters Ltd, pp. 15–24.

O'Halloran, K.L. 2004. *Multimodal discourse analysis: systemic-functional perspectives*. London: Continuum.

O'Sullivan, E. 2005. *Comparative children's literature*. London; New York: Routledge.

O'Sullivan, E. 2013. Children's literature and translation studies. *In*: C. Millan and F. Bartrina, eds. *The routledge handbook of translation studies*. Oxon: Routledge, pp. 451–463.

Oittinen, R. 1990. The dialogic relation between text and illustration: a translatological view. *TEXTconTEXT*. **5**, pp.40–52.

Oittinen, R. 2000. *Translating for children*. New York: Garland Publishing, Inc.

Oittinen, R. 2003. Where the Wild Things Are. *Meta: Journal des traducteurs*. **48**(1–2), p.128.

Oittinen, R. 2004. Change and renewal: translating the visual in picture books. *In*: T. Walt, ed. *Change and renewal in children's literature*. London: Greenwood Publishing Group, Inc., pp. 171–182.

Oittinen, R. 2006. The verbal and the visual: on the carnivalism and dialogics of translating for children. *In*: G. Lathey, ed. *The translation of children's literature: a reader*. Clevendon: Multilingual Matters Ltd, pp. 84–97.

Oittinen, R. 2008a. Audiences and influences: multisensory translations of picturebooks. *In*: M. Gonzalez Davies and R. Oittinen, eds. *Whose story? Translating the verbal and the visual in literature for young readers*. Newcastle, UK: Cambridge Scholars Publishing, pp. 3-30.

Oittinen, R. 2008b. From Thumbelina to Winnie-the-Pooh: pictures, words, and sounds in translation. *Meta: Journal des traducteurs*. **53**(1), pp.76–89.

Oittinen, R., Ketola, A. and Garavini, M. 2018. *Translating picturebooks: revoicing the verbal, the visual and the aural for a child audience*. London: Routledge.

Parianou, A. 2007. Translating proper names: a functionalist approach. *Names*. **55**(4), pp.407–416.

Puurtinen, T. 1998. Syntax, readability and ideology in children's literature. *Meta: Journal des traducteurs*. **43**(4), pp.524–533.

Puurtinen, T. 2006. Translating children's literature: theoretical approaches and empirical studies. *In*: G. Lathey, ed. *The translation of children's literature: a reader*. Clevendon: Multilingual Matters Ltd, pp. 54–64.

Quran: King Fahd complex for Printing of the Holy Quran version.

Reynolds, K. 2011. *Children's literature: a very short introduction*. Oxford: Oxford University Press.

Sale, R. 1978. *Fairy tales and after: from Snow White to E. B. White*. London: Harvard University Press.

Saudi Arabian Ministry of Interior. 2019. *Public Decency code*. [Online]. [Accessed 28 September 2019]. Available from: https: //cdnvisa.visitsaudi.com/downloads/VIOLATIONSTOPUBLICDECENCYAN DPENALTIES.pdf.

Saudi Comission for Tourism and National Heritage. 2019. Public decorum charter for visitors. [Online]. [Accessed 29 September 2019]. Available from: https://visa.visitsaudi.com/Home/PublicDecorum.

Schäffner, C. 1999a. The concept of norms in translation studies. *In*: C. Schäffner, ed. *Translation and norms*. Clevedon, England: Multilingual Matters Ltd, pp. 1–8.

Schäffner, C. ed. 1999b. *Translation and norms*. Clevedon, England: Multilingual Matters.

Schäffner, C. 2010. Norms of translation. *In*: Y. Gambier and L. Doorslaer, eds. *Handbook of translation studies: volume 1*. Philadelphia: John Benjamins Publishing Company, pp. 235–244.

Schwarcz, J. H. 1982. *Ways of the illustrator: visual communication in children's literature.* Chicago: American Literary Association.

Seago, K. 2001. Shifting meanings: translating Grimms' Fairy Tales as children's literature. *In*: L. Desblache, ed. *Aspects of specialised translation*. Paris: La

Maison Du Dictionnaire, pp. 171–180.

Seago, K. 2004. Aspects of gender in translations of 'Sleeping Beauty'. *Comparative Critical Studies*. **2**(1),pp.23–43.

Shavit, Z. 1981. Translation of children's literature as a function of its position in the literary polysystem. *Poetics Today*. **2**(4), pp.171–179.

Shavit, Z. 1986. *Poetics of children's literature*. Athens; London: The University of Georgia Press.

Shavit, Z. 1992. Literary Interference between German and Jewish-Hebrew Children's Literature during the Enlightenment: The Case of Campe. *Poetics Today*. **13**(1), pp.41–61.

Shavit, Z. 1998. The status of translated literature in the creation of Hebrew literature in pre-state Israel (the Yishuv Period). *Meta: Journal des traducteurs*. **43**(1), pp.1–8.

Shavit, Z. 2006. Translation of children's literature. *In*: G. Lathey, ed. *The translation of children's literature: a reader*. Clevendon, England: Multilingual Matters Ltd, pp. 25–40.

Sipe, L. 1998. How picture books work: A semiotically framed theory of text-picture relationships. *Children's Literature in Education*. **29**(2), pp. 97-108.

Soliman, M. 2007. Between East and West: a reading of Al Shamshun, 'Alam Simsim, and Bakkar. *Alif: Journal of Comparative Poetics*. (27), pp.105–122.

Spillner, B. 1982. Stilanalyse semiotisch komplexer texte. zum verhältnis von sprachlicher und bildlicher Information in werbeanzeigen. *Kodikas/Code. Ars Semeiotica*. **4/5**(1), pp.91–106.

Stöckl, H. 2004. In between modes: language and image in printed media. *In*: E. Ventola, C. Charles and M. Kaltenbache, eds. *Perspectives on multimodality*. Amsterdam: John Benjamins Publishing Company, pp. 9–30.

Suleiman, Y. 2005. From the periphery to the centre of marginality: towards a prolegomenon of translating children's literature Into Arabic. *Intercultural Communication Studies*. **XIV**(4), pp.77–91.

Tabbert, R. 2002. Approaches to the translation of children's literature: A review of critical studies since 1960. *Target*. **14**(2), pp.303–351.

Toury, G. 1980. *In search of a theory of translation.* Tel Aviv: The Porter Institute for Poetics and Semiotics.

Toury, G. 1981. Translated literature: system, norm, performance: toward a TT-oriented approach to literary translation. *Poetics Today.* **2**(4), pp.9–27.

Toury, G. 1999. A handful of paragraphs on 'translation' and 'norms'. *In*: C. Schäffner, ed. *Translation and norms.* Clevedon, England: Multilingual Matters Ltd, pp. 9–31.

Toury, G. 2004. Probabilistics explanations in translation studies: welcome as they are, would they qualify as universals? *In*: A. Mauranen and P. Kujamäki, eds. *Translation universals: do they exist?* Amsterdam; Philadelphia: John Benjamins Publishing Company, pp. 15–32.

Toury, G. 2012a. *Descriptive translation studies--and beyond.* Rev. ed. Amsterdam; Philadelphia; John Benjamins.

Toury, G. 2012b. The nature and role of norms in translation. *In*: L. Venuti, ed. *The translation studies reader.* London; New York: Routledge, pp. 168–182.

Venuti, L. 2012. *The translation studies reader* .3rd ed. L. Venuti, ed. London: Routledge.

Venuti, L. 2013. *Translation changes everything: theory and practice.* London: Routledge.

Viaggio, S. 1999. The limitations of the strictly socio-historical description of norms: a response to Theo Hermans and Gideon Toury. *In*: C. Schäffner, ed. *Translation and norms.* Clevedon; Philadelphia: Multilingual Matters Ltd, pp. 122–128.

Vinay, J.-P. and Darbelnet, J. 1995. *Comparative stylistics of French and English: a methodology for translation.* Philadelphia: J. Benjamins Pub. Co.

Vossoughi, H. and Hosseini, Z. 2013. Norms of translating taboo words and concepts from English into Persian after the Islamic revolution in Iran. *Journal of Language and Translation.* **3**(2), pp.1–6.

Yacoub, R. 2009. *Ideology aspects of dubbing into Arabic for children: with special reference to language variety.* Ph.D. thesis, University of Salford.

Yahiaoui, R. 2014. *Ideological and cultural constraints in audiovisual translation:*

dubbing The Simpsons into Arabic: an approach to raise awareness and understanding of practitioners *involved in the dubbing and subtitling industries.* Ph.D. thesis, London Metropolitan University.

Yousif, M. 2006. *Kayf tutarjim?!* 2nd ed. [no place]: [no publisher].

Zanettin, F. 2014. Visual adaptation in translated comics. *inTRAlinea*. **16**(May), n.p.

Zanettin, F. 2017. Translation, censorship and the development of European comics cultures. *Perspectives*, pp.1–17.

Zidan, J. 2012. *Allughah al'rabiyyah kā'in ḥay*. [no place]: Cicc.

Zitawi, J. 2008. Contextualizing Disney Comics within the Arab Culture. *Meta*. **53**(1), pp.139–153.

Appendix A: Corpus profile of ST authors, translators, ST and TT publishers and publication dates

Code	ST author	Translator	ST date	TT date	ST publisher	TT publisher
SJRA	N/A	N/A	2006	2016	Brijbasi Art Press Limited	Jarir Bookstore
SJRE	N/A	N/A	2012	2016	Dreamland Publications	Jarir Bookstore
SJSN1	N/A	N/A	2012	2014	Dreamland Publications	Jarir Bookstore
SJSN2	Anna Casalis	N/A	2008	2009	Dami international	Jarir Bookstore
SJFR	Anna Casalis	N/A	2008	2009	Dami international	Jarir Bookstore
SJBE	Anna Casalis	N/A	2008	2016	Dami international	Jarir Bookstore
SJCI	Anna Casalis	N/A	2008	2016	Dami international	Jarir Bookstore
SJSL	Anna Casalis	N/A	2008	2016	Dami international	Jarir Bookstore
EDCI	Heather Amery	Hadeel Ghunaim	2004	2010	Usborne Publishing Ltd.	Dar El-Shorouk
EDSL	Heather Amery	Hadeel Ghunaim	2004	2010	Usborne Publishing Ltd.	Dar El-Shorouk
EDGO	Heather Amery	Hadeel Ghunaim	2004	2010	Usborne Publishing Ltd.	Dar El-Shorouk
EDRE	Heather Amery	Hadeel Ghunaim	2004	2010	Usborne Publishing Ltd.	Dar El-Shorouk
LLCI	Julia Jarman	Albert Motlaq	2011	2015	Oxford University Press	Librairie du Liban

Code	ST author	Translator	ST date	TT date	ST publisher	TT publisher
LLRE	Tony Bradman	Albert Motlaq	2011	2015	Oxford University Press	Librairie du Liban
LLBE	Michaela Morgan	Albert Motlaq	2011	2015	Oxford University Press	Librairie du Liban
LDFR	N/A	N/A	2010	2012	B. Jain Publishers (P) Ltd.	Dar Al-Shark Al Arabi
LDSL	N/A	N/A	2010	2012	B. Jain Publishers (P) Ltd.	Dar Al-Shark Al Arabi
LDSN	N/A	N/A	2010	2012	B. Jain Publishers (P) Ltd.	Dar Al-Shark Al Arabi
LDME	N/A	N/A	2010	2012	B. Jain Publishers (P) Ltd.	Dar Al-Shark Al Arabi

Appendix B: Translation techniques with percentages between 0.01% and 10.00% across the overall level and per publisher

%	Overall	SJ	ED	LL	LD
0.01%-5.00%	Visual omission (0.02%)	Substitution (0.12%)	Inversion (0.15%)	Borrowing (0.12%)	Amplification (0.14%)
	Substitution (0.05%)	Expansion (0.12%)	Expansion (0.21%)	Visual omission (0.12%)	Compensation (0.14%)
	Expansion (0.09%)	Allusion (0.16%)	Visual substitution (0.21%)	Inversion (0.26%)	Inversion (0.16%)
	Compensation (0.10%)	Transposition (0.16%)	Economy (0.30%)	Implicitation (0.32%)	Allusion (0.29%)
	Allusion (0.12%)	Adaptation (0.22%)	Amplification (0.30%)	Description (0.32%)	Generalisation (0.40%)
	Inversion (0.22%)	Inversion (0.26%)	Equivalent (0.33%)	Equivalent (0.35%)	Equivalent (0.56%)
	Visual substitution (0.30%)	Visual substitution (0.28%)	Compensation (0.36%)	Particularisation (0.68%)	Transposition (0.56%)
	Description (0.36%)	Description (0.39%)	Narrator shift (0.47%)	Visual substitution (0.70%)	Variation (0.89%)
	Equivalent (0.44%)	Equivalent (0.48%)	Particularisation (0.47%)	Pronominalisation (0.77%)	Implicitation (0.90%)
	Transposition (0.46%)	Economy (0.58%)	Transposition (0.60%)	Transposition (0.83%)	Particularisation (1.02%)
	Economy (0.50%)	Particularisation (0.60%)	Description (0.71%)	Economy (1.03%)	Near-synonymy (1.15%)
	Implicitation (0.55%)	Implicitation (0.78%)	Pronominalisation (0.83%)	Near-synonymy (1.24%)	Discursive Creation (1.37%)
	Particularisation (0.67%)	Narrator shift (0.82%)	Nominalisation (1.10%)	Explicitation (1.30%)	Explicitation (1.39%)
	Phonological replacement (0.72%)	Explicitation (1.12%)	Near-synonymy (1.25%)	Amplification (1.59%)	Pronominalisation (2.43%)
	Explicitation (0.99%)	Near-synonymy (1.19%)	Discursive creation (1.39%)	Modulation (2.37%)	Calque (3.29%)

%	Overall	SJ	ED	LL	LD
	Near-synonymy (1.20%)	Pronominalisation (1.19%)	Generalisation (1.66%)	Nominalisation (2.44%)	Adaptation (3.43%)
	Pronominalisation (1.28%)	Nominalisation (1.54%)	Borrowing (1.77%)	Visual reversal (2.88%)	Modulation (3.50%)
	Narrator shift (1.30%)	Discursive creation (2.00%)	Addition (2.26%)	Omission (2.90%)	Narrator shift (4.39%)
	Nominalisation (1.32%)	Generalisation (2.14%)	Omission (2.27%)	Addition (2.99%)	
	Amplification (1.42%)	Amplification (2.53%)	Modulation (2.47%)	Generalisation (3.10%)	
	Generalisation (1.89%)	Variation (3.62%)	Adaptation (3.24%)	Discursive creation (3.13%)	
	Discursive creation (1.98%)	Modulation (3.67%)	Paraphrase (3.48%)	Calque (3.36%)	
	Borrowing (2.78%)	Calque (4.47%)		Phonological replacement (3.59%)	
	Modulation (3.14%)			Variation (4.67%)	
	Adaptation (3.84%)				
	Variation (4.59%)				
5.01%-10.00%	Calque (5.27%)	Borrowing (6.01%)	Literal translation (9.85%)	Paraphrase (5.34%)	Paraphrase (6.98%)
	Paraphrase (5.57%)	Paraphrase (6.02%)			Visual reorder (9.92%)
	Omission (6.47%)	Omission (6.15%)			Visual reversal (9.92%)
	Addition (8.43%)	Visual repetition (6.31%)			
	Visual reversal (8.67%)	Visual reorder (8.36%)			
		Visual reversal (8.36%)			

Appendix C: Elements with percentages between 0.01% and 10.00% across the overall level and per publishers

%	Overall	SJ	ED	LL	LD
0.01%-5.00%	Suicide (0.10%)	Work and leisure (0.17%)	Political agendas (0.21%)	Political agendas (0.15%)	Crime (0.20%)
	Gesture and habits (0.12%)	Gesture and habits (0.23%)	Transport and communication (0.26%)	Crime (0.17%)	Suicide (0.49%)
	Work and leisure (0.20%)	Transport and communication (0.28%)	Work and leisure (0.26%)	Sexist language (0.28%)	Sexual behaviour (0.71%)
	Food (0.48%)	Political agendas (0.78%)	Death (0.42%)	Physical violence (0.31%)	Religious terms (0.85%)
	Transport and communication (0.59%)	Sexist language (0.97%)	Clothes (0.77%)	Work and leisure (0.41%)	Political agendas (1.03%)
	Political agendas (0.59%)	Clothes (1.00%)	Sexist language (0.78%)	Death (0.45%)	Emotional/psychological violence (1.33%)
	Sexual behaviour (0.69%)	Religious terms (1.05%)	Sadness and misery (0.96%)	Religious beliefs (0.64%)	Customs and concepts (1.66%)
	Crime (0.79%)	Religious beliefs (1.35%)	Physical violence (1.54%)	Houses and towns (0.66%)	Sexist language (1.97%)
	Sexist language (0.99%)	Sexual behaviour (1.37%)	Religious terms (1.79%)	Clothes (1.18%)	Religious beliefs (2.57%)
	Religious terms (1.20%)	Houses and towns (1.41%)	Houses and towns (1.95%)	Religious terms (1.24%)	Physical violence (2.72%)
	Clothes (1.44%)	Crime (1.78%)	Curses (2.12%)	Emotional/psychological violence (1.77%)	Houses and towns (2.78%)

%	Overall	SJ	ED	LL	LD
	Death (1.47%)	Death (1.79%)	Food (2.40%)	Transport and communication (2.12%)	Sadness and misery (2.79%)
	Houses and towns (1.64%)	Curses (2.91%)	Emotional/psychological violence (2.63%)	Sadness and misery (2.63%)	Death (2.91%)
	Religious beliefs (1.79%)	Emotional/psychological violence (3.58%)	Religious beliefs (3.05%)	Curses (4.39%)	Clothes (3.27%)
	Physical violence (2.40%)	Sadness and misery (3.64%)	Romance (3.80%)		Pain and fear (3.89%)
	Emotional/psychological violence (2.58%)	Physical violence (3.72%)			
	Sadness and misery (2.73%)	Customs and concepts (4.46%)			
	Curses (3.80%)				
	Customs and concepts (4.62%)				
5.01%-10.00%	Romance (6.55%)	Romance (7.57%)	Customs and concepts (6.15%)	Customs and concepts (6.36%)	Curses (6.67%)
	Pain and fear (8.33%)	Pain and fear (7.66%)	Social and moral values (7.33%)	Romance (6.39%)	Romance (7.39%)
		Mythical and magical creatures (9.35%)		Social and moral values (8.30%)	Social and moral values (9.38%)