

**The Role of Social Agents in the Translation and Rewriting of  
Children's Literature:**

A Bourdieusian Perspective on Arabic Translations of *Gulliver's Travels*

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

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## Abstract

This thesis examines the development of the field of children's literature translations into Arabic from a sociological perspective based on the sociological theory developed by Pierre Bourdieu. It investigates the translators and the publishers as the main social agents who shaped the final product of the translation. Drawing on Bourdieu's main concepts; field, habitus and capital, this thesis takes different translations of *Gulliver's Travels* as a testing ground in tracing the developments that took place in the field of children's literature over the time period 1873-2017, to see to which extent the translators are responsible for the final product of the translation. The translations of *Gulliver's Travels* to young Arab readers constitute a productive case study from a sociological perspective for a number of reasons. Firstly, each translation is embedded in a different social, cultural and political setting. Secondly, the production of the texts cannot be understood without considering the active roles of the agents who produced it. These agents were not only influenced by political and social factors, but were also influenced by their dispositions and social trajectory which shaped their final products to some extent.

Considering three centuries, the thesis aims to shed light on the genesis of the field in Egypt during the nineteenth century (1801-1900), the evolution of the field in Egypt during the twentieth century (1901-2000), and the publishing boom that the field witnessed in UAE during the twenty-first century (2001-2017). The status of the field is addressed in each century through examining the socio-political factors which affected the production of translations in the field of children's literature. These factors are analysed in relation to how they influenced the structure of the field, its boundaries, and the capitals available for the social agents. The influences of these factors are examined to see the extent to which they affect the practices of each translator/ adapter/ rewriter of *Gulliver's Travels* published in each century.

Each of the previous Arabic versions of *Gulliver's Travels* is examined to provide further insights into the dynamics between the producer's habitus and the prevalent 'rules of game' that governed the field. The focus is particularly on how this interwoven dynamic is manifested in each case study. The thesis also sheds

light on how retranslation(s) can be motivated by different reasons in both the field of children's literature and the field of adult literature. A retranslation of *Gulliver's Travels* (1990) to adults is used as a case study to confirm the quest of distinction in the literary field. This thesis attempts to understand a translation as a socially-situated activity.

## A Note on Transliteration

For the transliteration of Arabic, this study follows style used by *The International Journal of Middle East Studies*. The names of the Arab authors with publications other than Arabic were kept in the same form used in their publications. The following symbols used to transliterate other Arabic personal names, names of places and publishers:

### Consonants

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

### Vowels

Short Vowels: a, i, u

Doubled Vowel: iyy (in final position)

Long vowels: ā, ī, ū

Diphthongs: aw, ay

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**List of Abbreviations**

<b>ST</b>	Source Text
<b>TT</b>	Target Text
<b>BT</b>	Back Translation
<b>IBBY</b>	International Board on Books for Young People
<b>UAE</b>	United Arab Emirates
<b>UAEBBY</b>	The UAE Board on Books for Young People
<b>ICBD</b>	International Children's Book Day
<b>IPAF</b>	International Prize for Arabic Fiction
<b>BC</b>	Before Common Era

## Chapter 1 Introduction

### 1.1 Introduction

In recent years, a considerable number of studies have been conducted in the field of children's literature translation in the Arab world. These studies have investigated children's literature translation from linguistic and cultural perspectives (Alqudsi, 1988; Al-Mahadin, 1999; Mouzughi, 2005; Dukmak, 2012; Al-Daragi, 2016; Alsiary, 2016; Alsaleh, 2019; Alharbi, 2019; Alkhaldi, 2020). However, no significant attention has been paid to the field of children's literature translation from a sociological perspective. Studies that investigate the role of social agents and the effects of socio-cultural and political factors on the production of translations specifically the Arabic translations of English classics are very scarce.

Interest on the part of political authorities in the field of Arabic children's literature, specifically, the recent efforts of Her Royal Highness Sheikha Bodour bint Sultan al-Qasimi in the field of children's literature in the UAE, and the increase in the number of translations and publication houses are the two main factors that inspired this research. The establishment of the Etisalat Award which promises one million dirhams (£194,634) to the best published book in the field of Arabic children's literature has heightened the need for investigating the role of financial incentives in producing literary books for children whether they are translated or were originally written in Arabic. The main purpose of this study, therefore, is to develop an understanding of the field of children's literature translation in Egypt and the UAE from a sociological perspective taking the sociological theory of Pierre Bourdieu as its main theoretical framework. Most studies in the field of children's literature translation into Arabic have either focused on one specific Arabic speaking country such as the study of Alqudsi (1988) in Egypt, the studies of Alsiary (2016), and Alsaleh (2019) in Saudi Arabia, or focused on the translations of English children's literature into Arabic in the Arab world in general (Al-Mahadin, 1999; Mouzughi, 2005; Dukmak, 2012; Al-Daragi, 2016; Alharbi, 2019; Alkhaldi, 2020). This indicates a need to provide alternative readings of the field of children's literature translation in two specific Arabic countries that

witnessed the genesis of the field and its recent development and which have not been sociologically investigated before, namely, Egypt and the UAE.

On one hand, this sociological perspective entails shedding light on the socio-political factors that have caused the emergence of the field and contributed to its development. On the other hand, this development of the field of children's literature translation will be traced through the lens of a case study; the Arabic translations of *Gulliver's Travels*. The choice of this particular data is based on Smedman's view that "a complete history of the editions of *Gulliver's Travels* [in English] for children might well prove to be a paradigm of the history of children's books" (1990, p.94). The different versions of *Gulliver's Travels* that have appeared in the Arab world, which range from translations and adaptations to rewriting, constitute a productive case study for a number of reasons. First, each translation product is embedded in a specific social, cultural, and political settings and cannot be understood without contextualising it. Second, considering the active roles of the agents who conditioned and produced these Arabic versions is as important as the contextualisation process. Sociological approaches to translation studies explore "the external conditions of production and circulation of translations and their functions in the cultural field of which they are a part" (Brisset, 2010, p.74). In addition, they reveal "the role of the agents who act throughout the process of their production and distribution [and] the power relations and agendas underlying exchanges" (Brisset, 2010, p.74).

This chapter presents the major research questions that underpin this thesis. It also offers an overview of the organisation of the thesis and of the data that will be analysed. A brief discussion of the transformation of *Gulliver's Travels* from a satirical adult's novel to an adventurous, entertaining story for children is also given. The chapter also discusses the difference between adaptation and rewriting as the main procedures of translating children's literature. The scope of the thesis, along with illustrating the importance of the paratext in understanding a translation, will also be discussed.

## **1.2 Research Questions and Organisation of the Thesis**

The main question that motivated the thesis is: **1- How did the field of children's literature translation into Arabic emerge and develop?**

Answering this question is the concern of Chapters 3, 4 and 5 of this thesis. The focus of these chapters is on the dynamics of the field of children's literature translation over three centuries, the prominent agents, and the different forms of capital these agents struggle to accumulate. Chapter 3 presents a detailed discussion of the socio-political factors that gave rise to the genre of children's literature in Egypt throughout the nineteenth century (1801-1900). Chapter 4 aims to identify the various factors that contributed in developing the field of children's literature translation in Egypt throughout the twentieth century (1901-2000). Chapter 5 examines the socio-political factors that caused the publishing boom in the UAE in the twenty-first century (2001-2017). Chapter 5 also aims to provide an analysis of the dynamics of the field of children's literature translation in the UAE, a country which has witnessed what has been called "a publishing boom" in the field of children's literature in 2007 with the establishment of Kalimat Group; a publishing house (Shehab, 2017, p.317).

Chapter 2 explores Bourdieu's sociological theory. It discusses the key concepts developed by Bourdieu and how they were applied in previous researches in the field of translation studies in general and how they will be useful to the field of children's literature translation in specific.

Each analytical chapter identifies the dominant doxic practices in the field of children's literature translation over three centuries. Against this background, a specific translation of *Gulliver's Travels* was chosen to illustrate the extent to which the translators follow the prevalent doxic practices in the field. On this basis, eight subsidiary research questions have been generated from the main research question as follows:

- 1- What are the factors that led to the emergence of the field of children's literature translation in Egypt?
- 2- What does the first early Arabic translation of *Gulliver's Travels* 1873 reveal about the genesis of the field of children's literature translation in Egypt?
- 3- What are the factors transforming the practices of the agents in the field of children's literature translation in Egypt during the twentieth century?
- 4- How does a sociological reading of the two translations of *Gulliver's Travels* in 1909 and 1931 help in understanding the influence of the translators' habitus on the translation?
- 5- What are the factors that led to the publishing boom of translated children's

literature in the UAE during the twenty-first century?

- 6- How does a sociological reading of Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* 2015-2017 help in understanding the effects of one's habitus and social trajectory on the decisions taken at the textual level?
- 7- How does Bourdieu's sociological theory help in understanding the factors that motivated translators between 1873 and 2017 to retranslate *Gulliver's Travels* for children?
- 8- How does Bourdieu's sociology help to account for the practices of Dr. Mohammad Al-Direeni at the paratextual level when he retranslated *Gulliver's Travels* for adult readers?

Chapter 3 attempts to answer the first two sub-questions: 1- What are the factors that led to the emergence of the field of children's literature translation in Egypt? and 2- What does the first early Arabic translation of *Gulliver's Travels* 1873 reveal about the genesis of the field of children's literature translation in Egypt? Through Bourdieu's concepts of field, homology and capital, chapter 3 aims to identify and investigate the different social and political factors that led to the emergence of the field of children's literature translation in Egypt during the nineteenth century. The chapter focuses on the genesis of the field. Through Bourdieu's concept of capital, this chapter aims to analyse the different forms of capital available for agents in the field of children's literature translation. The chapter attempts to identify the prevalent doxic practices during this century through examining some samples taken from the translations of those who were classified as the early pioneering contributors in the field. Rifā'a al-Ṭaḥṭāwī (1801-1873), Muḥammad 'Uthmān Jalāl (1829-1898), and Aḥmad Shawqī (1868-1932) contributed to enrich the field of children's literature (translated and written) during its genesis (see section 3.4, 3.5 and 3.6). A brief sociological analysis of textual and paratextual elements of their translations shows the dominant practices of the agents operating therein. Identifying the practices of the translators helps in understanding the decisions taken by Dimtrī Qusṭandī Bishara who translated *Gulliver's Travels* into Arabic during the nineteenth century (1873). Bishara's translation of *Gulliver's Travels* (1873) as بِشَائِرُ الْخَيْرِ فِي أَسْفَارِ جَلِيبَر [Good Omens in the Travels of Gullibir] is identified as a representative of the practices of the early translators in the field of children's literature translation in Egypt during the nineteenth century. The chapter aims to conclude whether the translator conforms to or confronts the prevalent doxic practices.

Chapter 4 attempts to address the following subsidiary research questions: 3- What are the factors transforming the practices of the agents in the field of children's literature translation in Egypt during the twentieth century? and 4- How does a sociological reading of the two translations of *Gulliver's Travels* in 1909 and 1931 help in understanding the influence of the translators' habitus on the translation?

This chapter identifies the year 1922, when Egypt gained its semi-independence from Britain, as a turning point in the field of children's literature translation. It discusses this political event as a major factor that caused a shift in views towards childhood in general, and children's literature in particular. An analysis of the dynamics of translation during the early twentieth century is provided by shedding light on the new institutions which emerged and the newcomers whose practices redrew the boundaries of the field. The cultural production of the new institutions, exemplified through the emergence of children's press (magazines), is explained in relation to Bourdieu's concept of capital. Children's magazines created new forms of capital worthy of investigation. The early twentieth century witnessed the rise of two newcomers: Muḥammad al-Harāwī (1885-1939) in the field of Arabic children's literature and Kāmil Kīlānī (1897-1959) in the field of children's literature translation. Based on randomly selected examples from al-Harāwī's productions for children, the chapter attempts to identify the new practices initiated by him as a newcomer to the field. Although al-Harāwī contributed significantly in the field of Arabic children's literature during its early years of evolution, he is less well known than his contemporary Kīlānī. This chapter aims to justify sociologically the longevity of Kīlānī's literary productions in comparison to al-Harāwī's. To this end, special emphasis is laid on Kīlānī's personal and professional habitus, and his trajectory in the fields of both adult and children's literature along with the different forms of capital he accumulated.

'Abd al-Fattāḥ Ṣabrī's translation of *Gulliver's Travels* (1909) as رحلات جلفر [Gulliver's Travels] is identified as a representative of the practices of the translators in the field of children's literature translation in Egypt during the early twentieth century. Any deviation from the prevalent doxic practices in the field is analysed through Bourdieu's concepts of habitus and trajectory. Kīlānī's translation of *Gulliver's Travels* (1931) is chosen as a representative of the prevalent doxic practices during the mid of the twentieth century. The analysis of

these two translations attempt to show to what extent Ṣabrī and Kīlānī conform to the doxic practices and to what extent their habitus and trajectory were interwoven with the structure of the field of children's literature translation during that period.

Chapter 5 aims to answer two subsidiary research questions: 5- What are the factors that led to the publishing boom of translated children's literature in the UAE during the twenty-first century? and 6- How does a sociological reading of Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* 2015-2017 help in understanding the effects of one's habitus and social trajectory on the decisions taken at the textual level? This chapter begins with a socio-political account in which the factors that affected productions in the field of children's literature translation in Egypt are identified. It also presents a detailed discussion of the interest that the field of children's literature translation has received in the UAE since 2007. The chapter also investigates the new trend of writing Arabic stories inspired by the foreign plots. This new trend is identified as a new doxic practice initiated in the field.

Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* 2015-2017 is chosen as a representative of the recent dominant practices that took place in the field of children's literature translation during the twenty-first century. The analysis of this rewritten version starts with profiling the series and identifying the main similarities and differences between the plot of the source text and the plot written by al-Khamāysī. Through three of Bourdieu's main concepts, hysteresis, trajectory and doxa, the analysis aims to provide valuable insights into the relationship between the structure of the field and the habitus of the re-writer. The chapter concludes with a special emphasis on the role of translators/rewriters in structuring the field of translation and how they are able to manipulate the source texts into different versions according to their socio-cultural and political contexts. This leads to question the retranslations of *Gulliver's Travels* which have gradually become available in the Arab world since 1873 for both children and adults.

Chapter 6 attempts to answer two subsidiary research questions: 7- How does Bourdieu's sociological theory help in understanding the factors that motivated translators between 1873 and 2017 to retranslate *Gulliver's Travels* for children? and 8- How does Bourdieu's sociology help to account for the practices of Dr.



Mohammad Al-Direeni at the paratextual level when he retranslated *Gulliver's Travels* for adult readers?

The retranslation of single source texts is something that has recently attracted the attention of scholars in the field of translation studies. Many scholars have provided explanations for this phenomenon in different fields. This chapter draws a different conclusion by juxtaposing retranslation in children's literature with that in adult literature. The reasons behind commissioning different Arabic retranslations of *Gulliver's Travels* for children are examined in order to test the claims made by Dr. Mohammad Al-Direeni about the unfaithfulness of the translators to the original. The chapter also briefly discusses the traditional views on retranslation in the fields of children's and adult literature. Through an analysis of the paratextual elements of Dr. Mohammad Al-Direeni's translation, it becomes possible to identify the reasons that led him to produce a new translation along with a critical study.

Chapter 7 draws upon the entire thesis, tying up the various theoretical and empirical strands in order to present the final results of the investigations into the development of the field of children's literature translation over the last three centuries in two specific Arab countries; Egypt and the UAE. It aims to answer the research questions, and identifies the limitations of the thesis along with the challenges that faced the researcher. Areas for further research are also identified in this chapter.

### **1.3 Research Objectives/Aims**

This thesis aims to achieve the following:

- 1- To explain the development of the field of children's literature translation in Egypt and the UAE from a new sociological perspective. This is done to provide an alternative understanding of the practices of the social agents in this field.
- 2- To explore the relationship between the habitus of the translators and the prevalent doxic practices that govern the field in each century through a sociological analysis of different translations of *Gulliver's Travels*.

#### 1.4 Jonathan Swift's *Gulliver's Travels*, from Social Satire to Children's Story

*Gulliver's Travels* is a satirical novel written by Jonathan Swift and published in 1726 (Moody, 2010). It was initially addressed to an adult readership not to children (Vera, 2011). It was written during a period when England was "going through bad times, both socially and politically" (Vera, 2011, p.25). Prior to the existence of a distinct market for children's literature in the middle of the eighteenth century, texts written for adults were adapted, abridged and illustrated for children. Examples of these texts that were adapted for children soon after their first publication for adults include Bunyan's *The Pilgrims' Progress* (1678), Defoe's *Robinson Crusoe* (1719), and Swift's *Gulliver's Travels* (1726). These works "have retained their place amongst children's books until the present day" (Falconer, 2008, p.11). Shavit (1986) points out that the lack of other reading material for children prompted the adaptation of *Gulliver's Travels* for the children's literature. O'Sullivan (2005, p.132) also notes that *Gulliver's Travels* and *Robinson Crusoe* were among the books that were "stolen" from adult libraries by younger readers.

Questions have been raised by scholars about the reasons why *Gulliver's Travels* with its bitter satire appeals to children (Smedman, 1990). For more than 250 years, children have kept coming back to *Gulliver's Travels* as an entertaining story and this attraction has always puzzled scholars (Smedman, 1990). Most historians of children's literature have found that the adventurous nature of the book is the strongest attraction (Smedman, 1990). The countries that Gulliver visits and their inhabitants are extraordinary; the various travels of Gulliver present tiny human beings, giants, floating islands, talking horses, etc. (Arnfinnsdóttir, 2017). In addition to these elements which make Swift's novel a good children's book, Swift uses vivid imagery and detailed descriptions of the adventures of Gulliver in the different islands which make the story "eligible as a modern fantasy" (Arnfinnsdóttir, 2017, p.2). Many editors and critics have noted that besides its fantasy and adventurous elements, *Gulliver's Travels* is set in a way that invites children to revel in a world that corresponds to their own (Stallcup, 2004). The first two books present Gulliver in similar worlds to that of children: on one side, there are the Lilliputians where children are giants among their dolls and action figures; on the other side, there is the world of the Brobdingnagian

where children are at the mercy of beings who are much larger and more powerful than them (Stallcup, 2004). Smedman (1990) supports this view and describes the voyage to Brobdingnag as a mere reflection of what it means to be a child among adults. In this voyage, Swift describes children's fear of other inhabitants of their world such as rats, dogs, wasps and bigger children who might bully them (Smedman, 1990). The voyage to Laputa, the flying island, also fascinates children with "the detailed directions on how to drive it, by the opportunity to summon dead heroes, and by the picture of what it might be like to live forever" (Smedman, 1990, p.82). The imaginative scope of the novel, its fantasy, and its adventurous elements, as well as its similarity to the world of children all demonstrate why *Gulliver's Travels* has become a fertile ground for its treatment or development as a children's story.

Despite all the previously discussed elements in *Gulliver's Travels* that guarantee its successful transformation into a children's story, there are other elements that need to be taken into consideration during this transformation process. Stallcup (2004, pp.91-92) argues that transforming *Gulliver's Travels* into a children's story invites revisions triggered by "provocative elements". These elements focus on "topics that can be divided into two overlapping categories: first, Swift's delineation of bodily functions and, second, his satire" (Stallcup, 2004, pp.91-92). Elements connected to these topics are most often excised from abridged editions for children. Stallcup (2004) examines the most common changes made to *Gulliver's Travels* when it is introduced to children. The list below covers the most common changes as identified by Stallcup (2004, p.90):

- 1- The scenes that are most commonly deleted or changed in the voyage to Lilliput include: two discussions of "Gulliver's copious excrement", the extinguishing of the palace fire by Gulliver's urine, the walk of the ministers on tightropes to please the king of Lilliput and to get into top political positions.
- 2- The voyage to Brobdingnag includes some scenes that needed to be changed or deleted such as: the detailed description of the nurse's large breasts, the beggars in the street, the use of Gulliver as a sexual toy by the Brobdingnagian maids, the critique of the king of Brobdingnag of the human race and connecting this to a race of vermin.
- 3- In the voyage to Laputa, the excremental experiments are omitted.

- 4- The last voyage to the land of the Houyhnhnms is the most often deleted completely. Most of the abridged versions for children end either with the return of Gulliver from the voyage to Laputa or from the voyage to Brobdingnag. However, when this voyage is included, the excremental passages regarding the Yahoos is usually deleted.

There are many reasons that may justify the changes applied to this novel when it is transformed into children's story. Shavit (1986) notes that the Hebrew translations of *Gulliver's Travels* underwent many omissions and manipulations when being transformed into a children's story. She attributes the interventions of the translators to two main reasons: firstly, fantasy and adventure stories are popular models in the field of children's literature; hence, it is easy to transform the adventurous and fantastical elements of the first two books into children's literature. Second, satire does not really exist in the field of children's literature as a genre because it is not expected that children will understand satirical writing, hence it was necessary to make these changes. Children do not have the critical awareness to distinguish what is really good from what is unacceptable. They are "innocent, naïve, uncritical and unable to comprehend satire" (Stallcup, 2004, p.91). Shavit's view of the affiliation of *Gulliver's Travels* to the existing models will be discussed later in more detail (see section 6.5.1). Smedman (1990) has a different view about the changes that occur in *Gulliver's Travels* during its transformation into a children's story. After examining fifty-five versions of *Gulliver's Travels* published between 1727 and 1985, Smedman notes that these changes "reflect an adult's conception of childhood and of what is or is not suitable material for children, both in content and in difficulty of language" (1990, p.83). In the same vein, Stallcup (2004, p.91) asserts that "the things that we excise from children's versions of *Gulliver's Travels* say more about us as adults and our assumptions about children than it does about children themselves". Menzies (2011) supports this view stating that adults alter the text not only to leave out satire that children could not grasp but also to make themselves look good. The passages that are removed from the ST are "unflattering to humankind" (Menzies, 2011, p.46). The changes reflect the notion that adults do "not want children to understand that adults are not impeccable and could be challenged" (Arnfinnsdóttir, 2017, p.19). It could be assumed then that these manipulations of *Gulliver's Travels* were made mainly 1- to eliminate the satirical

aspects which are difficult to comprehend by children, and 2- to hide the faults of human nature.

Besides the aforementioned scenes that are commonly excised completely or toned down in the children's versions, there are other changes based on the personal preferences of the editors (Arnfinnsdóttir, 2017). It is worthy to compare the previous list of commonly deleted passages from the abridged texts with the versions introduced for children in Arabic. There are numerous versions of *Gulliver's Travels* adapted, abridged and rewritten for Arab children with different manipulations at the textual and paratextual levels. These manipulations cannot be explained without a sociological interpretation of the translator's intervention. Due to the large number of translations of *Gulliver's Travels* into Arabic, it is important to reduce the analysis to the specific translations which are useful in achieving the aims of this thesis. Each translation chosen represents a stage in which the field of children's literature translation undergoes specific changes. The following section presents the data chosen and the criteria behind this choice.

## 1.5 Data: The Selection Criteria

This study chooses five different Arabic versions of *Gulliver's Travels* ranging from abridgement to translation, adaptation and rewriting as the testing ground for tracing the development of the field of children's literature translation throughout three centuries in Egypt and the UAE. Based on data taken from the *Arabic Union Catalogue*, it is estimated that twenty-six translators contributed to the translation of *Gulliver's Travels* between 1873 and 2017, the year this research commenced, in the Arab world. Most historians, if not all, agree that the first Arabic translation of *Gulliver's Travels* dates back to 1909, when 'Abd al-Fattāḥ Ṣabrī published his translation. The bibliography of the Arabic translations of children's literature in the nineteenth century compiled by al-Sayad (2007) reveals that there was an earlier Arabic translation of *Gulliver's Travels* which appeared in Egypt during the nineteenth century specifically in 1873 by Dimitrī Qusṭandī Bishara. Abū al-Riḍā (1993) notes that since 'Abd al-Fattāḥ Ṣabrī published his translation in 1909, many translations of *Gulliver's Travels* in the Arab world have been aimed at children rather than adults. However, two translation bibliographies have been consulted in order to identify the number of translations of *Gulliver's Travels* which address adults: the *Arabic Union*

*Catalogue* and *The Index Translationum*. It has been found that only three translators attempted to translate *Gulliver's Travels* for adults in the Arab world: Muḥammad Rafā'ī (1950), Dr. Mohammad Al-Direeni (1990), and Muḥammad Farahāt (2012).

In line with the focus of the study, three main criteria have been taken into consideration when choosing between different Arabic translations of *Gulliver's Travels*. First, the main selection criterion for these Arabic versions of *Gulliver's Travels* is their potential reflection of the development of the field of children's literature over the three last centuries. Second, the translation has to have attracted noticeable critical attention (around its time of publication or later) from reviewers or translation historians. Hence, the third criterion for selecting these retranslations is intended to achieve this aim, i.e. translations that include highly artistic illustrations or are accompanied by prefaces and critical studies.

Development of the field of children's literature translation is historically traced in this thesis over three centuries: 1- the genesis of the field in Egypt (1801-1900) during the nineteenth century, 2- the evolution of the field in Egypt (1901-2000) during the twentieth century, 3- the publishing boom that the field witnessed in the UAE (2001-2017) during the twenty-first century. On the basis of this division, it is important to note that throughout these three centuries, four different published translations, in total, are chosen because of their meeting to the main criteria of selection to represent the development that occurred within the field of children's literature translation in Egypt and UAE. This shows that the choice of the case studies is not entirely representative of the full chronological period. Any translation that fails to meet the criteria of selection was excluded from the analysis. The early Arabic version of *Gulliver's Travels* which was translated by Dimitrī Qusṭandī Bishara in 1873 represents the genesis of the field in Egypt during the nineteenth century. It was the only representative translation found in this century in Egypt. It was chosen because of its potential reflection of the early practices of the translators in the genesis of the field. It was also accompanied by a preface and an epilogue. 'Abd al-Fattāḥ Sabrī's and Kāmil Kīlānī's translations in 1909 and 1931, respectively, represent the practices of the translators in the field of children's literature translation during the first third of the twentieth century. It is important to mention here that Kīlānī's translation (1931) was the last representative case chosen to represent the 20<sup>th</sup> century. There were

many translations produced after Kīlānī's translation but they were excluded for a number of reasons. Most of the translations were found in other Arab countries such as Kuwait, Saudi Arabia, and Lebanon, etc. which were outside the fieldwork chosen for this thesis; Egypt and UAE. The second reason relates to the fact that most of these translations either lacked a preface or did not have a potential reflection of the development of the field and they did not attract noticeable critical attention. Most of these translations which were found and excluded were produced anonymously without the name of the translators which make it difficult to trace the history of its producer (i.e. translators' archives) which this thesis relied on as one of the main explanatory factors that explained the motives behind the decisions taken during the translation process of *Gulliver's Travels*.

Swift's novel has not only been translated but it has inspired original writing for children in Arabic. The Egyptian novelist, Ashraf al-Khamāysī (1967- ) emulated the same imaginative scope and fantasy elements shown in *Gulliver's Travels* when writing his own series of stories entitled as رحلات غير عادية [Extraordinary Travels] (2015-2017) (Nabeel, 2016). Being inspired by plots from foreign novels, and introducing these into indigenous literature are common practices among newcomers to the field of children's literature translation in the twenty-first century. For this reason, this series which is a rewriting of Swift's *Gulliver's Travels* is chosen as a representative of the doxic practices of translators in the twenty-first century.

The previous four chosen cases meet the second criterion. They received considerable critical attention during their time of publication and later. Al-Direeni (1993, p.27) claims that 'Abd al-Fattāḥ Sabrī's translation in 1909:

رسمت نمط ومنهج التعامل مع كتاب رحلات جلفر وتسببت في تعثر مسيرته ونشوء مفاهيم عربية خاطئة عنه.

[It laid down the method and approach for translating *Gulliver's Travels* and caused its mistranslations as well as the emergence of misconceptions about it]

Understanding Sabrī's decisions at the textual level through Bourdieu's concepts of habitus and social trajectory will contest the claims made by Al-Direeni (1993). The third chosen case study by Kīlānī received positive reviews around the time of its publication as will be explained in section (4.7.2). Although it was criticised by Al-Direeni (1993, p.39), it was acknowledged that:

[It became widespread and more highly appreciated than any other Arabic translation of *Gulliver's Travels*]

The third selection criterion entails choosing translations which are accompanied by prefaces or critical studies. Therefore, the translation of *Gulliver's Travels* which was produced in 1990 by Dr. Mohammad Al-Direeni (1941- ) for adults was chosen. This translation was published with a lengthy preface in which the translator disparaged all the preceding translations whether addressed to children or adults. The translator also published a separate critical study entitled *رحلات جلفر في موطنه الأصلي وفي العالم العربي مسيرة متعثرة* [*Gulliver's Travels* in its Country of Origin and in the Arab World: An Uneven Career] (1993) in which he criticised specific translations such as 'Abd al-Fattāḥ Sabrī's 1909 translation and Kāmil Kīlānī's 1931 translation. In order to read Al-Direeni's practices sociologically, the analysis of this case study will be confined to the paratextual elements only.

In order to respond to the claims made by Al-Direeni about the retranslations he criticised, another case is added because of its potential to enrich the discussions made around the reasons behind retranslations in the studied field. This was produced by Samer Abū Hawash in 2011 and it included highly artistic illustrations which were originally illustrated by Korean illustrators. The analysis of this translation will also be limited to paratextual elements.

## 1.6 Methodology

This thesis mainly uses a qualitative approach but occasionally relies on a quantitative approach to provide information on the number of translations produced in each century. A two-stage analysis is undertaken to provide an in-depth exploration of the development of the field of children's literature translation in two Arabic countries: Egypt and the UAE. The analysis is conducted at a micro- and a macro-level. The macro-level analysis focuses on mapping the field of children's literature translation identifying the main socio-political factors that condition its production and consumption. The micro-level analysis involves a detailed textual and paratextual analysis of the chosen Arabic translations of *Gulliver's Travels*. To conduct the micro-analysis, the thesis depends on a digitised version of Swift's *Gulliver's Travels* which was published in 1909 to ascertain levels of intervention carried out in the target texts. The analysis

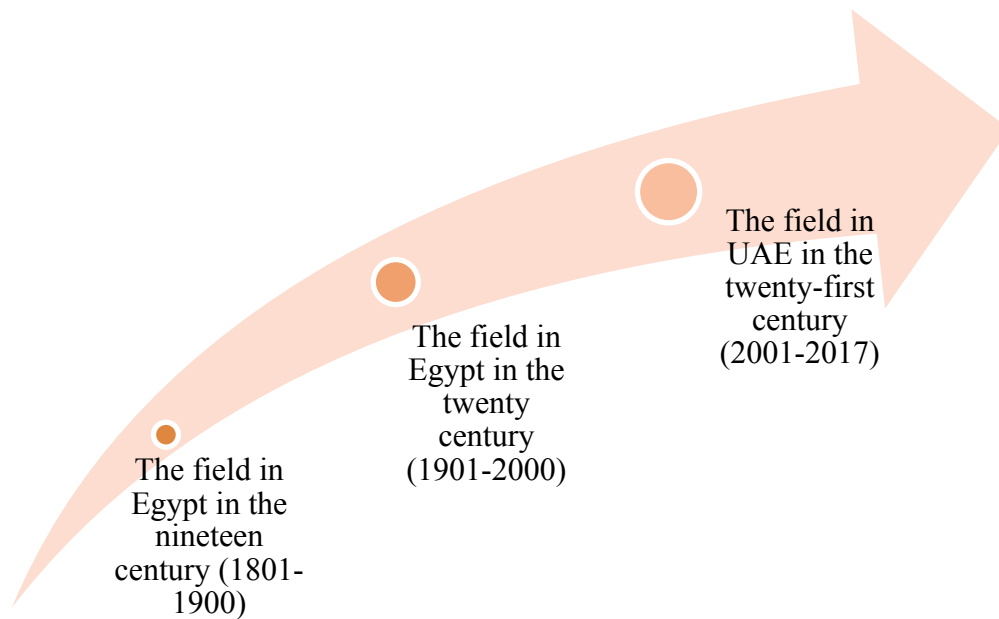


focuses only on the target texts in which an attempt is made to contextualise translations within the settings in which they were produced.

As for the macro-level analysis, the thesis focuses on two geographical areas: Egypt and the UAE. This choice is related to the studied field itself and to the case studies under analysis. In relation to the field of children's literature translation, the main aim of the thesis is to introduce an alternative view of the field from a sociological perspective and this entails tracing the practices of the agents within the field from its genesis. There is a general agreement among historians about the beginnings of the field of children's literature translation in Egypt in the early twentieth century (al-Hīṭy, 1988; Snir, 2017). The other reason relates to the prosperity of the field outside the geographical boundaries of Egypt after 1970s. Although there are many Arab countries which participated in developing the field, the UAE is one of the Gulf countries that has participated in what can be termed "a children's publishing boom" (Shehab, 2017, p.317). As an Arabian Gulf country with a booming economy, the UAE was able to financially support the development of children's literature translation (Shehab, 2017). These are the main reasons which limited the sociological mapping of the fields of children's literature translation to Egypt and the UAE.

The other factors that might justify the choice of these two geographical areas are related to the case study. The earliest traces of translation of *Gulliver's Travels* date back to 1873 in Egypt (al-Sayad, 2007). Furthermore, most of the translations of *Gulliver's Travels* chosen for analysis in this study were translated by Egyptian translators and published by Egyptian publishers. The only exception was the recent rewriting of *Gulliver's Travels* which was published by an Emirati publisher, Rewayat but it was still rewritten by an Egyptian novelist Ashraf Al-Khamāysī (Nabeel, 2016).

Against this background, the macro-level analysis focuses mainly on mapping the genesis of the field of children's literature translation in Egypt during the nineteenth and the twentieth centuries. It also focuses on mapping the field during the twenty-first century in UAE; from 2001 to 2017; the year when this research commenced. The timeframe of the study is visually illustrated in the following figure:

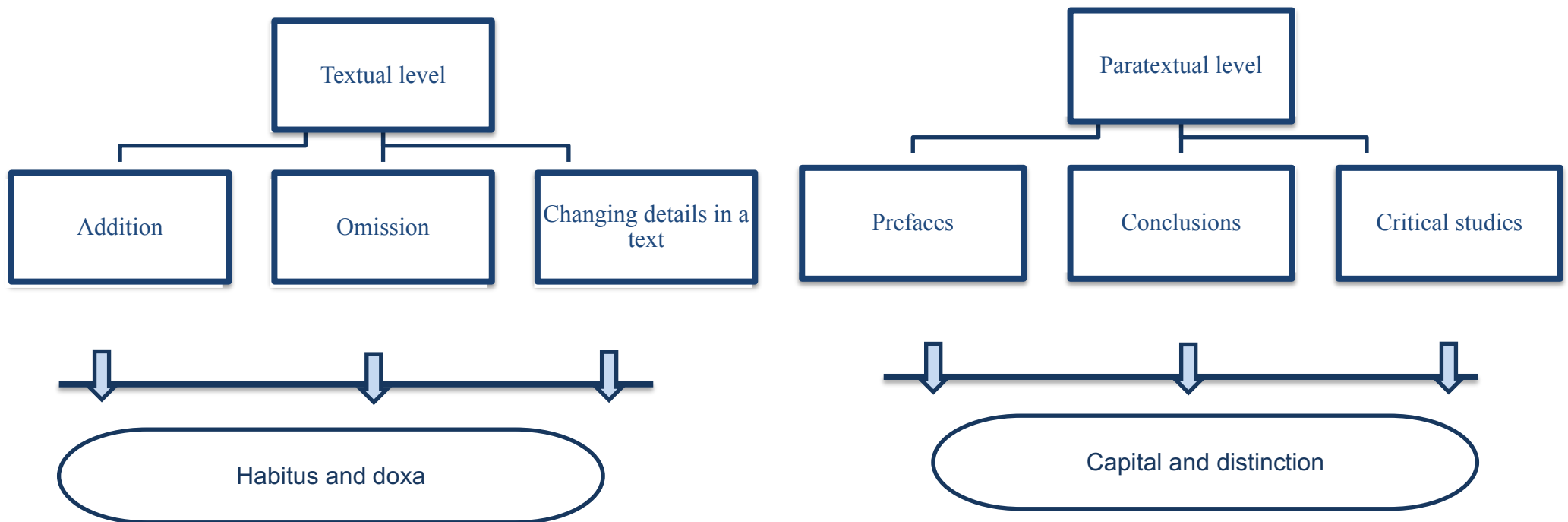


**Figure 1-1** The development of the field over three centuries

This sociological mapping entails providing sufficient contextual information around the published translations of *Gulliver's Travels* in each century. The main socio-political factors that affected the field, the changes that took place within the field, the forms of capital that were available to the social agents, and the main social agents who contributed to the production of translations for children are all presented. This requires collecting contextual information from different sources including newspapers, journal articles, books and websites. The mapping of the field also entails examining some examples from literary productions (literature originally written in Arabic) to identify the doxic practices prevalent in each century. The examples collected are analysed from a sociological perspective to provide information about the translation flow and the socio-political factors that condition the production of translations. It was challenging to find contextual information about the field of children's literature translation in Egypt during the nineteenth and the early twentieth centuries. However, the research was facilitated by three main sources: 1- the bibliography of the Arabic translations of children's literature in the nineteenth century compiled by al-Sayad (2007)- 2- *Childhood and Colonial Modernity in Egypt* by Morrison (2015), which provides useful information about the transformation of Egyptian childhood during the early twentieth century and presents rare

examples of the literary productions of the social agents during that time, and 3- *كامل كيلاني في مرآة التاريخ* [Kāmil Kīlānī in the Mirror of History] by al-Jindī 1961, which also includes all available journalistic materials on the life and literary productions of Kāmil Kīlānī from news items to critical reviews.

The macro-level analysis helped in identifying the predominant doxic practices in each century. This facilitated the micro-level analysis. By way of illustration, the decisions taken by the translators at the textual level will be explained in relation to the prevalent doxic practices. However, deviations from the common doxic practices will be explained through Bourdieu's concepts of habitus, trajectory and hysteresis (see section 2.6). Three main strategies are identified as indications of the translator's intervention in the TT. They are: additions, omissions and changing details in texts. With respect to analysis at the paratextual level, this entails examining the blurbs, front and back covers, and translators' prefaces or critical studies. The macro and micro analysis with the textual and paratextual analysis is accompanied by personal correspondences with the recent translators during the 21<sup>st</sup> century. These personal correspondences with Ashraf al-Khamāysī (1967- ) and Samer Abū Hawash help in finding contextual information that assists in understanding the decisions made by the translators. The personal correspondence with Samer Abū Hawash was conducted via personal messages through Twitter and sought to shed light on the reason for translating *Gulliver's Travels* via a Korean illustrated publication. The personal correspondence with Ashraf al-Khamāysī (1967- ) was conducted via email to understand the reasons behind his challenge of the doxa established within the field of children's literature translation in the UAE. The followed methodology in conducting the analysis at the textual-paratextual level is illustrated in the following figure:



**Figure 1-2** Methodological procedure

Before attempting to provide an analysis of the translations at the textual and paratextual levels, a profiling of the translators' personal and professional habitus is presented along with their social trajectory in the different fields of cultural productions and the types of capital they accumulated. This helps in understanding the effects of their habitus and social trajectory on the choices made at the textual level.

As this thesis sheds light on different Arabic translations of *Gulliver's Travels*, it takes the issue of retranslations into consideration and attempts to briefly discuss this issue in relation to the claims made by the translator Dr. Mohammad Al-Direeni. The analysis of this retranslation which addressed adults is limited to paratextual elements only (i.e. prefaces, reviews and critical studies). Two main sociological concepts of Bourdieu are used to guide the analysis: capital and distinction. This approach, together with the biographical research, and historical and archival investigations, used in this thesis reveal "the various hands, minds and hearts that were responsible for the final product" (Simeoni, 1998, p.32). Before carrying out paratextual analysis in the analytical chapters, the following section aims to show the types of paratext and their importance in sociological studies of translation.

## **1.7 The Importance of Paratextual Elements in Translation Studies**

The term paratext was coined by Genette in 1987. It refers to all the materials that surround a book including (titles, covers, blurbs, prefaces, afterword's and notes) (Genette, 1997). It also refers to materials outside the book such as book reviews and interviews (Genette, 1997). It is important to note that Genette introduced the term paratext in the field of literary studies and did not discuss the paratexts that appear in the field of translation. Therefore, it is difficult to apply Genette's concept of paratext to the field of translation studies because the paratexts that appear in the translated product reveal the intentions of the translators, publishers, editors and reviewers rather than those of the ST (Jinquan, 2019). Other studies apply Genette's paratextual theory to literary translation. Taivalkoski-Shilov and Koponen (2017, p.84) consider the importance of redefining paratexts in relation to the field of translation studies because they believe that "translated texts are not the same as their originals,

and the same applies to paratexts”. While a variety of opinions about the differences of paratext in the translated and the source texts have been suggested, this thesis will consider the opinion suggested by Taivalkoski-Shilov and Koponen (2017) who saw the importance of redefining paratexts in relation to the field of translation.

Scholars in the field of translation studies pay attention to paratexts of translations considering them as sites where translators can intervene or adapt a ST to a totally new environment (Batchelor, 2018). Mona Baker (2006), Theo Hermans (2007), Gaby Thomson-Wohlgemuth (2009), Sharon Deane-Cox (2014) and Sameh Hanna (2016) have examined paratexts of translations in their researches. Şehnaz Tahir-Gürçağlar (2013) notes that the translator’s preface is one of the most widely studied elements by researchers. However, many studies deal with various kinds of paratextual elements together rather than focusing on one element only (Batchelor, 2018).

Many scholars in the field of translation studies attempt to offer a definition of paratext (Batchelor, 2018). Some of these scholars<sup>1</sup> delineate paratext in material terms such as Alvstad (2003, p.274), who defines it as elements that present “the literary text and makes it a book, e.g. title, name of the author, preface, illustrations”. Other studies rely on the mediatory aspect of the functional definition provided by Genette (1997, p.2, italics in original) in which paratext is portrayed as “a zone not only of transition but also of *transaction*; a privileged place of pragmatics and strategy”. Combining the material aspect of paratext along with a functional definition, Pellatt (2013, p.2) states “we regard paratext as any material additional to, appended to or external to the core text which has functions of explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators and reviewers”. That is to say that paratexts in translation “enhance the reader’s understanding of the text” (Pellatt, 2017, p.168).

Paratextual elements affect the reception of literary works in a number of ways. Alvstad (2012) views paratext as a powerful means of promoting literary products. Alvstad (2012, p.78) asserts that “when publishers present their lists, books and

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<sup>1</sup> Other scholars who have echoed this view include Koş (2008), Borgeaud (2011), Bilodeau (2013) and Batchelor (2018).

authors on websites, advertisements, book covers, forwards, and so forth, these paratextual framings influence reception". Ali (2018) notes that these paratextual elements, specifically prefaces, are influential not only in marketing a certain translation, but also in highlighting the possessed capital of a translator. This view is supported by Newmark (1991, p.41) who posits that "a translated novel without a translator's preface ought to be a thing of the past". Ali (2018, p.92) considers these prefaces as sites in which translators can "hedge their positions against potential criticism, fault the diction of previous translations, and disclose interpretative choices conditioned by existing linguistic norms and literary canons". Paratext constructs a useful tool of analysis for retranslations because:

it will reveal the strategic (ideological, cultural, economic, etc.) manoeuvrings via which a given work presents itself to a given readership, while also offering insights into the dynamics of how (re)translations might interact with one another and how they are positioned in relation to constantly evolving socio-cultural contexts (Deane-Cox, 2014, p.26).

The paratextual zone is the main means through which the new producers express the distinctive qualities of their products. Elgindy (2013, p.191) points out that the competition between the different translations of the same ST is played out "first and foremost" in the paratextual zone.

According to Genette (1997), paratexts can be categorised into two main types: peritext and epitext. This distinction is spatial in nature: peritext relates to any materials that surround the main text, while epitext relates to external materials that are nevertheless linked to the main text. Examples of peritexts include covers, title pages, prefaces, notes, introductions; any paratextual elements that accompany the core text (Genette, 1997). By contrast, an epitext is "any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually, limitless physical and social space. The location of the epitext is therefore anywhere outside the text" (Genette, 1997, p.344).

In light of this, the importance of the paratext in the reception, framing and interpreting of a specific text becomes clear. To this end, an analysis of the paratextual elements can help in revealing information about the translators and in understanding what might have happened in translating a text. These elements can also help in understanding the reception of a specific translation (see section 4.7.2).

## **1.8 Procedures of Translating Children's Literature: Adaptation/Rewriting**

The translation of children's literature into Arabic is an umbrella concept that includes various procedures of transferring foreign texts into Arabic. It is a broad term that includes different interrelated terms including adaptation, abridgement, and rewriting. This section sheds light on the terminological ambiguities related to the process of the translation of children's literature into Arabic.

Drawing a sharp line between translation, adaptation and rewriting seems to be unachievable in relation to the translation of children's literature, not only in the Arab world, but in general. Oittinen (2002, p.75) argues that translation and adaptation "are both forms of rewriting, editing, and collaboration, and drawing an absolute distinction between the two is quite difficult." Although scholars within the field of Translation Studies attempt to categorise adaptations and translations, "borderlines between the categories are repeatedly being questioned" (Mazi-Leskovar, 2003, p.254). In the same vein, Albińska (2010) argues that scholars attempt in vain to determine the differences between these concepts. Queiroga and Fernandes (2016) argue that it is very confusing when attempting to compare the concept of adaptation to that of translation. This is because translation tends to be related to "the idea of the fidelity to the original" while adaptation is related to the distancing and deviation from the ST (Queiroga and Fernandes, 2016, p.69). Oittinen (2002) notes that those who consider translation as producing sameness may draw a clear distinction between translation and adaptation. It could be argued that if translations were measured "on the basis of literal equivalence" (Oittinen, 2002, p.75), then it could be easy to tell if the TT was a translation or an adaptation. It is best to consider the distinction between translation and adaptation, Oittinen suggests (2002, p.80), as lying "in our attitudes and points of view". In other words, it is important to consider how these translations are viewed either from linguistic or cultural perspectives.

The emergence of the cultural turn in Translation Studies began to affect views towards translation (Leonardi, 2020). "Equivalence and fidelity were no longer regarded as the only important" evaluative factors of the goodness of translations as other factors do which include "culture, history, ideology and poetics" (Leonardi, 2020, p.5). Moving beyond the linguistic level and considering the



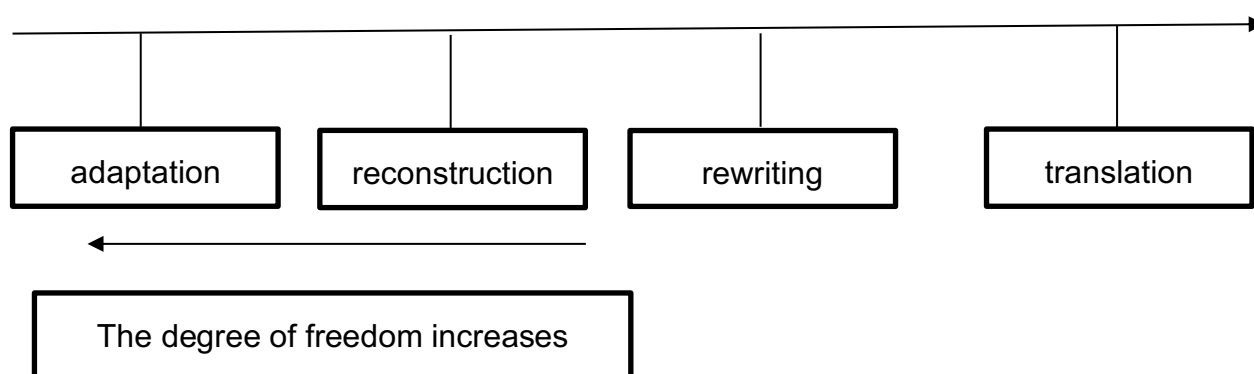
socio-cultural contexts in which translations were produced caused the emergence of concepts such as “rewriting and manipulation” (Leonardi, 2020, p.5). In light of this cultural turn, it could be argued that translation was broadened to encompass other equivalent words such as rewriting and manipulation (of the ST). These concepts could be identified by the degree of deviation from the ST. Albińska (2010) supports this view by noting that these degrees of freedom or deviation from the ST are reflected in the terminology that is used to describe the process of translation for children including “reproduction”, “rewriting”, “adaptation”, and “translation” (p.232). Taking into consideration the degree of deviation from the ST, Nida and de Waard (1986, p.40) classify translations into different groups including “interlinear, literal, closest natural equivalent, adapted and culturally reinterpreted.” Nord (2005) argues that it is better to understand adaptation as part of translation. She notes that:

We could make a methodological distinction between ‘translation’ (in the narrow sense of the word) and ‘adaptation’ but I doubt whether this will get us any further. I would prefer to include the feature of adaptation into the concept of translation in order to make people (i.e., users and initiators of translations!) understand what translation is really about (Nord, 2005, p.28).

Nord’s consideration of adaptation as a feature of translation is very relevant to this study’s discussion of adaptation as a feature of the translation of children’s literature specifically. It seems possible to include adaptation as a part of translation based on some working definitions of the former by scholars within the field. Bastin (1998, p.5) notes that adaptation can be best understood “as a set of translation operations, which result in a text that is not accepted as a translation but is nevertheless recognised as representing a source text”. Oittinen (2002) also considers translation as a process of adapting the foreign text to specific purposes and readers whether they are adults or children. Another reason that may explain the overlapping relation between translation and adaptation is the fact that adaptation is a term that is closely related to the translation of children’s literature (Queiroga and Fernandes, 2016). In other words, translators are free to adapt the foreign text to the target language and culture within the field of children’s literature.

Scholars argue over the degree of freedom that translators may have in translating/adapting foreign texts for children (Albińska, 2010). In general, every foreign text that enters into the field of children’s literature “may be placed on the

scale between word-for-word translation and free translation, and the translator is both a passive imitator and an active creator” (Albińska, 2010, p.232). A translation of a specific text “may differ radically, all the way from an interlinear word-for-word correspondence to a radical transformation” (Nida and de Waard, 1986, p.40). These degrees of freedom have prompted scholars within the field of children’s literature translation to label each degree with a concept such as translation, adaptation, rewriting and reconstruction (Albińska, 2010). The following figure shows these classifications according to those who believe in the possibility of classifying the concepts (Albińska, 2010).



**Figure 1-3** Classifications of Translation Concepts (Albińska, 2010)

As the previous figure implies, adaptation was viewed as “a version, an abridgement, a shortened edition less valuable than a ‘full’ text” (Oittinen, 2002, p.75). This means that adaptation has been viewed as having lower status than the full-text which is the translation (Albińska, 2010). Translation, in this classification, was given positive connotations such as “faithfulness, accuracy, exactitude and precision” (cited in Albińska, 2010, p.233). Accordingly, “reconstruction” and “rewriting” are placed between these two concepts. The proponents of such a classification system believe that “reconstruction” deviates from the ST to a smaller degree than rewriting. One can partly agree with these classifications in their labelling of the concepts according to the degree of freedom they present. However, the concepts should not be considered fully classified as rewriting and adaptation could be mixed on different levels when translating to children.

When viewing translation as a rewriting, one cannot overlook Lefevere’s theory which considers translation itself as rewriting (1992). For Lefevere, translation is

viewed as a form of rewriting and “rewriting is manipulation, undertaken in the service of power” (2016, p. vii). According to Lefevere (2016, p. vii), “translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and poetics and as such manipulate literature to function in a given society in a given way”. Lefevere’s view of translation as a rewriting means that the ideology of the ST is manipulated to conform to “the norms and conventions of the target context or serve ideological purposes” (Leonardi, 2020, p.6). Lefevere’s conceptualisation of translation as a rewriting is closely linked to the understanding developed in this thesis of the translations of *Gulliver’s Travels* into Arabic. Lefevere (1987) illustrates his understanding of rewriting by referring to the rewriting of *Gulliver’s Travels* for children. The putting out of the fire in the palace of Lilliput with Gulliver’s bodily functions was replaced by him extinguishing the fire with water (see section 1.4), for scenes that were most commonly deleted in all versions for children. Omitting a scene that is considered ethically inappropriate for children could be viewed as a form of rewriting according to Lefevere (1987). On this basis, Lefevere (1987) argues that “rewritings (...) are designed to adapt works of literature to a given audience and/or to influence the way in which readers read a work of literature” (p.30). Here the interrelation between rewriting and adaptation, and how each term is used to define the other, can be noted. Theo Hermans (2004) argues that rewriting encompasses adaptation for children. Similarly, Stolze (2003, p.208) argues that the “starting point of an approach to translating for children is often a view of translation as rewriting for different audiences in different times, places, and cultures”. These different views and definitions of translation as rewriting and adaptation within the field of children’s literature translation suggest that the term translation is used generally in the given field, including other concepts with various degrees of freedom such as adaptation and rewriting. Translators are considered, according to Lefevere, as traitors who “most of the time they do not know it and nearly all of the time they have no other choice, not as long as they remain within the boundaries of the culture that is theirs by birth or adoption” (2016, p.10). Adapters retell the stories of the ST “by introducing a special, personal touch into the rewriting” (Amorim, 2004, p.198). Therefore, it is no surprise to see that many adaptors are already well-known and experienced authors in the target culture (Amorim, 2004, p. 198).

The distinctions between the concepts of translation, adaptation, and rewriting have not received due attention within the field of children's literature translation in the Arab world. Most of the translations of children's literature into Arabic seem to be viewed as adaptations or rewritings rather than translations with the literal equivalence of the translation concept. Alsiary (2016) argues that in conservative target cultures like the Arab world, adaptation seems to be the best choice for translators and publishers to work in line with cultural and religious norms without violating them. Mdallel (2003) considers translations of children's literature as rewritings of the original texts and the translators as readers who impose their reading experiences on the translated texts. Lefevere (1987, p.30) avers that "a rewriter takes an original work and adapts it to a certain audience, i.e., a certain ideology and/or a certain poetics". This thesis, therefore, discusses the concept of translation not in its narrow linguistic sense but rather discusses it as a broad term that includes the concepts of adaptation and rewriting, as the latter concepts take into account the role of the agents involved and broader socio-cultural context in which translations were produced. This is because the main aim of this thesis is to understand translation as a socially-situated activity that should be considered in its cultural and social dimensions, rather than as a practice of linguistic transference. Having seen the blurred divisions between the concepts of translation, adaptation and rewriting, this thesis goes in line with Oittinen's (2002) suggestion that the difference always lies in the viewer's attitudes and points of view. If translation with its literal equivalence is taken as a measurement to evaluate the translations analysed in this thesis, this means that the sociological reading fails to account for other interventions by the translators/rewriters in rewriting and adapting the translations to suit the target readers and cultures in the Arab world. Hence, based on this research's sociological nature, all translations are considered as a form of adaptation and rewriting with varying degrees of deviations from the ST.

## **1.9 The Scope of the Thesis**

One of the main aims of this thesis will be on examining the practices of the translators sociologically when they translated *Gulliver's Travels* into Arabic throughout three centuries. Understanding the strategic decisions taken by the translators in their translations of *Gulliver's Travels* entails mapping the field of

children's literature translation during the time when each translation was produced. Although the thesis limits its analysis to the field of Arabic translation of children's literature in two specific Arabic speaking countries: Egypt and the UAE. References to the field of Arabic children's literature or to the works originally written in Arabic for children is unavoidable. This can be attributed to a number of reasons; first, the two fields are homologous, to use Bourdieu's terms. During the genesis of the field of children's literature translation, it could be noted that translation inspired original writings in Arabic for children as was the case with Aḥmad Shawqī (1868-1932) (see section 3.6 for more discussion of this case). During the twentieth century, it has been noted that the themes and genres generated in the field of Arabic children's literature by Muḥammad al-Harāwī (1885-1939) have affected the field of children's literature translation. That is because translators were motivated by this kind of diversity brought to the field by al-Harāwī. Hence, translators began to translate for children following the same diversification path of al-Harāwī (see section 4.2 for more analysis of this). During the twenty-first century, Arabic children's literature is influenced to a large extent by the field of children's literature translation. This can be shown in the practices of the newcomers to the field of Arabic children's literature who compose new stories based on the foreign plots of well-known stories (see section 5.4). This trend can also be seen in the case of Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* (see section 5.5).

The second reason that explains the inclusion of works originally written in Arabic within the scope of this thesis is related to the difficulty in accessing translated works in Arabic. The challenging accessibility to the translated works and the translators were due to the lack of documentation in the field of children's literature translation. A number of researchers in the field of Arabic translation of children's literature have reported the lack of documentation of books translated for children into Arabic. Al-Mahadin (1999, p.25) argues that bibliographical lists which documented "the type of literature translated for children in the Arab world (...) barely exist – or are probably non-existent for most Arab countries". In the same vein, Al-Daragi (2016) also notes that literature translated into Arabic still suffered from a great shortage of research and studies. Suleiman (2005, p. 77) highlights the lack of information about translated children's literature into Arabic as follows:

To begin with, even the most basic information is lacking on which empirically to base research, including a list of translated works into Arabic which would provide the necessary data for describing existing selection practice, and whether this practice is accidental, or fits into a rational policy or set of coherent policies. Likewise, there is a lack of information on the socio-political background, including the religious affiliation, of the translators and whether any of them are writers of CL in their own right.

Therefore, this thesis attempts to compensate for the lack of translations in each century by referring to literary works originally written in Arabic for children. This was mainly done to provide a general idea about the predominant doxic practices in each century. The prevalent doxic practices followed by the authors in Arabic children's literature seem to be similar to those followed by the translators in the field of Arabic translation of children's literature.

## **Chapter 2 Pierre Bourdieu's Sociology and its Implications for Translation Studies**

### **2.1 Introduction**

This chapter discusses Pierre Bourdieu's sociological theory. It explores its main concepts, namely; field, habitus, capital, homology, and doxa. These concepts will be examined in relation to their application in the field of translation studies since the mid-1990s. A brief critical analysis of significant research that has applied Bourdieu's sociological theory is also presented. This chapter also seeks to explain the usefulness of Bourdieu's concepts as they were applied to translation studies in general, and to the field of children's literature translation in the Arab world, namely, Egypt and the UAE.

### **2.2 The Genesis of Bourdieu's Sociology: The Dichotomy of Subjectivism and Objectivism**

Any individual's work must be shaped by his/her biography; that means: "the impetus for any work, both physical and mental, is always a response to external and internal exigencies" (Grenfell and Hardy, 2007, p.9). Therefore, in order to understand the genesis of Bourdieu's sociological theory, it is initially important to trace the socio-political factors that shaped Bourdieu's personal and professional habitus. Bourdieu was born and raised in the small village of Denguin, located in the south-west corner of France (Grenfell and Hardy, 2007). Being born into a rural community made Bourdieu adopt its local dialect, habits, and traditions (Grenfell and Hardy, 2007). Although Bourdieu's parents did not complete their schooling, they believed in the power of education for their son's social development (Grenfell and Hardy, 2007). Hence, they sent him to the Lycée de Pau, a public secondary school in Pau; a neighboring city (Grenfell, 2014). At the lycée de Pau school, Bourdieu was treated as "a rural boarder" and was "forced to wear a grey smock while the day pupils arrived in the latest attire" (Grenfell, 2014, p.17). He was also bullied because of his rural accent (Grenfell, 2014). As for the teachers at that school, they treated local students better than boarding students (Bourdieu, 2007).

This early experience, as Grenfell describes it, “seems to have marked Bourdieu at an early age” (2004, p.11). Alkhamis (2012) notes that this early educational experience of Bourdieu influenced his later professional trajectory. It seems that Bourdieu relates his theory to his experiences and observations during his studies at a boarding school (Alkhamis, 2012). This kind of discrimination, pressures and prejudice that Bourdieu experienced at the school, “focused around those from poorer backgrounds within elite educational institutions [and] were significant both in terms of the foci of his work and his concern to generate tools for change” (Smith, 2020, no pagination). Alkhamis (2012) concludes that Bourdieu’s two concepts of cultural and social capital epitomised his observations of the privileges urban students enjoyed in the field of education by virtue of belonging to middle-class families.

The discrimination that Bourdieu experienced during his secondary education did not hinder him to continue his higher education. In 1955, Bourdieu obtained his degree in philosophy (Grenfell, 2014). After graduation, he taught at the university for a year (Kitchin and Hubbard, 2010). Then, he was drafted into the French Army to fight in the Algerian War between 1956-1958 (Kitchin and Hubbard, 2010). This two-year experience was described by Bourdieu as ‘an appalling war’ because it turned his attention from philosophy more towards sociology and anthropology (Kitchin and Hubbard, 2010, p.76). Therefore, he stayed in Algeria after the end of the war to teach at the University of Algiers and conducted fieldwork research on the Kabyle people of the North-East region (Kitchin and Hubbard, 2010). This resulted in a publication of Bourdieu’s first book *The Sociology of Algeria* (1958) (Garner and Hancock, 2014). Bourdieu’s anthropological research in this book led him to question Levi-Strauss’s structuralism (Grenfell, 2014).

Bourdieu came of age, during the late 1950s and 1960s, in a French society that was dominated by two opposing schools of thought: Claude Levi-Strauss’s structuralism and Jean-Paul Sartre’s existentialism (Reed-Danahay, 2005). Bourdieu was influenced by these two dominant and different ways of thinking (Reed-Danahay, 2005). They were associated with specific concepts which defined them; Strauss’s structuralism was associated with “structure”, “object”, “totality”, “determinism”, and “macro”, Sartre’s existentialism was associated with notions such as “agency”, “subject”, “individual”, “spontaneity”, and “micro”



(Greiffenhagen and Sharrock, 2008, p.3). There is also another way of expressing the differing thought of these schools by opposing “objectivism” to “subjectivism” respectively (Greiffenhagen and Sharrock, 2008, p.4).

To examine these approaches more closely, it has been noted that the structuralists exclude from consideration the experiences of individuals (Greiffenhagen and Sharrock, 2008). The advocates of this school “aim at grasping objective relations that are independent of individual minds and wills” (Bourdieu, 1990b, p.34). Thus, Strauss conceives social reality as a set of relationships and forces that impose themselves upon agents “irrespective of their consciousness and will” (Wacquant, 2007, p.267). On the other hand, Sartre’s existentialism focuses on the experiences of individuals and denies the “relevance of macro-structural phenomena to sociological understanding” (Greiffenhagen and Sharrock, 2008, p.4). Sartre believed that “the world of action (...) is entirely dependent on the decrease of the consciousness that creates it, and therefore entirely devoid of objectivity” (Bourdieu, 1990a, p.42). Subjective viewpoints “have as their centre of gravity the beliefs, desires and judgments of agents and consider these agents endowed and empowered to make the world and act according to their own lights” (Postone et al., 1993, p.3). Bourdieu, however, views this dualism between subjectivism and objectivism as a “false opposition” (1990b, p. 34).

Bourdieu developed his social theory of practice to transcend the sociological dichotomies between the objectivist and the subjectivist modes of thought. Bourdieu (1989, p.15) explicitly states that “the most steadfast and in [his] eyes the most important intention of [his] work has been to overcome the opposition between objectivism and subjectivism”. His aim is to synthesise the approaches of subjectivism and objectivism; he believes these two opposing modes of thought are not exclusive, but, rather, they complement each other (Bourdieu, 1989; Greiffenhagen and Sharrock, 2008). Therefore, he attempts to look for a compromise which synthesises these two approaches in a unified sociological approach (Greiffenhagen and Sharrock, 2008). Bourdieu argues that subjectivism and objectivism “have a social foundation but they have no scientific foundation” (1990b, p.34). That is, subjectivists and objectivists have an entity in the social world as a structure in fields, associations, and scientific departments, as experts, or scientists who make use of these modes of thinking about the

social world (Elgindy, 2013). However, they lack “scientific empirical evidence or foundation” (Elgindy, 2013, p.26).

Bourdieu criticises the objectivism which characterised Strauss’s structuralism, arguing that objectivists perceive “the social world as a universe of objective regularities independent of the agents and constituted from the standpoint of an impartial observer who is outside the action, looking down from above on the world he observes” (Bourdieu, 1993b, p.56). The objectivist view is a failure because “it eliminates the subjective agent from the explanation of practice, turning him or her into a machine” (Griller, 1996, p.4). On the other hand, Bourdieu (1977, p.74) criticises the subjectivist view of Sartre’s existentialism:

If the world of action (...) [is] entirely dependent on the decrees of the consciousness which creates it, and hence totally devoid of objectivity, if it is moving because the subject chooses to be moved, revolting because he chooses to be revolted, then emotions, passions and actions are merely games of bad faith, sad farces in which one is both bad actor and good audience.

This shows that subjectivists did not consider the influence of the social structures on the practices of human behaviours. Bourdieu concludes that neither objectivism nor subjectivism can explain human behavior. Bourdieu’s sociological thought is often described as “monist” or “anti-dualistic” (Bourdieu and Wacquant, 1992, p.19). The term “monist” here means that Bourdieu understands social reality as a unified approach grounded in a basic principle (Elgindy, 2013, p.27). On the basis of the significant influence of these two approaches, Bourdieu develops a conceptual model whereby a sociologist can make “a double reading” of social reality (Bourdieu and Wacquant, 1992, p.7). Bourdieu states that it is “this *double truth*, objective and subjective, which constitutes the whole truth of the social world” (Bourdieu and Wacquant, 1992, p.255, italics in original). This two-dimensional reading highlights “a set of double-focus analytic lenses that capitalise on the epistemic virtues of each reading while striking the vices of both” (Bourdieu and Wacquant, 1992, p.7). The objectivist reading, alternatively termed “social physics” (Bourdieu, 1990b, p.27), aims to explore society from the outside. Through this lens, a sociologist is able to decode “the unwritten score which lies behind the actions of the agents, who think they are improvising their own melody when, in reality (...) they are acting out a system of transcendent rules” (Bourdieu, 1993b, p.56). The subjectivist reading, which Bourdieu alternatively terms “social

phenomenology”, supplements the previous reading for the purposes of providing a comprehensive picture of human social practices (Bourdieu and Wacquant, 1992, p.9). Through the lens of the social phenomenology, “society appears as the emergent product of the decisions, actions, and cognitions of conscious, alert individuals to whom the world is given as immediately familiar and meaningful” (Bourdieu and Wacquant, 1992, p.9).

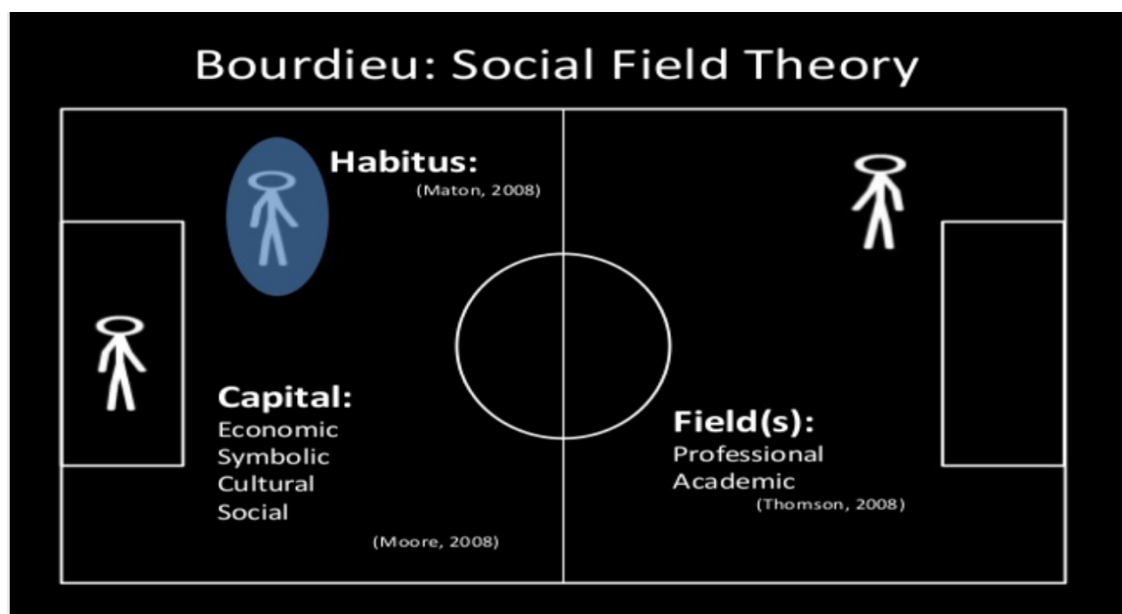
Bourdieu has been considered the most important sociologist of the late twentieth century (Garner and Hancock, 2014). His works have been translated into two dozen languages and have had a noticeable impact on various disciplines in the social sciences and humanities, and continues to inspire many researchers in different fields (Garner and Hancock, 2014). His works and concepts are cited abundantly by many sociologists (Garner and Hancock, 2014). The dualism between subjectivism and objectivism splits the whole picture of the social world into two parts. However, Bourdieu attempts through his social theory of practice to glue parts of this torn picture together again. Using his concept of genetic sociology, or genetic structuralism, Bourdieu synthesises the social agent and the social space; freeing the former from the, “idealism of subjectivist accounts”, and the latter from the “mechanistic causality inherent in many objectivist approaches” (Johnson, 1993, p.4). In order to specifically define this kind of relationship between agents and social structures, Bourdieu devises the sociological concepts of field, habitus and capital, which are discussed in detail in the sections below.

### **2.3 The Concept of Field**

This section attempts to define and critically examine Bourdieu’s concept of field in order to analyse the genesis of the field of children’s literature translation in Egypt and its development outside the geographical boundaries of Egypt, specifically in the UAE. It is important to note that field is conceptualised in the context of other concepts of Bourdieu such as habitus and capital. Conceptualising field in such a way is useful in forming a broad picture about the formation of the field of children’s literature translation, and its interrelation with other fields in the social space. It is also useful in understanding the effects it exerts on the habitus of the translators under analysis.

Bourdieu uses two other terms with similar senses to “field”: “market” and “game” (Hanna, 2006, p.42). He uses ‘market’ in relation to the distribution of products according to the value attached to them, whether symbolic or economic. ‘Game’ is associated with the rules and terms that the agents must follow in order to be members of a certain field. For the purpose of this study, field will be explained in light of ‘market’ and ‘game’. This will help exploring the translation of children’s literature into Arabic.

Bourdieu likened a social field to that of field-games, specifically to a football pitch. He asserts that a field, unlike a game, is “not the product of a deliberate act of creation [but] it follows rules or, better, regularities, that are not explicit and codified” (Bourdieu and Wacquant, 1992, p.97). A delineation of the field can be visually represented as follows:



**Figure 2-1** The metaphor of social space as a football field (Harrison, 2014)

Thomson (2014, pp.66-67) explains Bourdieu’s understanding of a social field as a football field in detail. A football field is a specified area with boundaries where a game is played. “It is a square with internal divisions and external boundary” where players stand in predetermined positions (Thomson, 2014, p.66). The positions of these players as attackers or as defenders depend on “the rules of the game”, which players, especially novice ones, must learn in order to play the game well (Thomson, 2014, p.66). All players participate in a game that they think

is worth playing (Thomson, 2014). 'The rules of the game' are set, each player occupies a certain position on a football pitch in relation to his/her skills; all of these are basic elements that shape and inform the practices of the players, where they can go and what they can do (Thomson, 2014). This analogy illustrates the links between the core concepts of Bourdieu's sociological theory: field, capital and habitus.

A social field resembles a football field in a number of respects. First, much like a football field, a social field is an area which consists of different positions occupied by social agents, who could be individuals or institutions (Thomson, 2014). Second, everything which happens in a field is regulated by its boundaries, limits and its rules (Thomson, 2014). Each player on a field has a position either as an attacker or a defender depending on a set of rules he/she adheres to; in Bourdieu's theory, these rules are termed *doxa* (see section 2.4). The position of these players in a field is also determined by their habitus (see section 2.6). Players in the social field compete over stakes or in Bourdieu's terms capitals (Thomson, 2014) (see section 2.5). However, the social field does not stand alone as a football field does. Fields proliferate and this proliferation consequently leads to the emergence of subfields (Swartz, 1997). The third element is the nature of competition; like players in a football game who compete to score goals, different agents in a social field compete to preserve or improve their positions. Fourth, each field has its own "rules, histories, star players, legends, and lore" (Thomson, 2014, p.67).

Bourdieu's analogy of a social field to a football field has been favourably received by Addison (2016, p.7) who describes it as "a useful metaphorical tool that helps the analyst to (...) make sense of the logic orienting people". Bourdieu (1993b) explains that playing the game requires a player to have an appropriate habitus suitable to the 'rules of the game' (*doxa*). Johnson (1993) elaborates on this, stating that a person must have specific skills, talents and knowledge to be accepted legitimately as a player. Since no one is able to demonstrate a full mastery of the game being played, some people find themselves in a difficult situation to adjust their habitus to "the rules of the game" (Addison, 2016, p.10). This mismatch between habitus and field is what Bourdieu refers to as hysteresis (1984) (see section 2.6 for an explanation of this term).

Bourdieu's idea of a field as a game is useful to assist the analysis carried out in this study of the different Arabic translations of *Gulliver's Travels*. From the perspective of Bourdieu's theoretical idea of game, the application to the Arab translators shows how this game secures inclusion of some names and exclusion for others. Addison (2016, p.8) highlights the importance for a person to know the symbolic value of his/her capital and use it properly in game-playing "to develop competitive strategies". Addison (2016, p.8) asserts that besides economic capital, cultural and social forms of capital are "extremely useful in securing an advantage and dominant position in the game". For instance, Kāmil Kīlānī deployed the symbolic value of different capitals he accumulated across different fields and this is what secures him a dominant position in the field (Chapter 4 offers a detailed analysis of this case). Bourdieu (1993b) proposes a number of laws and properties of a field which can be categorised into four mechanisms of field and three features of field identification. As for the mechanisms of the field, 1- the structure of a field is determined by a state of power relationship between agents or institutions engaged in the struggle over the available capitals (Bourdieu, 1993b). 2- The functioning of a field needs "stakes and people prepared to play the game, endowed with the habitus that implies knowledge and recognition of the immanent laws of the field, the stakes, and so on" (Bourdieu, 1993b, p.72). 3- Agents who can monopolise capital resources in a field are inclined to employ "conservative" strategies in order to defend orthodoxy. On the other hand, newcomers tend to use "subversive" strategies; "the strategies of heresy (...) heterodoxy" which break the doxic practices in a field and bring in heterodox positions (Bourdieu, 1993b, p.73). 4- Behind all the antagonisms between the agents in a field, there is a piece of objective complicity based on their shared fundamental interests, on what is stake, and on what is worth fighting about within a field. Newcomers implicitly agree to pay an admission fee in order to enter a field; this admission fee is shown through their investment of effort and time and through their knowledge of the field's principles and laws (Bourdieu, 1993b). Regarding the features of field identification, one of the basic indications that a field exists is the existence of biographers and literature and art historians who work to conserve a field's history, and its products (Bourdieu, 1993b). Another indication of a field's functioning is the "trace of the history of the field" in the works of its agents and their lives (Bourdieu, 1993b, p.74). The last indication of a field's existence is when it is difficult to understand the value of a work

“without knowing the history of the field of production of the work” (Bourdieu, 1993b, p.75).

Bourdieu identifies three main steps in order to carry out a proper study of a certain field: 1- “one must analyze the position of the field vis-à-vis the field of power”; 2- “one must map out the objective structure of the relations between the positions occupied by the agents or institutions who compete for the legitimate form of specific authority of which this field in the site” and 3- “one must analyze the habitus of agents” (Bourdieu and Wacquant, 1992, pp.104-105).

In his use of a ‘market’ metaphor as an alternative to the concept of a field, Bourdieu features a field as a scene “of struggles in which individuals seek to maintain or alter the distribution of its specific forms of capital” (Wijsen, 2007, p.28). That is, the focus in Bourdieu’s delineation of a field as a ‘market’ is on the distribution of the products in the field according to the values attached to them, whether symbolic or economic. Thus, the products should meet the demands of the market. Hence, a field or a ‘market’ is “a structured space in which different positions are determined by different kinds of resources or capital: economic, social and cultural capital” (Wijsen, 2007, p.28).

### **2.3.1 Positions and Position-takings in the Field**

Bourdieu (1996, p. 231) defines a field as “a network of objective relations (...) between positions” that are available for occupation by members of a field. This means that every member of a field occupies a specific position, and the status of this position can be understood in terms of its relationship to other available positions within the field, as well as in terms of the types of capital that are accumulated by one occupant, and the power relations between agents (Bourdieu, 1996). Available positions taken in a field give the members of that field different choices and decisions they can take. This is what Bourdieu terms “position-taking” (Bourdieu, 1996, p.231).

A position in an artistic field features “the type of art produced, as distinct from other types produced from other artistic positions in the field” (Van Maanen, 2009, p.57). In this context, Bourdieu uses the term “genre”, highlighting that a position “corresponds to a genre such as the novel or, within this to a sub-category such as the ‘society novel’ or the ‘popular novel’” (1993a, p.30). Positions in a specific field stand in relationships of domination, subordination or equivalence

(homology) to each other (Jenkins, 2014). This hierarchy is determined by the ability to acquire “resources”, i.e. capital which is at stake in the field (Jenkins, 2014, p. 85). Alkhawaja (2014) explains this through an example from the Arabic literary field noting that the presence of excellent novelists such as Naguib Mahfouz, Nawal El-Sadaawi, and Yusuf Idris places the genre of the novel in a dominant position over other genres such as poetry and drama specifically because each one of these novelists had a considerable amount of capital. In the same vein, Hanna (2006, p.47) also asserts that the primacy of a specific genre, such as the novel, at a particular time in history “is conditioned by the availability of novelists who have accumulated a considerable amount of symbolic capital”. This helps boost the superiority of the genre over other genres.

The hierarchy of positions can change due to the entrance of newcomers to the field who introduce “new modes of thought and expression [attempting to] assert their difference, get it known and recognised” (Bourdieu, 1993a, p. 58). These new changes lead to the reorganisation of the hierarchy of available positions and position-takings in a field as Bourdieu (1996, p.234) states:

When a new literary or artistic group imposes itself on the field, the whole space of positions and the space of corresponding possibilities (...) find themselves transformed because of it: with its accession to existence, that is to difference, the universe of possible options finds itself modified, with formerly dominant productions, for example, being downgraded to the status of an outmoded or classic product.

That is, this reconfiguration of the positions divides the field of cultural production into two main parts: “dominant versus dominated (usually old agents and newcomers)” (Sapiro, 2008, p.155). This division within a field causes a struggle between two opposing groups: those who supports the autonomy of a field and those who call for a field’s heteronomy, the structure of any field of cultural production being organised around two main oppositions “autonomy versus heteronomy” (Sapiro, 2008, p.155). These will be discussed in detail in section (2.3.2).

Bourdieu defines position-taking as “the structured set of the manifestations of the social agents involved in the field” (1983, p.312). These manifestations take different forms including “literary or artistic works (...) political acts and discourses, manifestos or polemics, etc.” (Bourdieu, 1996, p.231). In their position-taking, the social agents act unconsciously in accordance with their



relative positions in the field in order to conserve or advance their current position and the resources (different types of capitals) associated with it.

It is important to mention that Bourdieu considers the space of existing positions and the space of position-takings as inseparable (1993a). The space of position-takings, i.e. the strategies of the agents, are governed by the available spaces of positions. Different positions are defined by their recognition within the structure. Bourdieu maintains that position-taking automatically changes, “whenever there is change in the universe of options that are simultaneously offered for producers and consumers to choose from” (Bourdieu, 1993a, p.30).

Based on this understanding of Bourdieu’s conceptualisation of position and position-taking within a field of cultural production, it is possible to identify a variety of positions within the field of children’s literature translation throughout its development over three centuries, as examined in this thesis, from Egypt in 1801 and to the UAE in 2017. These positions<sup>2</sup> are as follows:

- 1- **Positions relevant to the purposes and consumers of translation:** two major positions can be identified here: translation for entertainment for children in general and translation for educational purposes for students in schools.
- 2- **Positions relevant to the medium of translation:** these include positions related to the mediums of publishing of translations which have constantly developed over time. For instance, positions related to the mediums of translations include publishing stories in book format, and in literary magazines. These mediums were popular during the nineteenth and twentieth centuries in Egypt. A new position appeared during the first half of the twentieth century, which is translation for the stage (see section 4.2). Later on, during the publishing boom period in the UAE in the twenty-first century, more new positions related to the medium of publishing of translations appear. These include digitalised forms: stories published online in specialised websites like *Lamsa* and *Horouf* (see section 5.3).

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<sup>2</sup> Starting with Hanna’s identification of positions in the field of drama translation in Egypt (2006, pp. 49-55), this thesis attempts to build on these positions and draw on others which can be identified in the field of children’s literature translation during three historical centuries in Egypt and UAE (1801-2017).

- 3- **Positions relevant to the genre of the source text:** these positions include the various genres available for translation, such as classics, fairy tales, fables, fantasy, fiction, non-fiction, historical fiction, etc. These genres vary in their appearances throughout time due to different socio-political factors. For instance, the science fiction genre appeared in a later stage of the field's development (al-Sayad, 2007). This is because this genre mainly appeared as a result of advances in technology (al-Sayad, 2007). Egypt was disconnected from these technological advances as the Egyptian nation was busy resisting foreign colonialism during the nineteenth century and the early period of the twentieth century (al-Sayad, 2007). The field of children's literature translation in Egypt during the late nineteenth century started with genres such as prose (classics, folk tales, adventure stories, historical-fiction and non-fiction), and poetry (fables and songs) (al-Sayad, 2007). During the twentieth century (1901-2000), translators began to explore new foreign literary genres such as comic strips, and science fiction (see section 4.2). The twenty-first century witnessed the importing of more genres such as science fiction, fantasy, fairy tales, comic books, detective stories, ghost stories, poetry, nursery rhymes and riddles (Al-Sulaiti et al., 2016).
- 4- **Positions relevant to the age of the target audience:** these positions include the age group of the target audience which ranges from five to eighteen years old. The first person to write a literary work according to this age group was Muḥammad al-Harāwī (1885-1939) (see section 4.2) (Sulaymān, 2012). Age group classifications were then highlighted by Kāmil Kīlānī (1897–1959) (see section 4.5). Even though Kīlānī addressed children at the last stage of childhood (age 10-18), other translators who followed him seemingly did not pay attention to this age group. The young adult category emerged in the Arab world recently. Alsiary (2016) views the emergence of this category as a good sign for the development of the field of Arabic children's literature. The publishing boom period in UAE (2001-2017) also saw two age groups addressed which had previously been overlooked: pre-schoolers and teenagers (Aisawi and Addhafeeri, 2017).

- 5- **Positions relevant to the translation strategies used** can be categorised in terms of oppositions: close translation vs. free translation, Classical Arabic vs. Egyptian colloquial Arabic.
- 6- **Positions related to the methods of translation:** these positions cover different methods chosen by producers to introduce a classic book for children in the target culture. These include abridgements, adaptations, rewriting, illustrated books, and picture books. The case studies analysed in this thesis exemplify these positions. Dimitrī Qusṭandī Bishara and ‘Abd al-Fattāḥ Ṣabrī produced abridged versions of *Gulliver’s Travels*. Kāmil Kīlānī produced what can be categorised as an adaptation of *Gulliver’s Travels*. Ashraf al-Khamāysī produced a rewritten version of *Gulliver’s Travels*, while Samer Abū Hawash produced a picture-book version.
- 7- **Positions related to the consecration of a translator:** these include both consecrated and non-consecrated translators of children’s literature. The signs that distinguish the position of consecrated translators include: translation awards, translating canonical works, and recognition of translators by cultural institutions (Hanna, 2006). The achievements of a translator and his/her social trajectory also play a significant role in placing him/her into a consecrated position (Hanna, 2006). Translators who are also authors and have publications under their names are more likely to become consecrated than those who produce translations only (Hanna, 2006).
- 8- **Positions related to the politics of the translator:** these positions include “political commitment vs. non-commitment” (Hanna, 2006, p.54). Through theatre, agents in the field of drama translation may raise political questions and through translations channel their political values and stances (Hanna, 2006). This is done either implicitly through the translated texts or explicitly through the paratexts which frame the translations (Hanna, 2006). The position of political commitment includes two possible position-takings: conformism and non-conformism (Hanna, 2006). A number of the authors/translators studied in this thesis adopts political positions. ‘Abd al-Fattāḥ Ṣabrī (see section 4.3.1) and Ashraf al-Khamāysī (see section 5.5) take a non-conformist position, giving critical and social criticism of the situation in Egypt during different historical periods in their translation and rewriting of *Gulliver’s Travels*. An example of political

conformism can be seen in the translations of *Gulliver's Travels* by Dimitrī Qusṭandī Bishara (see section 3.7.2) and Kāmil Kīlānī (see section 4.7.1). Bishara, for example, dedicates his translation to Khedive `Ismā`īl (1830-1895) in a lengthy dedication written in traditional verse (see section 3.7.2 for a detailed analysis of this position).

9- **Positions related to the origin of the source text:** most of the children's books in the genesis of the field (1801-1900) in Egypt were translated from French (al-Sayad, 2007). Though the preference of translators in Egypt during that time was to translate from Italian, there were no books for children which could be translated from that language<sup>3</sup> (al-Sayad, 2007). During the publishing boom period in UAE (2001-2017), English was not the only language from which translators selected their source texts; book fairs in the UAE led to the signing of agreements with Korean, Chinese, Dutch, and Indian publishers to translate their productions for children into Arabic (al-Maysrī, 2012). International prizes such as the Nobel or Booker enhance the position of the cultural milieu of the writers who win these prizes (Hanna, 2006). Award-winning stories are prioritised for translation over other texts (Hanna, 2006). This also happens in the field of children's literature translation in the UAE during the twenty-first century (see section 5.3).

10- **Positions related to the illustrator:** these positions include national vs. foreign illustrators. In the genesis of the field (1801-1900) in Egypt, it seems that most of the books were not illustrated. Illustrating children's books began in the middle of the twentieth century in Egypt (Ḥalāq, 2017). Many of the illustrated children's books at that time were produced with the names of authors and translators but without any mention to the names of illustrators (Ḥalāq, 2017). This is because illustration was a new skill and not well known in the field (Ḥalāq, 2017). During the publishing boom period in the UAE (2001-2017), there has been cooperation with foreign illustrators and there are presently many workshops aiming to teach national illustrators the art of illustration (see section 5.3).

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<sup>3</sup> For a detailed study of the reasons that cause the lack of translation from Italian language, see: al-Sayad (2007).

**11-Positions related to the publisher:** these positions include private vs. governmental, and non-profit vs. for-profit.

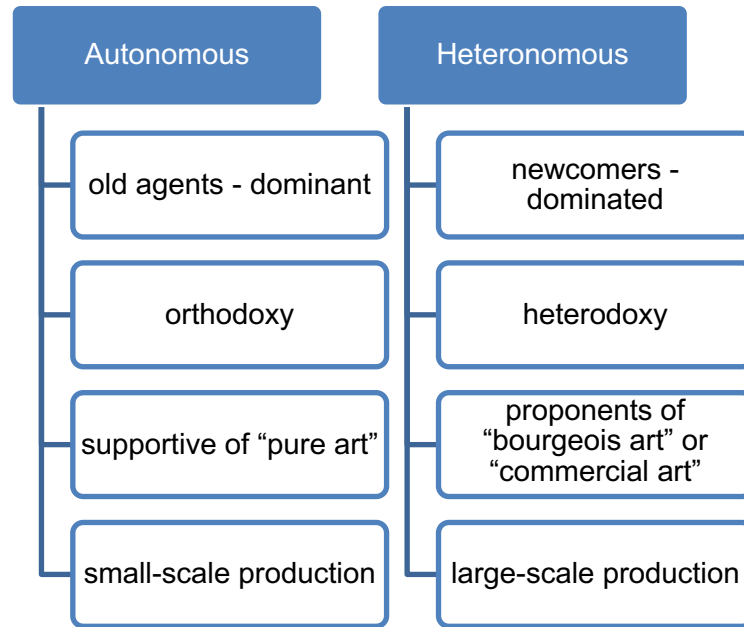
### **2.3.2 Understanding the Boundaries of the Field: Autonomy and Heteronomy of the Field**

Bourdieu asserts that “one of the major points of contention in the literary or artistic field is the definition of the limits of the field” (1987, p.174). Boundaries are objects of struggle within the field itself (Bourdieu and Wacquant, 1992). It is difficult to draw a sharply defined line between them. Bourdieu (1991, p.242) points out that every “field is the site of a more or less openly declared struggle for the definition of the legitimate principles of division of the field”. The dynamics of the field can only be grasped by “a synchronic analysis of its structure” and in return this structure cannot be grasped without:

a historical, that is, genetic analysis of its constitution and of the tensions that exist between positions in it, as well as between this field and other fields, and especially the field of power (Bourdieu and Wacquant, 1992, p.90).

That is to say that the boundaries of the field can be determined by the struggle between its agents, and by the relation of a specific field to other fields of cultural production, and with the field of power. Hence, it could be noted that the struggle between agents in a specific field over its available stakes makes the boundaries of the field dynamic (Bourdieu and Wacquant, 1992). This struggle also causes a change of an agent’s position or an entry of a newcomer which consequently leads to a change in the overall structure of the field (Johnson, 1993). Bourdieu states that the limits of a specific field and its point of entry are “situated at the points where the effects of the field cease” to have any effects on practice (Bourdieu and Wacquant, 1992, p.100). This is to say, defining the boundaries of a field relates to the question of who gets into the field and who does not (Bourdieu and Wacquant, 1992).

Bourdieu (1996) explains that two different groups who produce cultural products give rise to a constant struggle in a field of cultural production. These two opposing groups represent two different poles in Bourdieu’s sociological theory, namely the autonomous vs. the heteronomous poles. Bourdieu employs a series of terms to define these conflicting groups and highlight their practices. Figure 2-2 summarises the terms associated with each group:



**Figure 2-2** Terms used by Bourdieu to define autonomy and heteronomy of the field

As the figure 2-2 shows, old agents, or as Bourdieu calls them the “dominant”, believe that their cultural products should be free of any laws imposed on them by a different field. These old agents epitomise the autonomous pole. They are supportive of “pure art” (Bourdieu, 1996, p.223). On the other hand, the heteronomous pole is represented by newcomers, or as Bourdieu calls them the “dominated”, who adjust their cultural products to achieve economic, political, and social goals. They are proponents of “bourgeois art” or “commercial art” (Bourdieu, 1996, p.223). The newcomers attempt “to break through the entry barrier” and the old agents “try to defend the monopoly and keep out competition” (Bourdieu, 1993b, p.72).

Put differently, the field of cultural production is structured around an opposition between the field of restricted or small-scale production and the field of large-scale production (Bourdieu, 1993a). The principle that governs the production of goods for large-scale circulation is economic success. The number of sales is one way of measuring success in this pole (Sapiro, 2008). Cultural goods that are designed for large-scale circulation aim to attract the largest possible audience (Bourdieu, 1993a). On the other side of the spectrum, restricted or small scale-production is not driven by economic success (Bourdieu, 1993a). Symbolic

recognition from other members in the field often measures the success of the producer (Bourdieu, 1993a). “Aesthetic or intellectual criteria, arising from the judgements of peers (writers, literary critics)” express the approbation of the public about the production (Sapiro, 2008, p.155). Production within this pole is targeted at a smaller audience (Bourdieu, 1993a). Based on this opposition, it is possible, at this stage, to understand Bourdieu’s postulation of a field as a market.

Even though small-scale production denies interest in economic profit, presenting itself as an “economic world reversed” (Bourdieu, 1983, p.311), it is difficult to claim that production within this pole is entirely devoid of “economic rationality” (Sapiro, 2008, p. 155). That is, “symbolic recognition by peers is likely in the long run to result in a greater consecration of the text and its author” (Sapiro, 2008, p.155). In other words, the symbolic capital gained by peers in the field can be transformed into economic capital. Therefore, it is problematic to classify members in the field as purely aiming for small-scale production without being interested in other forms of capital that belong to the pole of large-scale production.

The idea of the total autonomy of a field is also problematic (Atkinson, 2020). This is because many fields are dependent on other fields for their existence, regardless of the degree of freedom they themselves have (Atkinson, 2020). This suggests that fields are only relatively autonomous. Bourdieu (1993a) speaks about the idea of the relative autonomy of fields to show their double hierarchy in terms of dependence on and independence from external factors. He asserts that regardless of the degree of independence a field has, “it continues to be affected by the laws of the field which encompasses it, those of economic and political profit” (Bourdieu, 1993a, p.39). It is difficult to hermetically seal off a field “from broader or ‘outside’ events such as demographic shifts, technological changes, or war” (Atkinson, 2020, p.95). The field of children’s literature translation in its different stages of development over three centuries is not cut off from the other fields of cultural productions. It is homologous, from its genesis, with different fields including the fields of education, politics, economics and religion.

Against this background, the boundaries of the field of children’s literature translation in Egypt and the UAE can be defined by examining the nature of the struggles that occurred during each century. It could be argued that the struggle is “time-bound”, because that which those working in the field struggle over during

one moment in history may not be the same as that which provokes the struggle during another moment (Hanna, 2016, p.34). For instance, it would be difficult to claim that a struggle over economic capital existed between the agents of the field of children's literature translation in its genesis in Egypt (1801-1900). Most early endeavours in the field of children's literature translation were made for school textbooks (see Chapter 3 for more analysis of this). During the early twenty century, momentary forms of capital gave rise to a struggle between agents, including that over economic and symbolic capital (see Chapter 4). During the publishing boom period in the UAE from 2001-2017, agents in the field of children's literature translation struggle over different forms of capital including economic, cultural and symbolic. This century witnessed an expansion of the forms of capital available: prizes have been offered to social agents, and agents including authors, editors, illustrators, and publishers enjoy recognition from other members (see Chapter 5).

The struggle between autonomy and heteronomy is shown in Hanna's study (2006) of the field of drama translation in the late nineteenth century and the early twentieth century. Hanna (2006, pp.169-170) illustrates the shift in the field of drama translation from a heteronomous mode of production, in which translators "fully succumbed to the demands of the audience (...) at the expense of the source text" to an autonomous mode in which the translators promoted "fidelity (...) to the source text and its author" and accordingly their practices were "free from the economic pressures". Hanna provides Ṭanyūs 'Abdu's translation of Shakespeare's tragedy *Hamlet* (1901) as a representative example of the heteronomous mode of production. 'Abdu made radical changes to the play, giving it a happy ending and changing it to a musical play to make it well-received by Egyptian audience "for whom singing made good theatre" (Hanna, 2006, p.147). Keeping *Hamlet* alive is typically seen by translation historians as a practice of infidelity to the source text (Hanna, 2006). This consequently leads to 'heterodoxic' voices which call for drama translations to be distanced from the heteronomous mode and be placed at the autonomous pole. The newcomers who struggle for autonomy in the field help the development of autonomous and semi-autonomous positions in that field (Hanna, 2006). Khalīl Muṭrān, a newcomer to the field of drama translation, translated *Hamlet* in a way that prioritised the plot of the ST over the tastes of the mass audience during that time in Egypt (Hanna, 2006). The shift of a field from the heteronomous mode of



production to the autonomous mode is also shown in Liang's study (2010). The field of fantasy fiction was influenced by the field of children's literature translation in Taiwan. Social agents, mainly translators, struggle for the autonomisation of the field of fantasy fiction by adding specific terms that are peculiar to this field (Liang, 2010).

There are other ways of determining the boundaries of the field including "the classification of genres and modes of production within the field" (Hanna, 2006, p.45). What specifically define the boundaries of a certain cultural field are the "invention of new genres and the extinction of old ones" (Hanna, 2006, p.45). For instance, boundaries recognised in the field of pre-Islamic literature before the seventh century (when poetry was the main genre) are totally different from the boundaries of Arabic literature in the late nineteenth century, when new genres such as fiction and drama started to appear (Hanna, 2006). The modes of production in the pre-Islamic literary field, when poetry was communicated orally, differ from the modes of the field of Arabic literature in the late twentieth century, when a number of non-conventional modes of production and circulation appeared (Hanna, 2006). Likewise, the boundaries of the field of children's literature translation in Egypt are affected by the modes of production. During the pre-Islamic period, stories were narrated to children orally in the form of "poetic songs and traditional folk tales" (al-Hīty, 1988, p.194). However, from the seventh century, when Islam began to spread, stories were no longer narrated orally but rather they were introduced in the form of writing (Ja'afar, 1979). Furthermore, as part of this boundary shift, poetry was replaced in popularity by the genre of prose (Ja'afar, 1979). The topics narrated to children also began to shift after the spread of Islam (El Kholy, 2017). After the introduction of Islam, the Holy Quran became the main source of inspiration for stories written or adapted for children including the stories of the prophets, namely Muhammad, Abraham, Joseph, Jesus and Noah (El Kholy, 2017).

It should be noted, then, that boundaries are constantly changing for many reasons, including the entrance of newcomers to the field (Hanna, 2006). Bourdieu (1996) explains that newcomers create new strategies of production and new criteria for evaluating products. He states that newcomers can "import innovation regarding products or techniques of production, and try or claim to impose them on the field of production" (Bourdieu, 1996, p.225). However, the

entrance of these newcomers in a specific field is controlled by specific conditions. When old agents feel that their positions might be affected by the entrance of newcomers, Bourdieu asserts that they settle via “an entrance fee which consists essentially of the acquisition of *a specific code* of conduct and expression” (Bourdieu, 1996, p.235, italics in original). This means that in order for the newcomers to enter a field, they have to meet the requirements of specific codes.

Bourdieu identifies two degrees of codification of entry: high degree and weak degree (Bourdieu, 1996). The high degree of codification includes explicit rules of the game, and possession of formal qualifications that vary from a degree or “a scholarly title” to a unique social position or “successes in a competition” (Bourdieu, 1996, p.226). On the other hand, the rules of the weak degree of codification are more complex and implicit (Bourdieu, 1996). This degree “conveys states of the field in which the rules of the games are being played for in the playing of the game” (Bourdieu, 1996, p.226). In contrast with the academic field, which is characterised by a high degree of codification, the artistic and literary fields are characterised by weak codification and consequently “by the extreme permeability of their boundaries and the extreme diversity of the definition of the posts they offer and the principles of the legitimacy which confront each other there” (Bourdieu, 1996, p.226). It seems that the entrance of the newcomers to the field of children’s literature translation throughout three centuries is conditioned by a weak degree of codification. The blurred boundaries of a specific field allow for the emergence of a struggle over the “conditions of the membership” (Hanna, 2006, p.46). The rules for translating for children in the genesis of the field in the nineteenth century seem to be disorganised and unsystematic (see Chapter 3). The rules also remain the same even in the publishing boom period of the field’s development (see Chapter 5). It is difficult to decide who precisely is the agent in translating children’s literature. Most of the translations are, seemingly, affected by the habitus of their translators.

This conflict over the conditions of membership leads to another struggle over who has the authority to assign membership, or to consecrate the producers and their products (Bourdieu, 1996). It is difficult to provide a single definition of a writer/translator. Bourdieu (1996, p.224) notes that “the semantic flux of notions like writer or artist is both the product and the condition of struggles aiming to

impose the definition". Hanna (2006, p.44) asserts that a single definition of who is a writer/translator leads the researcher to overlook the struggle within the field about "the imposition of the legitimate definition", and also paints a monolithic image of that field. Bourdieu suggests an alternative analysis which sheds light on a number of definitions available at a particular time and their distribution/hierarchisation within a field. This analysis involves identifying "the diverse indices of recognition as a writer [including] presence in book selection or literary prize lists" (Bourdieu, 1996, p.225). It also requires identifying the agents and institutions who have the power to consecrate, such as the education system, cultural institutions, academics, critics, and compilers of prize lists. The definition of a writer in a field can also be attained by "constructing a model of the *process of canonization which leads to the establishment of writers*" (Bourdieu, 1996, p.225, italics in original). There are various forms of consecration identified by Bourdieu such as consecration through documents (textbooks, anthologies, miscellanies), through monuments (portraits, statues, busts, medallions of 'great men'), through commemorative events (inauguration of statues or commemorative plaques, attribution of street names, creation of commemorative societies), through the educational system (inclusion into school/university curricula), through the sales figures of books, and through articles written about the agents (Bourdieu, 1996, p.225; Hanna, 2006, pp.44-45). These forms of consecration offered by Bourdieu's sociological theory help in understanding why some translators in the field of children's literature are more consecrated than others. Chapter 4 offers a detailed analysis about the reasons behind the consecration that Kāmil Kīlānī (1897-1959) enjoyed more than other translators who translated *Gulliver's Travels* before and after him (see section 4.4).

Different social agents can accumulate various kinds of capital through membership of different fields, which consequently guarantee their legitimacy in a field (Alkhamis, 2012). For instance, Kāmil Kīlānī contributed in diverse fields such as fiction translation, history, journalism, and poetry before he began writing and translating for children. In a similar way to Kīlānī, Ashraf al-Khamāysī contributed in diverse fields, such as fiction, short stories and journalism, before he started writing for children in 2015. Having already acquired significant cultural and symbolic capital in the literary world, this guaranteed him recognition and respect and paved the way for him as a newcomer to the field of children's literature translation (see section 5.5).

### 2.3.3 Homology

Bourdieu defines homology as the relationships that are shared by different fields in the social space and which mediate practices in these fields (Bourdieu and Wacquant, 1992). Although each field of cultural production is relatively autonomous, it is structurally and functionally homologous with other fields and with the fields of power, i.e. the economic and political fields (Bourdieu and Wacquant, 1992). Each field of cultural production enjoys a semi-autonomous status through forming its own dominant and dominated, and its own mechanisms of reproduction (Bourdieu and Wacquant, 1992). However, these homologous ties between the fields of cultural production and other fields do not amount to total identity between fields; rather, they represent “resemblance within difference” (Bourdieu and Wacquant, 1992, p.106).

Producers of cultural products in a specific field start to draw homologous relations with other individuals and institutions operating in different fields because they are “not only concerned with the production of cultural goods, but also with their circulation and marketing” (Hanna, 2006, p.77). This means that cultural products are subject to the laws of both “economic and political profit” (Bourdieu, 1993a, p.39; Hanna, 2006, p.77) or what Bourdieu calls: “the field of power” (Bourdieu, 1993a, p.37). Hanna’s (2006) doctoral thesis shows how the field of drama translation in Egypt is subject to the laws of the economic profit. Hanna notes that the field of drama translation is homologous with the field of theatre production and consequently homologous with its field of consumption (i.e. spectatorship) (Hanna, 2006, p.86). As a result of this, translating for the stage requires a translator’s intervention “in order to bring [the play] in line with the requirements of the stage” (Hanna, 2006, p.87). The audience in Egypt during the late nineteenth century wanted to hear singing and this what led Ṭanyūs ‘Abdu to transfer Shakespeare’s *Hamlet* from a tragedy to a happy musical play on the Egyptian theatre “to guarantee economic success” (Hanna, 2006, p.147). Similarly, Alkhawaja (2014) attributes the rarity of publishers who are interested in producing contemporary Egyptian literature to the lack of economic profit. Publishers, globally, believe that the market for Arabic literature does not exist and this means there is no economic guarantee in a given potential publication (Alkhawaja, 2014). This illustrates the homology between the field of Arabic literature translation and the field of economics which regulate its productions.

Alsiary (2016) explains the homologous relations between the field of children's literature translation in Saudi Arabia and other fields in the social space. She notes that the field of children's literature translation is affected by the laws and rules imposed on it from the field of power, whether religious or political. Interference from the Ministry for Culture and Information has led to censorship of some translations and regulates the criteria for translations by agents.

Bourdieu explains that political and economic forces do not directly dictate the practices of agents in a specific field, but the other way around; the practices mediate these forces through homologous relations (Bourdieu and Wacquant, 1992). Alkhamis (2012, p.46) notes that the practices of the social agents in a social space reflect and respond to specific "political events and narratives circulating in the political field". He elaborates on this by giving the example of the practices of Obeikan which reveal strong homologous relationships with the political and religious fields (Alkhamis, 2012). Obeikan's choice to translate a political book on US imperial ambitions, and the translation strategies used therein express a position "towards the political and religious dogma in the country [that was] not imposed by homologous relations with the field of power" (Alkhamis, 2012, p.46). Rather, the practices and dispositions of the agent mediate these power relationships (Alkhamis, 2012). The choice to translate this book seems controversial to Saudi readers because the author of the ST supports the policies of America in Iraq in 2003. Alkhmais (2012, p.148) notes that the position of Obeikan "is mediated through the addition of an introduction and a number of notes to the translation to set the controversial context of the book within the public narratives of prospective Saudi readers".

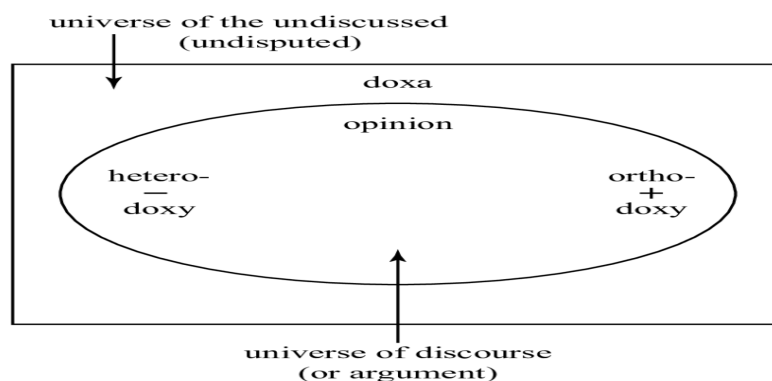
In relation to the homology of the field of children's literature translation with the field of power and other fields of cultural production, it is important to note that the field of children's literature translation is homologous with different fields; it is homologous with the fields of religion, education, politics and economics as this will be explained in details in the analytical chapters (3), (4) and (5).

## **2.4 The Concept of Doxa**

Amossy (2002, p.371) notes that Aristotle uses the term *doxa* to refer to "what appears manifest and true to all, or to most of the people, or to the wise". A brief history of this Greek term helps in understanding how Bourdieu uses this concept

in his sociological theory. A doxa has no relation with what is true or false in a society; but it is related to what is seen as acceptable and legitimate at a certain moment (Amossy, 2002). This indicates that doxa changes over time; what is taken for granted without question during a particular period in history can be replaced by other doxic beliefs in a later historical period (Hanna, 2006).

A doxa denotes prereflexive opinions and perceptions that are taken for granted within a particular field (Deer, 2014). Bourdieu (2000, p.15) views it as “a set of fundamental beliefs which does not even need to be asserted in the form of an explicit, self-conscious dogma.” Doxic beliefs are implicit and unformulated in language because they operate below the level of consciousness, i.e. they are in contrast to the field of opinion (Bourdieu, 1977). Accordingly, they go without saying and without questioning (Bourdieu, 1977). The agents within the field follow it without questioning it (Bourdieu, 1977). In other words, doxa is the “universe of the undiscussed and undisputed” (Bourdieu, 1997, p.168). Everything outside a person’s field of opinion can be considered as doxa. The field of opinion is defined as “a universe of discourse or argument”. Within the field of opinion, two opposing discourses emerge: ‘orthodoxy’ and ‘heterodoxy’ (Bourdieu, 1977). The discourse that attempts to adhere to accepted norms in the field is known in Bourdieu’s sociology as ‘orthodoxy’ (Bourdieu, 1993b). Discourse which strives to challenge the traditional doxic practices is known as ‘heterodoxy’ (Bourdieu, 1993b) (see figure 2-3). The discourse of ‘heterodoxy’ is usually used by newcomers to the field or by existing members who occupy dominated positions (Bourdieu, 1993b). These agents use “subversion strategies” to challenge the prevailing doxa and disrupt the dominant position it occupies in the field (Bourdieu, 1993b, p.73; Hanna, 2006, p.70).



**Figure 2-3** Bourdieu’s delineation of the two poles of doxa and opinion (Bourdieu, 1977, p.168)

Bourdieu's postulation of doxa helps in understanding the principles of practices that have evolved in the field of children's literature translation over a number of years. Specifically, it is useful for the sociological study of translations of *Gulliver's Travels*. It helps in understanding the recent doxic practices adopted by the translators in the field. Attempting to draw a dividing line between doxic and non-doxic practices in the field of children's literature translation in the Arab world is not an easy task, for many reasons. First, what is seen as acceptable in one Arab country may be seen as unacceptable in another Arab country. For instance, what was seen as acceptable in Lebanon may not be accepted in Saudi Arabia. Second, the challenge of separating doxic from non-doxic practices in the field of children's literature translation is complicated by the different age groups of children. Lathey (2015) notes that age grouping in children's literature is a complex issue especially in translation because translators need to bear in mind the different reading experiences and tolerance to different foreign concepts/elements between the source and target audiences of children's texts. In regards to doxic beliefs in the field of children's literature translation, Alsiary (2016) notes that the content of the text for a child depends to a large extent on his/her age. Nikolajeva (1995) argues that modern children's literature in the West has got rid of former taboos in children's books such as sexual violence and death, which are discussed openly these days. Many taboos that existed in children's literature "during its early periods are today being withdrawn (...) today we can discover open descriptions of sexual relations in children's books on a scale unheard of twenty years ago" (Nikolajeva, 1995, p.40). Although these views indicate that there is more toleration of taboos (or even abandonment of former taboos) in Western children's literature, the degree of this toleration still varies from culture to culture. Lathey (2015, p.26) asserts that translators should consider these cultural disparities, or "cultural sensitives" when translating for different cultures and for different age groups. Alsiary (2016) argues that the situation with the translation of children's literature in the Arab world is different from that in the West. She argues that Arabic culture still maintains these taboos. Any book that attempts to include references to sex may be banned or deemed unacceptable in Arab culture (Alsiary, 2016). If this is the case in the field of adult literature translation, restrictions are expected to be greater within that of children's literature (Alsiary, 2016). The degree of toleration of the taboo found in Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* shows that Alsiary's claim

seems to not to be entirely true, because this series includes instances of the taboo triangle: sex, religion and politics. This rewritten version of *Gulliver's Travels*, which is distributed in the Saudi market, contradicts what Alsiary assumes in her thesis about the inclusion of the taboos in the translated children's literature (see section 5.5).

The taboo triangle: sex, religion and politics could be considered as non-doxic practices in the field of children's literature (translated and written) in the Arab world including specifically books published in Egypt and the UAE. Inferences of these taboo topics in books written or translated for children seem to take two directions. On one hand, the authors and the translators in the field of children's literature discuss these topics for an educational purpose to educate children. For instance, topics such as sexual harassment, domestic violence, and religious tolerance began to appear in children's books. On the other hand, the producers (i.e. authors and translators) may include (sexual, political and/or religious) taboos to break the conventional norms or in Bourdieu's terms the prevalent doxic practices. This practice could be noted through the use of allusions either by words and phrases throughout the stories. The following paragraphs provide illustrative examples of children's books<sup>4</sup> that discuss the first direction of including taboo subjects which is used in an educational way.

Samar Barraji's book *خط أحمر* [Red Line] (2014) was the first book in the field of children's literature to deal with the highly sensitive subject of sexual harassment. Barraji conducted extensive research and worked closely with psychologists, childcare professionals and illustrators of children's literature before she wrote her book (Asfour, 2015). Barraji explains that she was able to publish the book without being shamed or experiencing the kind of intimidation that usually accompanies talking about this subject (Asfour, 2015). When the book was published, it was received positively by the public. It gave educators and parents the opportunity to discuss sexual harassment with children. This was a topic they might have always wanted to discuss with children, but did not know where to start (Asfour, 2015).

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<sup>4</sup> The examples are not translations but they are taken from texts written originally in Arabic.



The delicate question of religion is still considered a taboo subject in children's literature in the Arab world. Accordingly, authors and translators rarely discuss it (Chèvre, 2016a). However, there has been an attempt by an Egyptian Copt, 'Adil Rizq Allah, to deal with religious diversity in his book entitled *حكاية شجرتين* [A Story of Two Trees<sup>5</sup>] (2004) (Chèvre, 2016a). This story is a hymn which calls for reconciliation, harmony, and co-existence. In the story, two trees face each other; one belongs to a mosque and the other to a church. Under the shade of these trees, two groups of people regularly gather, but each group ignores the existence of the other. Over time, the branches of the two trees intertwined. The writer ends the story by bringing the two groups of people together in reconciliation, which becomes a source of joy and protection for everyone. The two groups sing in a single voice under the shade of the intertwined trees. Using illustrations, the writer suggests that nothing distinguishes the church from the mosque, or the two groups of people from each other. Colours referred to in the book are similar in both worlds; both the mosque and the church are white. The people are drawn as tiny caricatures, and are stylised in the same manner (Chèvre, 2016a). Discussion of religious tolerance in a book introduced to children shows how the doxa changed during the twenty-first century. Mapping the field of children's literature in Egypt during the nineteenth and the twentieth centuries seemingly did not show that religious tolerance was chosen as a theme in children's books. Alqudsi's (1988) study examines the major themes discussed in published Arabic children's literature between 1912 and 1986 in Egypt. The content analysis in Alqudsi's (1988) study depends on three major publishers in Egypt: Kīlānī, Dār al-Ma'ārif and Dar Al-Fata Al-Arabi. Alqudsi (1988) found that there was an avoidance of discussing any religion other than Islam as it is the religion of the majority of the Egyptians. The Arab-Israeli conflict was very rarely discussed in children's books because authors of children's literature did not want to refer to Judaism; the religion of the majority of Israelis.

Another topic that was considered a taboo in the field of Arabic children's literature is domestic violence. Fatima Sharafeddine challenges this doxic practice and chooses domestic violence as a main theme for her novel *كابتشينو* [Cappuccino] (2017). This novel won the Etisalat Award for Arabic children's

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<sup>5</sup> It is published in Lebanon and written by an Egyptian.

literature in the “best book in the young adult category” (Sharafeddine, 2017). It is about a seventeen-year-old boy and girl: Anas and Lina who meet up at a yoga class and develop a close friendship (Saeed, 2017). The families of these two characters suffered from violence (Saeed, 2017). Although the family violence is a central theme in the story, the author introduces how the relationship between Anas and Lina develops into a more romantic relationship (Saeed, 2017). It could be safely argued that the stories which include romance and love relationships may attract young readers more than stories that avoid discussing such issues. Hadil Ghoneim, the author of a young adult novel called سنة في قنا [A Year in Qena], which was shortlisted for the Etisalat Award has acknowledged that many authors of young adult novels try to avoid writing about cultural taboos (Qualey, 2014). This avoidance of taboo might be the main reason why their works are not widely appreciated and/or read by readers in their target age range (Qualey, 2014). Aisha al-Kaabi, the founder of the Iqrani publishing house, has complained that the demands of young adults are driving the book market towards more “shallow romantic stories or books written by social media celebrities” (Qualey, 2014). Sharafeddine describes the process of writing this novel saying that: “I threw aside the self-censorship that comes from excessive concerns about the reader’s age. I wrote and let the book be, what it was shaping up to be. If it was going to be a YA book, so be it, if it was going to be an adult novel, then that is what it was destined to be” (Sharafeddine, 2017). Sharafeddine’s words show that it is important to talk about the taboos and leave the self-censorship aside. The positive receptions of these novels and books which discuss taboo subjects in educational way show the acceptance of the publishers and the audience of such content. Sharafeddine’s كابتشينو [Cappuccino] (2017) also won a prestigious award the Etisalat award and this also led to boosting in sales. In Bourdieu’s terms, heterodoxic practices (challenging the norms) led to economic capital in the field of Arabic children’s literature.

The previous examples show how authors in the field of Arabic children’s literature attempt to touch upon taboo subjects for educating children. However, other translators or authors in the field of children’s literature (translated and written) may discuss one of the triangle taboos: sex, religion and politics not for educating children but for the sake of breaking the norms or the prevalent doxic practices. To examine this heterodoxic practice more closely, the chosen translations of *Gulliver’s Travels* will be read against the backdrop of the prevalent

doxic practices in each century when the translation was produced. In other words, conforming with or confronting the doxic practices will be shown at the textual level through the analysis of the used words, phrases that discuss sexual, political or religious taboo. Then, these heterodoxic practices will be explained by the habitus and the social trajectory of its producers (i.e. translators, rewriters and publishers).

## 2.5 The Concept of Capital

Capital, in Bourdieu's view, is "*all* the goods, material or symbolic, without distinction, that present themselves as *rare* or worthy of being sought after in a particular social formation" (Bourdieu, 1977, p.178, italics in original). This indicates that Bourdieu uses capital to describe the things that are universally valued such as money and status which people constantly strive to gain. Bourdieu borrows the concept from economics and employs it in the field of sociology as an analytical tool to understand the social and cultural dimensions of human practices. He elaborates the meaning of capital beyond its economic basis to include "monetary and non-monetary, as well as tangible and intangible forms" (Bourdieu, 1986, p.243). He does this because he thinks that it is "impossible to account for the structure and functioning of the social world unless one reintroduces capital in all its forms and not solely in the one form recognised by economic theory" (Bourdieu, 1986, p.242). Thus, Bourdieu's new understanding of capital in sociology enables him to understand the practices of social agents and their struggles to accumulate not only economic forms of capital but also other forms which are non-economic assets too.

Capital can take various forms; Bourdieu posits three main types of capital as follows:

*Economic capital*, which is immediately and directly convertible into money and may be institutionalized in the forms of property rights; as *cultural capital*, which is convertible, on certain conditions, into economic capital and may be institutionalized in the forms of educational qualifications; and as *social capital*, made up of social obligations ("connections"), which is convertible, in certain conditions, into economic capital and may be institutionalized in the form of a title of nobility (1986, p.243, italics in original).

In addition to the previous basic types of capital, there is another type called symbolic capital, which is as Bourdieu puts it "nothing other than economic or

cultural capital when it is known and recognised” (1989, p.21). Capital involves “accumulated labour” (Bourdieu, 1986, p.241). This means that “it takes time to accumulate” whether “in its materialised form or its ‘incorporated’ embodied form” (Bourdieu, 1986, p.241). It is not always acquired at once, but usually takes time to accumulate, requiring constant struggle from agents to accumulate.

It is important to tie the concept of capital to that of field because “it is not possible to understand truly what is given currency, what is highly valued and what is not highly valued unless you understand field. Capital only has meaning in light of field” (Lareau, 2014, p.82). Capital can be described as “the currency” of the field and the means by which participants in the social space “position themselves” (Grenfell, 2014, p.83). It is “a form of power” (Bourdieu, 1986, p.242). It is considered both as “a weapon and as a stake of struggle”, which enables its owners to exert “power, an influence, and thus to *exist*” in a certain field rather than being “considered a negligible quantity” (Bourdieu and Wacquant, 1992, p.98, *italics in original*). Bourdieu asserts that “*a capital does not exist and function except in relation to a field*” (Bourdieu and Wacquant, 1992, p.101, *italics in original*). Therefore, the type of capital determines the structure and the boundaries of any field and the distribution of it among its members (Bourdieu and Wacquant, 1992). Capital is like an “energy” that fuels the field’s development over a period of time (Moore, 2014, p.102).

The constant struggle of the agents over a form of capital is what gives the field its dynamics. Bourdieu (1990b, pp.87-88) describes this as follows:

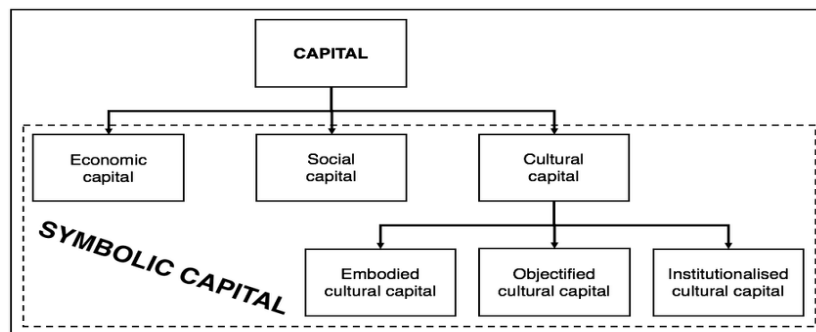
The existence of a specialized and relatively autonomous field is correlative with the existence of specific stakes and interests; (...). In other words, interest is at once a condition of the functioning of a field (...) in so far as it is what ‘gets people moving,’ what makes them get together, compete and struggle with each other, and a product of the way the field functions.

As seen from this quotation, actors struggle in the arena of the field in order to gain capital which consequently will help them improve their positions in a specific field (Jenkins, 2014, p.85). Swartz (1997) proposes that people who accumulate more different types of capitals will have better career opportunities. A capital “makes the games of society (...) something other than simple games of chance offering at every moment the possibility of a miracle” (Bourdieu, 1986, p.241). In other words, the chances of winning or losing “the games of society” are not arbitrary but are dependent on the form of capital the social agents or institutions

possess in a specific field. Capitals are thus “assets that bring social and cultural advantage or disadvantage” (Moore, 2014, p.101).

Imagining a world without a capital is to project “a world without inertia, without accumulation (...) in which every moment is perfectly independent of the previous one” (Bourdieu, 1986, p.241). A world without capital is a world where “every prize can be attained, instantaneously, by everyone, so that at each moment anyone can become anything” (Bourdieu, 1986, p.241).

A sociologist should be able to “establish the laws whereby the different types of capital (or power, which amounts to the same thing) change into one another” (Bourdieu, 1986, p.234). The following figure presents visually the forms of capital as identified by Bourdieu:



**Figure 2-4** Bourdieu’s forms of capital (Bourdieu, 1986)

In conformity with the scope of this thesis, the following sections will focus on cultural, social, and symbolic capital.

### 2.5.1 The Three States of Cultural Capital

There are three different forms of cultural capital: embodied, objectified and institutionalised (Bourdieu, 1986). Cultural capital in all its three forms is defined by Bourdieu (1986, p.241) as “accumulated labour” that determines the position of the agent within the social field, as well as directing their choices and actions in a specific time and place. It plays a significant role in shaping and re-shaping both the structure of the field and the habitus of the agents.

Bourdieu (1986, p.243) describes the three forms, or states, of cultural capital as follows:

In the *embodied* state, i.e., in the form of long-lasting dispositions of the mind and body; in the *objectified* state, in the form of cultural goods (pictures,

books, dictionaries, instruments, machines, etc.) (...) and in the *institutionalized* state, (...) as will be seen in the case of educational qualifications.

Cultural capital in an embodied state represents “the long-lasting dispositions of the mind and body” which decline and die “with its bearer” (Bourdieu, 1986, p.243). These dispositions can be acquired by the social agents either consciously, through social activities such as education, or membership in specific organisations or unconsciously, through the family or other forms of socialisation (Bourdieu, 1986). This indicates that accumulation of this form of capital requires time and effort from individuals (Bourdieu, 1986). Bourdieu (1986) asserts that an individual needs to invest in time and exert effort in order to accumulate embodied cultural capital because it cannot be maintained by delegation. Swartz (1997) notes that investment in time is essential for accrual of this form of capital. Embodied cultural capital is “external wealth converted to an integral part of the person, into a habitus” and for this reason “cannot be transmitted instantaneously (unlike money, property rights, or even titles of nobility) by gift or bequest, purchase or exchange” (Bourdieu, 1986, pp.244-245). Being an integral part of the individual's habitus, embodied cultural capital cannot be transmitted through generations. Therefore, unlike other forms of capital, embodied cultural capital cannot be “inherited or gifted” because it relates to an individual's education, experience, knowledge and skills (Bourdieu, 1986, pp.245-246).

Cultural capital in an objectified state is found in “material objects and media, such as writings, paintings, monuments, instruments” (Bourdieu, 1986, p.246). The materiality of objectified cultural capital is more transmissible than embodied cultural capital to economic capital (Bourdieu, 1986). Objectified cultural capital “has a number of properties which are defined only in the relationship with cultural capital in its embodied form” (Bourdieu, 1986, p.247). Bourdieu gives an example of possessing a machine to clearly illustrate the relationship between the objectified and embodied states of cultural capital. To possess the machine, a person needs economic capital, but to use it, a person needs embodied cultural capital “either in person or by proxy” (Bourdieu, 1986, p.247). Objectified cultural capital can be materially and symbolically valuable only if it is “implemented and invested as a weapon and a stake in the struggles which go on in the fields of

cultural production” (Bourdieu, 1986, p.247). For instance, the symbolic and economic value of reference books, dictionaries and other tools of translation depend on a translator’s ability to invest in them. Therefore, he or she can transform objectified forms of capital into assets that, “help maximise his or her symbolic and economic profit in the field of translation” (Hanna, 2006, p.59).

Cultural capital in an institutionalised state appears as “a certificate of cultural competence which confers on its holder a conventional, constant, legally guaranteed value with respect to culture” (Bourdieu, 1986, p.248). In a similar way to objectified cultural capital, institutionalised cultural capital has the potential to be transmitted into social or economic capital fairly easily. Thus, the cultural value of a qualification has the potential to give an individual agent a certain social status, as well as providing better career opportunities. Bourdieu (1986, p.248) assigns this cultural value to “the performative magic of the power of instituting, the power to show forth and secure belief or, in a word, to impose recognition”. For example, the academic qualifications of social agents working within a specific field can be compared and valued over each other. Consequently, this allows for establishing “conversion rates between cultural capital and economic capital by guaranteeing the monetary value of a given academic capital” (Bourdieu, 1986, p.248). Thus, higher education qualifications enable individuals to “buy good jobs with good salaries” (Grenfell and James, 1998, p.21). The institutionalised state might be able to import the economic value of cultural production that is derived from an appreciation of the agent’s academic qualifications and his or her recognised social status. This form of cultural capital has an important role in determining the position of the agents within a cultural field. It also explains the tendency of translators in the literary field translation to flag their institutionalised cultural capital (i.e. their certified academic degrees) paratextually. Hanna (2006) notes that a group of translators of Shakespeare’s plays in Egypt mention their academic titles on the front cover. He also notes (2006) that the back cover and the preface are used as a means to highlight the distinctive position of the translators by showing their institutionalised cultural capital (e.g. specialist professors). Hence, institutionalised cultural capital is important in determining the position of a social agent within a certain field of cultural production. This form of capital helps in understanding the reasons that lead some publishers in the field of children’s literature translation to flag the

names of authors and translators paratextually; either on the front cover, back cover or in the preface (see section 5.5).

### **2.5.2 Social Capital**

Bourdieu defines social capital as “the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition” (Bourdieu and Wacquant, 1992, p.119). Social capital can be gained through membership of social networks, including “a family, a class, or a tribe or of a school, a party, etc” (Bourdieu, 1986, p.249). This membership in a particular group allows each of its members to enjoy “the backing of the collectively-owned capital” (Bourdieu, 1986, pp.248-249). This “collectively-owned capital” can be activated through signalling the common name of a group of which individuals are members; this may be the name of a family, a class, a tribe, a school, or a party (Bourdieu, 1986, p.249). The volume and effect of social capital accumulated by a social agent depend on “the size of the network of connections he can effectively mobilise and on the volume of the capital (economic, cultural or symbolic) possessed in his own right by each of those to whom he is connected” (Bourdieu, 1986, p.249). This means that “social capital is never completely independent” of the economic and cultural capital possessed by an individual (Bourdieu, 1986, p.250). This relation between social capital and other forms of capital explains why differences in social capital can result in different degrees of profit even though the agents may hold the same amount of cultural and economic capital.

Social capital can provide the members of a group with material profits including “all the types of services accruing from useful relationships”, and with symbolic profits, which “derive from associations with a rare, prestigious group” (Bourdieu, 1986, p.249). Bourdieu (1986, p.243) notes that social capital is “made up of social obligations (“connections”), which are convertible, in certain conditions, into economic capital and may be institutionalised in the form of a title of nobility”. Social relationships “have been linked to higher employment opportunities” (cited in Hurst, 2010, p.191). In other words, the social connections that individuals make may be more effective in securing jobs than their academic degrees; cultural capital. Individuals with more social connections/relations earn higher salaries than those with fewer social connections, even though they may have



equal educational qualifications (Bourdieu, 1996). This indicates that social capital is a better guarantee of economic success and opportunities for employment than cultural capital. Like all other types of capital, economic capital is at the root of social capital. Alkhawaja (2014) notes that in the Arabic literary field, if a translator joins a distinguished group connected to a wide-range of social networks, then he or she might accumulate symbolic profit/capital by establishing his or her name among other well-known translators and publishers. Consequently, this might mean gaining more experience and better job opportunities, and, therefore, increasing economic profit/capital (Alkhawaja, 2014).

The social resources held by translators of literature in general, specifically “in the form of membership in translation associations [and] close relations with publishers and editors of translation series” can be employed to maximise profits for translators working in the field of literary translation (Hanna, 2006, p.64). The social status held by Mohammad Al-Direeni by being a professor at Kuwait university, works to exploit the economic and cultural capital both he and the university can gain working in the field of literary translation. On the first page of the translated version of *Gulliver’s Travels*, it is noted that: *ساهمت جامعة الكويت في نفقات إعداد هذا الكتاب* [Kuwait university contributed to the costs of publishing this book]. Furthermore, two of his critical studies about the history of *Gulliver’s Travels* and its translation are published in the *Annals of the Faculty of Arts* at Kuwait university.

Social agents and institutions need to sustain their social presence if they want to attain and promote their social capital. This can be achieved, for instance, by organising or participating in important events or forming marital alliances (Bourdieu, 1996). This also can be consecrated by acquiring or having conferred “the highest official decorations”, which means titles or other types of distinction or symbolic capital (Bourdieu, 1996, p.303).

Bourdieu identified an important form of social capital: collective institutionalised capital. It can be assigned to a representative, either “a single agent or a small group of agents” that is authorised “to represent the group, to speak and act in its name and so, with the aid of collectively owned capital, to exercise a power incommensurate with the agent’s personal contribution” (Bourdieu, 1986, p.251). The delegates, are either officially or personally mandated (“authorised”), to

“receive effective social existence only in and through representations” (Bourdieu, 1986, p.252). Personal authorised delegation is assigned to highly acclaimed individual agents like “a great critic or prestigious preface-writer or established author” who has sufficient symbolic capital within the field (Bourdieu, 1986, p.239). For example, in the field of children’s literature translation in the UAE, the publishers assert their social presence by organising conferences and workshops related to writing and translating for children. They also highlight their social presence by sending delegates to international book fairs (see section 5.3).

### **2.5.3 Symbolic Capital**

According to Bourdieu (1985, p.204), symbolic capital is “nothing other than capital, in whatever form” accumulated through the “internalisation (embodiment) of the structure of its distribution, i.e. when it is known and recognised as self-evident”. Bourdieu (1986) considers this form of capital as the most authoritative type for a social agent. Symbolic capital is a source of power like one’s prestige or social honour (Blazek, 2016). It does not have a physical form (money, writings, certificates, etc.) like other forms of capital (cultural, social and economic) (cited in Liang, 2010). It is gained only through recognition by others (Bourdieu, 1986). For this reason, it cannot be “institutionalised, objectified, or incorporated into agent’s habitus” (Liang, 2010, p.83; Bourdieu, 1985, p.204). It depends on other forms of capital: economic, cultural and social.

Symbolic capital is linked with status (Liang, 2010). Alkhawaja (2014) notes that translators can accumulate symbolic capital through different means. These include introduction of cultural works to the literary field such as translations, articles and books, high educational qualifications and a good reputation through such things as winning awards (Alkhawaja, 2014). A translator can also acquire symbolic capital by translating a work that has significant symbolic capital in its country of origin, such that this symbolic value “is then deemed to be transferred into the target culture by the translator” (Alkhawaja, 2014, p.78).

Applying symbolic capital to the social agents under analysis in this study, it seems that Kāmil Kīlānī (1897-1959) accumulated a considerable amount of symbolic capital through recognition (see section 4.4), something which Gouanvic (2005) asserts a translator can do. In the same vein, Samer Abū Hawash in cooperation with the Kalima Project in the UAE, translated books for children that had symbolic capital in their source culture. These books include the

stories written by the Brothers Grimm<sup>6</sup>, such as: *The Golden Goose*, *Thumbelina*, *The Town Musicians of Bremen*, *The Frog Prince*, *Rapunzel*, *Mother Holly*, and *The Elves and the Shoemaker*. Abū Hawash also translated children's books by Hans Christian Andersen<sup>7</sup> such as: *The Pied Piper of Hamelin*, *The Little Mermaid*, *Nightingale*, *The Toy Soldier*, and *The Ugly Duckling*. Other well-known stories in the field of children's literature in the world have also been re-translated by Abū Hawassh such as: *Ivan the Fool* by Leo Tolstoy; *Anne of Green Gables* by Lucy Montgomery; *Alice in Wonderland* by Lewis Carroll; *The Selfish Giant* by Oscar Wilde; *The Prince and the Pauper* by Mark Twain; *Aesop's Fables* by Aesop; and *Gulliver's Travels* by Jonathan Swift.

#### 2.5.4 Economic Capital

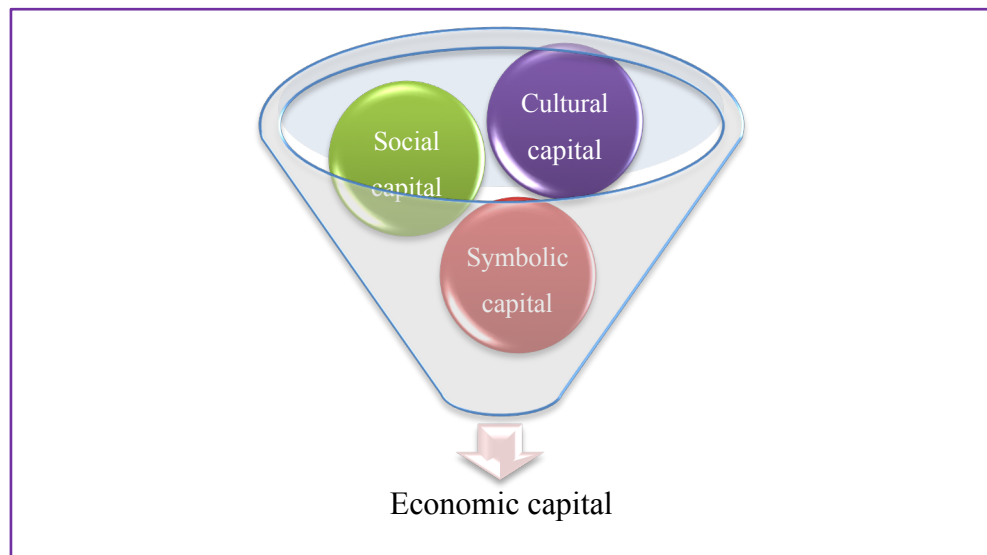
Economic capital refers to financial assets that are “immediately and directly convertible into money and may be institutionalised in the form of property rights” (Bourdieu, 1986, p.234). It is a self-explanatory form of capital (Davis, 2010). Hence, Bourdieu did not provide a detailed definition of it. Economic capital (see figure 2-5) is at the “root of all other types of capital” and therefore the other forms of capital including social, symbolic and cultural are “transformed, disguised forms of economic capital” (Bourdieu, 1986, p.252). This means that economic capital can be used to accumulate other forms of capital or it can be converted into other forms of capital. For example, economic capital (e.g. family income) may be used to acquire cultural capital (to pay for school tuition and tutoring)

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<sup>6</sup> Brothers Grimm refers to the two German brothers, Jacob and Wilhelm Grimm. They are among the most famous names in the field of children's literature in the world. They collected German folktales such as *Cinderella*, *The Frog Prince*, *Rapunzel*, and *Snow White*. The worldwide popularity of Walt Disney cartoon adaptations of these tales has served to further strengthen the legacy of the Brothers Grimm. Zipes (2016, p. XI) explains that “through Disney, the Grimm's name has become a household name, a trademark, and a designator in general for fairy tales that are allegedly appropriate for children”. Grimm's tales have been translated into over one hundred and fifty languages (Zipes, 2016).

<sup>7</sup> Hans Christian Andersen was a Danish writer and storyteller, best known for his fables written for children (Marks, 2006). Andersen “became one of the most beloved children's writers of all times” and his stories “still enchant children one hundred and fifty years later” (Marks, 2006, p. 25). His stories have been translated into over one hundred languages, and to honour him, the International Board on Books for Young People (IBBY) created The Hans Christian Andersen Award. This award is, “an international award given every two years to the best authors and illustrators of children's books” (Marks, 2006, p. 28). It is informally known as the ‘Little Nobel Prize’. “The Queen of Denmark bestows a gold medal (depicting Hans Christian Andersen) in profile and a diploma to each of the winners” (Marks, 2006, p. 28).

(Cheng, 2012). Bourdieu (1986) notes that economic capital can be used to pay for a good education. Other forms of capital (cultural and social) can be converted into economic capital such as the conversion of educational qualifications (cultural capital) into a highly paying professional position (economic capital) (Cheng, 2012). It is easier to convert, conserve, manage and calculate economic capital more than any other forms of capital (Swartz, 1997).



**Figure 2-5** Bourdieu's idea of the conversion of all forms of capital into economic capital

Economic capital comprises profits and stakes that agents pursue solely for their economic or monetary values. Alkhamis' (2012) study on the Saudi translation field from a Bourdieusian perspective shows that some publishers tend to publish books based on their anticipated economic value, convertible from the symbolic and cultural capital attached to the books. Alkahmis (2012) notes that private publishers in Saudi Arabia often choose to translate books that appear on foreign best seller lists, including *The New York Times* Best Seller list. The best-selling status of the translated book is then flagged-up on the cover of the translation. For instance, the front cover of *3<sup>rd</sup> Serving of Chicken Soup for the Soul* notes that it topped the best seller list. Indeed, the Saudi publisher, Jarir, transposes this information onto the front cover of their translated version, describing it as "one of the bestselling books *in the world*" (Alkhamis, 2012, p.43, *italic in original*). Similarly, Alkhawaja (2014) explains how Naguib Mahfouz's institutionalised capital is converted into economic capital by publishers. On all of the front covers

of Mahfouz's translated novels, the honour of "winner of the Nobel Prize for Literature" has been included "as a marketing strategy to increase sales" (Alkhawaja, 2014, p.74). In the same vein, Alsiary (2016) employs Bourdieu's concept of capital as an analytical tool to explain the practices of the publishers in the field of children's literature translation in Saudi Arabia. She notes that the publishers' pursuit of economic capital plays an instrumental role in the translation flow of children's literature within the Saudi context. For instance, Jarir is more interested in producing translations for children than Arabic books because the translated books include attractive illustrations and this consequently leads to more consumers and more profit (Alsiary, 2016). This thesis attempts to show briefly how the newly established publishers in the UAE pursue economic capital through different means (see section 5.3).

The different forms of capital should be considered as one unit rather than separate entities. Their convertibility into each other depends on the habitus of the agent and the field's logic (Bourdieu, 1986). Overall, Hanna (2006, p.65) asserts that the accumulation, diminishing, and conversion of capital is conditioned by both the "objective structures within the field [and] the agency of the social actors". This indicates the importance of understanding the different forms of capital in relation to Bourdieu's concept of habitus which will be discussed in the following section.

## **2.6 The Concept of Habitus**

Bourdieu introduces his concept of habitus to bridge the gap between subjectivism and objectivism (Bourdieu and Wacquant, 1992). Objectivists believe that social practices and society can be "grasped from the outside, [its articulations] can be materially observed, measured, and mapped out independently of the representations of those who live in [the society]" (Bourdieu and Wacquant, 1992, pp.7-8). This view does not take into account the subjective practices of agents, and instead perceives them as "passive supports of forces that mechanically work out their independent logic" (Bourdieu and Wacquant, 1992, p.8). Webb et al. (2002, p.31) explain that many of the disciplines Bourdieu has worked in such as "sociology, anthropology, ethnography, and linguistics" usually articulate human activity from either an objective or subjective perspective only. This traditional dichotomy between subjectivism and objectivism is not

accepted by Bourdieu and in reaction, he developed his concept of habitus to analyse human activity. This leads him to look at how the behaviour of people is reproduced by both the actions of individuals and the influence of the structures inhabited by these individuals.

Bourdieu (1990a, p.53) defines habitus as “systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures”. This definition reveals four features of habitus: “durable”, “transposable”, “structured [structures]” and “structuring structures”. Each of these features “deserve a brief explanation” (Thompson, 1991, pp.12-13). The first feature is the durability of the dispositions which means “they are ingrained in the body (...) through the life history of the individual” (Thompson, 1991, p.12). Although habitus is durable, this does not mean it is eternal. Bourdieu and Wacquant (1992, p.133) note that the habitus of an individual evolves and can change constantly when he/she acquires “new experiences, education or training”. The second feature that characterises habitus is being “transposable”. This means that the dispositions “are capable of generating a multiplicity of practices and perceptions in fields other than those in which they were originally acquired” (Thompson, 1991, p.12). Bourdieu also describes the habitus as both “structured [structures]” and “structuring structures”. The dispositions are “structured structures” in that they always incorporate the objective social conditions of their inculcation (Johnson, 1993, p.5). They “reflect the social conditions within which they were acquired” (Thompson, 1991, p.12). For example, the dispositions that are acquired by an individual from a working-class background are different from those acquired by individuals who were raised in a middle-class family (Thompson, 1991). They are also “structuring structures”, which mean they can generate practices adjusted to specific situations (Johnson, 1993, p. 5). In other words, the “structuring” function helps to shape an individual’s present and future practices. These features reveal that habitus can be considered as a link between past, present and future. However, Maton (2014, p.52) notes that habitus not only links between past, present and future, but also links “between the social and the individual, the objective and the subjective, and structure and agency”.

The practices of individuals in a social world are the result of what Bourdieu terms “an obscure and double relation” (Bourdieu and Wacquant, 1992, p.126) or “an

unconscious relationship” (Bourdieu, 1993b, p.76) between a habitus and a field. According to Gouanvic (2005, p.148), “there exists neither internal nor external dimensions but a concurrence of both”. This relation between habitus, field and capital indicates that habitus does not act alone in producing practices. However, it only makes sense when it is related to the other concepts: field, capital and practice (Smith, 2020). This kind of relationship was expressed by Bourdieu (1984, p.101) in a formula as: “(habitus) (capital) + field= practice”. This equation indicates that the practices of an individual result from “relations between one’s dispositions (habitus) and one’s positions in a field (capital)” within a specific social context (field) (Maton, 2014, p.50). Social agents get involved in a specific field to pursue “higher field positions through acquiring more of this or that type of capital” (Tyulenev, 2014, p.179). This participation in a social game is driven by what is termed by “Bourdieu in different works as *interest* or *libidio* (from latin ‘desire’) or *illusio* (‘illusion’)” (Tyulenev, 2014, p.179, italics in original). *Illusio* is a Latin word which is derived from the root word *ludus* (game), and refers to “the fact of being in the game, of being invested in the game, of taking the game seriously” (Bourdieu, 1998, p.76). *Illusio* is about believing that “the game is worth playing and that stakes created in and through the fact of playing are worth pursuing” (Bourdieu, 1998, p.77). Hanna (2016) notes that identifying the *illusio* which motivates an agent’s actions in any field of cultural production is only possible by reconstructing both the dominant form of capital in the field and the habitus of the agents. Each field of cultural production “calls forth and gives life to a specific form of interest, a specific *illusio*, as tacit recognition of the value of the stakes of the game and as practical mastery of its rules” (Bourdieu and Wacquant, 1992, p.117). Full complicity of the field and the habitus is rare because “there are almost always tensions between the rules of the game and its participants” (Tyulenev, 2014, p.178).

The dynamicity between the structure of the field and the habitus of an individual depends, on the one hand, on the principles of operation in the field; the common values and beliefs which fall under the category of doxa (Tyulenev, 2014). On the other hand, this dynamicity depends on the degree to which the habitus of an individual is attuned to the doxa of the field (Tyulenev, 2014). The habitus of an individual may follow the doxic practices (the unwritten rules that govern the game in the field), or may resist them, or follow some of them while resisting others (Tyulenev, 2014). Examples “of the two extremes are when we feel comfortable

in a particular place with people around us, like a fish in water; or, conversely, we may feel like a fish out of water” (Tyulenev, 2014, p.178; Bourdieu and Wacquant, 1992, p.127). This mismatch between the habitus and the field is called in Bourdieu’s sociology *hysteresis*. Hysteresis is “a term used in physics to mean a lag between a physical property and changes in its environment” (see Abdallah 2014, p.125; Vorderobermeier, 2014, p.159; Tyulenev, 2014, p.178). Bourdieu (2000, p.160) notes that hysteresis can happen when “dispositions are out of line with the field and with the ‘collective expectations’ which are constitutive of its normality. This is the case, in particular, when a field undergoes a major crisis and its regularities (even its rules) are profoundly changed”. That is, the habitus of an agent may experience a transformation making it different from the rules of the field or the field may change more rapidly than the habitus of the individuals (Durmuş, 2018). These gaps between the habitus of individuals and the rules of the field lead to “obsolete” or “resistant” practices (Durmuş, 2018, p.170). Against this background, the practices of the translators of *Gulliver’s Travels* in this study will be examined in relation to the rules of the field of children’s literature translation which constantly change in each century. The hysteresis effect is evident in the rewriting of Ashraf al-Khamāysī (see section 5.5.1). This thesis also attempts to shine new light on the prevalent doxic practices, ‘the rules of the game’, in each century and examine the degree to which each translator follows, resists, or half-follows these ‘rules of the game’.

The habitus of an individual does not entail acting according to the prevailing social norms in a specific field. Bourdieu suggests that individuals are not pre-programmed automatons who act out the implications of their upbringings (Maton, 2014). He asserts that despite the objective regulations imposed on individuals through socialisation, their acts are not the result of adhering to the rules and norms of the field (Bourdieu, 1984). Hanna (2006, p.66) explains that the relation between the habitus of an individual and the field is not a hierarchical one which takes the form of norms “imposed by the field and actualised by the habitus”. The interplay between the habitus and the field can be better understood as “a circle in a sense of a dialectical relationship between objective structures and subjective dispositions” (Walther, 2014, p.14; Bourdieu, 1977, p.36). This relationship works in two ways as follows:

on one side it is a relation of *conditioning*: the field structures the habitus, which is the product of the immanent necessity of a field (...) On the other



side, it is a relation of knowledge or *cognitive construction*. Habitus contributes to constituting the field as a meaningful world, a world endowed with sense and value, in which it is worth investing one's energy (Bourdieu and Wacquant, 1992, p.127, italics in original).

Walther (2014, p.15) notes that “agents are not puppets whose actions are fully manipulated by external field forces”. Individual agents depend on “their trajectory and on the position, they occupy on the field (...), they have a propensity to orient themselves actively either toward the preservation of the distribution of capital or toward the subversion of this distribution” (Bourdieu and Wacquant, 1992, pp.108-109). This means that individuals do not act according to their habitus but they take into consideration the field in which they worked and the form of capital they seek to accumulate. Bourdieu avers that habitus is the “product of history, that is of social experience and education, it may be *changed by history*, that is by new experiences, education or training” (2002, p.29, italics in original). It is “*an open system of dispositions* that is constantly subjected to experiences, and therefore constantly affected by them in a way that either reinforces or modifies its structures” (Bourdieu and Wacquant, 1992, p.133, italics in original).

The habitus of an individual is the product of history in two senses: it is the product of the history of the field that an individual lives in and the product of that individual's trajectory in the social space (Hanna, 2006). Hence, when considering Bourdieu's concept of habitus, a range of other issues demand further discussion. When speaking about the relation between habitus and trajectory, Bourdieu highlights the cumulative nature of habitus, in the sense that the habitus acquired at a particular time along an agent's trajectory is subject to restructuring by that acquired at a later stage (1977; Hanna, 2006). Trajectory and the two kinds of habitus (social and professional) are the two essential notions that have to be considered when discussing the concept of habitus. Trajectory refers to the “series of positions successively occupied by the same writer in the successive states of the literary field” (Bourdieu, 1993, p.189). Hanna (2016) explains that Bourdieu's concept of trajectory helps in understanding the effects of translators' movements across different fields in relation to their translation production. The choices of translators are not only affected by the social fields these individuals inhabit, but can also be influenced by changes in their personal circumstances, for example, moving to a different country or

working in another field that may or may not relate to the field of translation (Hanna, 2006).

Bourdieu (1990b) explains that matters of taste do not exist in a vacuum, but can be traced back to the agent's social trajectory. He writes that "the habitus, which is the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class" (Bourdieu, 1990b, p. 91). Yannakopoulou argues that a sociologist, "should look into the whole spectrum that is responsible for the makeup of the translator's habitus" in order to avoid confusion when interpreting specific translational choices (2008, pp.10-11). Habitus can be categorised into primary/ "social habitus" and secondary/ "professional habitus" (Simeoni, 1998, p.18). This division of habitus resonates with how Sela-Sheffy (2005, p.14) asserted that "habitus is not merely about professional expertise, but also accounts for a whole model of a person". This fine-grained division of habitus originated from Bourdieu's discussion of the concept (Sela-Sheffy, 2005). While Bourdieu sometimes referred to "the habitus of the field", in other cases, he discussed personal habitus in terms of "a class of person" (Sela-Sheffy, 2005, p.14). The "habitus of a field" consists of collective "tendencies, beliefs, skills, all of which precondition the natural operation of a specific field" (Sela-Sheffy, 2005, p.14). In contrast, personal habitus refers to an individual's mental and physical characteristics as they are developed by early socialisation within his/her family, class and education (Sela-Sheffy, 2005). The professional habitus consists of the dispositions and schemes of perception acquired by the individual when getting involved in specific professional activities. Therefore, one's translatorial habitus can be deduced from their professional (translation) training and consequently their translation skills and knowledge. Many translators were "writers, journalists, editors, anthropologists, historians, teachers, lawyers, etc." before becoming translators by profession (Xu and Chu, 2015, p.175). Therefore, shedding light on the habitus "of the profession of an adjacent discipline in which the translator is engaged" will reveal the possible effects these professions have on the translator's strategies (Xu and Chu, 2015, p.175). Simeoni (1998, p.24) explains that translation is "a field subject to so many invasions and interferences from adjacent fields". Therefore, the experiences a translator gains from other fields contributes to his/her, "mental and behavioural schemata" (Meylaerts, 2010, p.5).

Being aware of Bourdieu's ambiguity, Simeoni (1998) has helped researchers trace the effects of personal and professional habitus on the social agent. However, Simeoni (1998) noted that these divisions cannot be taken for granted; it is better to examine them for each particular case. The two-dimensional view of habitus initiated by Simeoni (1998) paved the way for many scholars in the field of translation studies to follow this division in their sociological analysis of the translator's social trajectory. For instance, Gouanvic's (2005) study in the field of American literature translation in France focused on the way in which "the very different social trajectories [of translators] determined their literary tastes when they began to translate" (p.19). In a similar vein, Hanna's (2006) study in the field of drama translation in Egypt showed how early theatre translators were affected by their professional habitus. Other studies in the field highlight the importance of personal habitus. Meylaerts' (2010) study of the socio-linguistic conflicts in a society revealed the fundamental role of the personal habitus of individuals, especially in cases in which the "professional translation field is not (or only weakly) differentiated" (p.3). Similarly, Sela-Sheffy and Shlesinger (2008) highlighted the significant role of personal habitus in the case of a semi-professional field, such as interpreting.

Focusing on the personal and professional habitus of a translator helps in understanding the practices he/she applies in translation. In this context, the personal and professional habitus of the translators under analysis will be examined to understand their effects on the decisions taken in the different translations of *Gulliver's Travels*. For example, the second and third translations of *Gulliver's Travels* were produced by Abdal-Fattāḥ Sabrī (1909) and Kamil Kilānī (1931) respectively; both worked in the field of education in Egypt as teachers. Their didactic and pedagogical writing style was influenced by the field in which they worked. When teachers became translators, their profession as teachers inform their decisions in translations. A detailed analysis of the textual choices made by Sabrī and Kilānī can show how their translations were informed by their social and professional habitus. This will be explored in greater detail in Chapter (4). The analysis of their social trajectory will show how each translator approaches *Gulliver's Travels* and produces a different version through time.

## 2.7 Bourdieu's Sociology in the Field of Translation Studies

Recently, scholars in the field of translation studies have shown an increased interest in drawing on Bourdieu's sociology to explain translation as a socially situated activity (Gouanvic, 1997, 1999, 2002a, 2002b, 2005, and 2010; Sela-Sheffy, 2005; Hanna, 2006; Liang, 2010; Alkhamis, 2012; Elgindy, 2013; Alkhawaja, 2014; and Khalifa, 2017). This recent interest in the sociological theory of Bourdieu comes as a result of limitations in "polysystem theory and its developments in Toury's descriptive translation studies" (Hanna, 2016, p.6). One of the limitations of Toury's descriptive theory of translation is discussed in Gouanvic (1997), which is the earliest study to draw on Bourdieu's sociology for the study of translation. Gouanvic (1997, p.126) highlights the main limitation of Toury's theory which is the lack of a social explanation "of the role of institutions and practices in the emergence and reproduction of symbolic goods". Gouanvic (1997, p.126) regards Bourdieu's sociology more favorably than Toury's model for researchers who want to account for "the complexities of cultural products" including translation. Gouanvic (1997) was followed by numerous other studies written by Gouanvic and by other scholars. All of these scholars read the sociological theory of Bourdieu against the backdrop of Toury's model of norms (Hanna, 2016).

Simeoni (1998) was among the first scholars to examine Bourdieu's concept of habitus in relation to Toury's concept of norms. He argues that Toury's concept of norms and Bourdieu's concept of habitus complement each other (1998). According to Simeoni, the difference between these two concepts is one of perspective; "Toury places the focus of relevance on the pre-eminence of what *controls* the agents' behaviour— "translational norms". A habitus-governed account, by contrast, emphasises the extent to which translators themselves play a role in the maintenance and perhaps the creation of norms" (Simeoni, 1998, p.26, italics in original). Simeoni's explanation of the relation between habitus and norms seems to be contradictory. Although he highlights the role of habitus in explaining the translators' choices at the textual level, he paradoxically argues for the subservience of translators (Simeoni, 1998). For him, habitus "retains all the characteristic imperiousness of norms" (Simeoni, 1998, p.33). Simeoni's assertion of the power of translational norms in conditioning the practices of an individual reduces habitus to a deterministic category.

Simeoni's argument for the subservience of translators has been subjected to considerable criticism. Sela-Sheffy (2005) is critical of the conclusion that Simeoni draws from his findings about the submissive role of translators. She argues that this view reiterates "the idea of 'the tyranny of norms' in translation" (Sela-Sheffy, 2005, p. 7). The submissiveness in Simeoni's discussion, as Sela-Sheffy (2005) argues, gives no room for researchers to understand the choices and verbalities of the translators' decisions. Sela-Sheffy notes that the concept of habitus is "an inertial yet versatile force, which constrains a person's tendencies and preferences but also allows for their transformations and continuous construction in accordance with the changing fields in which one plays and with one's changing positions in a specific cultural space" (2005, p.4). Sela-Sheffy's view is supported by Hanna (2016, pp.7-8), who argues that Simeoni's deterministic view of habitus constitutes a closed cycle of the relation between habitus and norms where "habitus reproduces norms which in turn fashion and condition habitus". This conceptualisation of habitus goes against the dynamic nature of Bourdieu's sociology "where norms and practices are always in state of flux and always subject to challenge" (Hanna, 2016, p.8).

Hanna's study (2006) relates the practices of the social agents to the fields in which they were socialised. Hanna (2006) notes that translators' trajectories affect their translation practices. He gives Ṭanyūs 'Abdu as an illustrative example, explaining how his trajectory (translation for a newspaper) influenced his translation choices. Hanna explains that Ṭanyūs 'Abdu's profession as a journalist gave him access to the demands of the reading public. Hanna's findings along with other scholars (e.g. Gouanvic, 2002) suggest that translators act according to their habitus not according to the existing norms in the field. Hanna's study has provided useful insights in relation to this study. Like Hanna's study, this thesis argues that although the field of children's literature translation develops throughout time, the representative case study, the different translations of *Gulliver's Travels*, is shaped by the habitus of the translators more than the prevalent doxic practices in the field.

Despite the fruitful application of Bourdieu's sociological theory in the field of translation recently, there are scarcely any studies recorded on applying this theory to the field of children's literature translation in the Arab world. There is only one study, Alsiary's (2016) doctoral thesis, that draws briefly on two

Bourdieuian concepts. Alsiary's (2016) study examines the socio-cultural norms that affect translation flows in the field of children's literature in Saudi Arabia. Alsiary explains these norms through examining the practices of the key publishers in the field of children's literature translation in Saudi Arabia: *Obeikan*, *Jarir*, *Dar Alnabtah*, and *The King Abdul-Aziz Library*. To this effect, her thesis adapts Toury's norms theory, elements of the translation flow concept postulated by Heibron (1999/2010) and the manipulation approach of Lefevere (1992/2005), concentrating on two aspects of Bourdieu's theory (field and capital) (Alsiary, 2016). Her overall aim is to provide a clear picture of the status of the translation of children's literature in Saudi Arabia. This is done through investigating the norms that govern the field under study, examining the practices of the main publishers in the field, and creating a bibliographic data-list of the translations available for children. The study concludes that translators appear to be the "weakest players" in the field (Alsiary, 2016, p.258). Textual analysis of some randomly selected case studies, interviews with publishers and the bibliographic data indicate the inactive role of translators. Decisions taken during the translation process "seem to be outside of translators' control and heavily influenced by publishers' regulations, which in turn are subject to the main cultural and censorial factors" (Alsiary, 2016, p.258).

Although Alsiary's thesis has successfully demonstrated the socio-cultural determinants that influence the field of children's literature translation in Saudi Arabia, it has certain limitations in the application of Bourdieu's theory. Although the study was guided by a sociological approach, it does not apply Bourdieu's analytical tools in details. It makes use of only two concepts of Bourdieu, namely, field and capital without relating it to other concepts such as habitus and illusio. It does not give sufficient consideration to the role of individuals who may challenge norms in their translation process. Another limitation of Alsiary's study is its main focus on the field of children's literature translation within the Saudi context only. Therefore, this study attempts to fill the gaps left by the aforementioned studies. It aims to engage with the sociological concepts of Bourdieu in relation to one another in order to achieve the dynamism of this social theory of practice.

Although many recent studies have sought to explain translation from a sociological perspective, and have applied Bourdieu's theory on different fields,

no study has been undertaken to examine the field of children's literature translation in the Arab world from a Bourdieusian perspective. Hanna (2016) notes that there are still many genres and fields that need to be examined through Bourdieu's sociological theory. He points out that "very little research, if any, has been conducted on (...) translation of children's literature" (Hanna, 2016, p.206). This highlights the need to explore the field of children's literature translation in the Arab world using Bourdieu's theory.

In recent years, there has been an increasing interest among scholars in the field of translation studies in drawing on Pierre Bourdieu's concept of habitus as an analytical tool to comprehend the translator's/interpreter's choices (Simeoni, 1998; Inghilleri, 2003; Sela-Sheffy, 2005; Gouanvic, 2005; Yannakopoulou, 2008; Meylaerts, 2010). However, far too little attention has been paid to the micro-level such as textual analysis of translation and the translator's strategies (Jinquan, 2019). Wolf (2007, p.27) notes that the effects of external social factors on "concrete translation practices should not be ignored" highlighting the importance of examining "the interactional relations that exist between the external conditions of a text's creation and the adoption of the various translation strategies". Future studies on "the language of translating" are therefore recommended by Hanna (2016, p.206). Hanna (2016, p.206) notes that "relating this macro-level analysis to an analysis of the language practices of translators (and interpreters) would invigorate the sociological study of translation and make it more relevant to the nature of the material investigated". Bourdieu's concept of habitus helps to address this research gap.

Wolf (2014, p.13) asserts that habitus is an effective analytical tool for understanding the translation process "because it helps trace the interaction between (translation) text analysis and social analysis". That is, "habitus can explain why certain translation strategies were adopted and others not, and can perhaps disclose the translation product as the result of an intensive process of 'negotiation'" (Wolf, 2014, p.13). Hence, this research bridges the gap in the previous sociological research drawing on Bourdieu by relating the micro- to macro-level in the understanding of the different translation processes of *Gulliver's Travels*.

The lack of studies that focus on translation production as a social activity that can reflect different stages of development in the field of children's literature

translation highlights the need to shed some light upon a specific case study, for which the translation of *Gulliver's Travels* into Arabic has been chosen. A sociological reading of the Arabic translations of *Gulliver's Travels* shows how they are affected by the habitus of their translators and by various socio-cultural and political factors. This study is the first sociological account to give significant consideration to the field's genesis in Egypt, highlighting the events and factors that led to its development outside the geographical boundaries of Egypt, specifically shedding light on recent developments that in the UAE.

Bourdieu's sociological theory has been chosen as the main theoretical framework underpinning this study for many reasons. First, it helps in investigating translation as a socially situated activity, from an agency-based perspective. Bourdieu's sociological theory has been fruitfully applied to the field of translation studies by many scholars (Gouanvic, 1997, 1999, 2002a, 2005; Simeoni, 1998; Inghilleri, 2005; Sela-Sheffy, 2005; Hanna, 2006; Wolf, 2007; Liang, 2010; Alkhamis, 2012; Elgindy, 2013; Alkhawaja, 2014; and Khalifa, 2017). Second, Bourdieu's sociological framework provides an alternative to traditional modes of analysis such as "gender", "nation", and "race" that have been used to interpret the final product of a translation (Hanna, 2006, p.14). Third, Bourdieu's concepts can assist researchers in advancing their understanding of translation as a social activity that is informed on a broad and dynamic basis (Hanna, 2006). Hence, in line with the recent trend of drawing on Bourdieu's sociological theory to understand translators and their practices and in response to the dearth of studies from a sociological perspective in the field of children's literature translation in the Arab world, this thesis chooses Bourdieu's sociological theory as its main theoretical framework.

## **2.8 Conclusion**

This chapter reviewed the sociological theory of Pierre Bourdieu. It critically examined and discussed its main concepts: field, capital, habitus, homology and doxa. It also presented a brief critical analysis of the significant research works that used Bourdieu's sociological theory in the field of translation studies. It presented the rationale behind the choice of Bourdieu's sociological theory as the main theoretical framework for this study. It also attempted to explain the efficacy of each Bourdieusian concept in examining the field of children's literature



translation in Egypt and the UAE through the lens of a specific case study, namely, the Arabic translations of *Gulliver's Travels*.

Bourdieu's sociology can shed light on the different socio-political factors that conditioned the production and consumption within the field. Bourdieu's concept of doxa also helps in understanding the dominant doxic practices. Bourdieu's concept of habitus can justify the practices of the translators which challenged the norms of the time. Bourdieu's concept of capital facilitates an understanding of the practices of individuals and institutions. It has also been demonstrated to be useful in explaining why some individual agents are more consecrated in the field of children's literature translation than others. Bourdieu's concept of homology is also a viable tool for exploring the homologous relationship between the field of children's literature translation and other fields of cultural productions including the fields of power: politics and economics.

Bourdieu's sociological concepts will be put into use in the chapters that follow to examine the social history of the field of children's literature translation over three centuries in Egypt and UAE through the lens of a case study involving different Arabic translations of *Gulliver's Travels*.

## **Chapter 3 The Genesis of the Field of Children's Literature Translation in Egypt (1801-1900): *Gulliver's Travels* in the Nineteenth Century**

### **3.1 Introduction**

Drawing on the elaboration of the Bourdieusian theoretical framework developed in the previous chapter, this chapter discusses the emergence of the field of children's literature translation in Egypt during the nineteenth century. It is not meant to provide a historical account of everything which was translated for Egyptian children at that time, but rather aims at understanding the incipient field of children's literature translation through contextualising it within the socio-cultural context that conceived it. Understanding the genesis of the field of children's literature translation in Egypt is closely related to an understanding of other homologous fields. At this early stage, education and religion seem to have been the two major fields that conditioned the structure of the field of children's literature translation.

Drawing on Bourdieu's genetic sociology, this chapter focuses on the early Arabic translation of *Gulliver's Travels* which was produced in 1873 by Dimtrī Qusṭandī Bishāra. This early translation is read against the backdrop of the emergence of the field of children's literature translation in Egypt. This chapter is motivated primarily by the following questions:

- 1- What are the factors that led to the emergence of the field of children's literature translation in Egypt?
- 2- What does the first early Arabic translation of *Gulliver's Travels* 1873 reveal about the genesis of the field of children's literature translation in Egypt?

### **3.2 The Emergence of the Field of Children's Literature Translation in Egypt: A Socio-Political Account**

In an attempt to historicise the emergence of the genre of children's literature (including translated and written works), historians argue over a fixed date for its beginning in the Arab world in general. Some Arab scholars argue that children's literature existed in ancient Egyptian and Arabic-Islamic literature (Suwaylim,

1987; Azeriah, 1994). Others state that this literature only emerged in the middle to the end of the nineteenth century with the intellectual enlightenment that Egypt witnessed under the reign of Muḥammad ‘Alī (1769-1849) (Zalaṭ, 1994a; El Kholy, 2017). However, there is a general acceptance that the real beginning of the translation of children’s literature in Egypt was at the beginning of the twentieth century (al-Hīṭy, 1988; Snir, 2017). This section attempts to trace the genesis of the field of children’s literature translation in Egypt through Bourdieu’s understanding of the concept of field. It also aims to examine the socio-cultural and political factors that caused the emergence of this field and conditioned the productions within it during the nineteenth century.

As for the opinions held that children’s literature existed in ancient Egypt, there are several pieces of evidence which support these opinions. Yahia (2008, cited in Dukmak, 2012, p. 16) believes that going “back to the Arab Islamic heritage [can reveal] several kinds of children’s literature. Historical and literary sources record a great amount of poetry during and before the Islamic period which could be considered as children’s songs and rhymes”. El Kholy (2017) supports the view of the antiquity of children’s literature in the Arab world, highlighting the significant role of storytelling in the lives of the ancient Egyptians. She notes that the deeds of Gods and kings were transmitted orally until finally set down in writing (El Kholy, 2017). Examples of these tales include “the first Egyptian *Cinderella*, written on papyrus under the name *Radoubis*, and a black and red twenty-four-page collection of children’s stories made out of papyri” (El Kholy, 2017, p. 51). In the second half of the nineteenth century, excavators found the first record in the history of mankind of children’s literature, dating back to three thousand years BC (al-Ḥadīdī, 1988). al-Ḥadīdī (1988) notes that the found ancient Egyptian tales for children were written in an elevated narrative style. The existence of these written tales indicates that the children of ancient Egypt enjoyed a treasury of popular tales, myths and legends (al-Ḥadīdī, 1988). However, scholars who proved the existence of children’s literature in ancient Egypt did not specify whether the content of that literature was translated or originally written in Arabic. Therefore, it is difficult to speak of children’s literature translation as a field in its own form in this period in ancient Egypt.

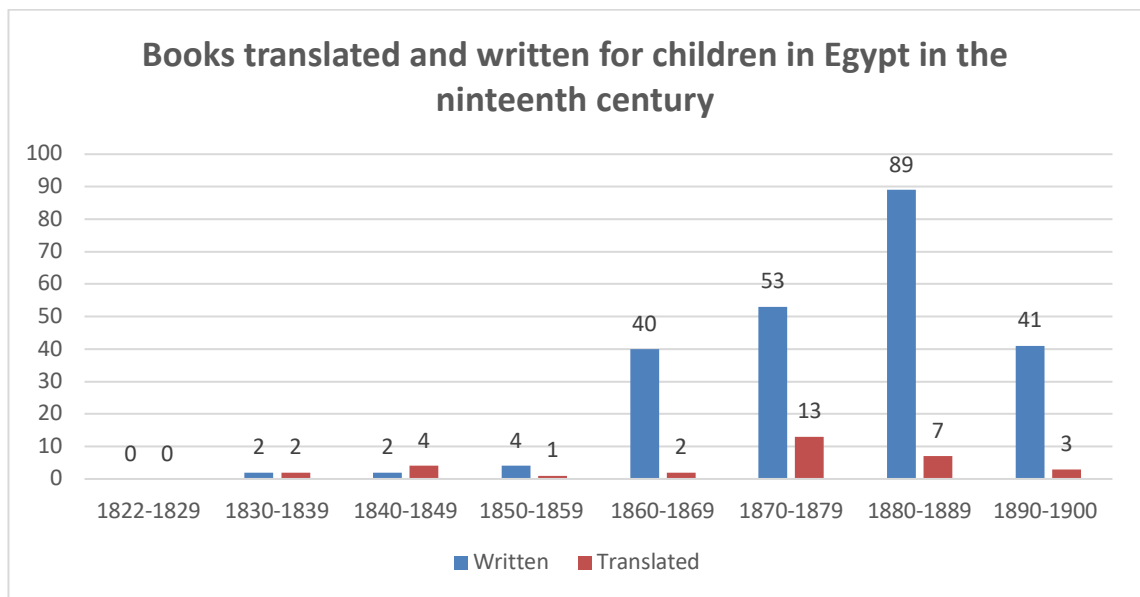
The period following the spread of Islam to Egypt witnessed the development of a written form of children’s literature. El Kholy (2017, p.51) notes that “tales have

been told and retold orally throughout history attesting to the phenomenon that oral tradition exists at the roots of every civilization". By the end of the Umayyad and the beginnings of 'Abbāsid periods, Arabs began to write much more extensively, and this helped in transforming most of the oral tales into written versions for children that still exist today ('Abū al-Ma'āl, 1988). The Islamic conquests also led to fruitful contact with other non-Arab nations such as Persians, Byzantines (Greeks), Indians and Spaniards ('Abū al-Ma'āl, 1988). The fruits of this interaction were the translation and adaptation of many myths, legends and animal stories ('Abū al-Ma'āl, 1988). The translation of foreign literature into Arabic effectively started. Examples include the translation of *كليلة ودمنة* [Kalila and Dimna] by Ibn Al-Muqaffa ('Abū al-Ma'āl, 1988). It is worthy to mention here that the field of children's literature translation started to appear during this period after the spread of Islam.

Nonetheless Abu Nasr (1996) denies the existence of anything that can be called children's literature (translated and written) before the end of the nineteenth century. She claims that "though the tradition of story-telling is age-old, writing for children was not even recognised in the Arab world until the late nineteenth century". She believes that the Western colonisation of Egypt led to the emergence of the first books for Arab children towards the end of the nineteenth century (Abu Nasr, 1996). She also argues that interaction with the West "resulted in building an educational system after the European model thus replacing the old Koranic schools where children learnt the Koran and the Arabic language" (Abu Nasr, 1996, p. 798). In the same vein, Moosa (1997) maintains that the Western colonisation of Egypt was the reason for the opening of the Egyptians' eyes to the modern ideas and civilisation of the West. Rather, it could be said that there are many factors during this century which facilitated the prominence of translation of children's literature other than Western influence.

In light of these different opinions about an exact date for the beginning of the field of children's literature translation, it could be safely argued that this field in Bourdieu's understanding started to come into existence in the middle of the nineteenth century. al-Sayad (2007) attempted to document all the books translated and written for children during the nineteenth century in Egypt. Her study is used as a source of data for shedding light on the number of books translated and written for children. The following figure shows statistics produced

by al-Sayad (2007, p.172) for books translated and written for children during the nineteenth century.



**Figure 3-1** The number of books translated and written for children in Egypt in the nineteenth century generated from al-Sayad's (2007, p.172) bibliographical list<sup>8</sup>

Figure 3-1 shows that the production of translation of children's literature reached its peak in the 1870s. The number of translated books for children was 13, i.e. 40.62 % of all books translated during the period 1822-1900 (al-Sayad, 2007). The second most prolific period for the production of translation of children's literature was the 1880s. The number of translated books for children during this period (1880-1889) totalled 7.

As figure 3-1 above shows, there was no books translated or written for children during (1801-1829). A possible explanation of this may be related to the status of Egypt which was under colonialising powers. al-Sayad (2007) notes that the genre of children's literature in general (translated and written) was characterised, in the early nineteenth century by stagnation and decay as a result of the Western occupations, which were keen to isolate the Arab world from the outside world in order to prevent the Arabs from rebelling against their colonists. Egyptian society was exposed to different foreign cultures, mainly the French (1798-1801) and

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<sup>8</sup> This bibliographical list includes the number of reprints of the translations in the count. Therefore, a reference was made whenever the translation was reprinted.

British (1882-1956). However, when Muḥammad ‘Alī came to the throne in 1805, he began to modernise the Egyptian education system, army and administration (Mittermaier, 2010). Muḥammad ‘Alī’s reign was connected to what is commonly referred to as the *Nahḍa* (literally ‘Renaissance’) (Moosa, 1997). *Nahḍa* is “a term used to refer to a cultural renaissance that took place in the Arab world in the nineteenth century” specifically in Egypt (El-Hsseini, 2012, p.267). Hanna (2006, p.101) notes that no fixed dates are set for the beginning and end of this era, but most historians seem to agree that the *Nahḍa* “spans the second half of the nineteenth century and the early decades of the twentieth”.

In order to achieve his modernisation goal, Muḥammad ‘Alī took various steps. First, he set up a state-sponsored translation programme to produce translations in different fields of knowledge (Salama-Carr, 2014). Second, he sent student missions to Europe with the intention of building a new generation familiar with Western thought and technology (Mittermaier, 2010). After exposure to the new developments in the West, these scholars returned to Egypt to reform the educational system and transfer Western knowledge to the Egyptians (Tajer, 2013). Third, Muḥammad ‘Alī established مدرسة الألسن [The School of Languages] in 1835 to translate from European languages different types of texts in the areas that the government required at that time (Tajer, 2013). He was mostly interested in promoting the translation of books for students of law, medicine and engineering (Hanna, 2011). The translation of literature was not a priority for Muḥammad ‘Alī’s new “project of nation building” (Hanna, 2011, no pagination).

Badawī (1933, p. 11) terms Muḥammad ‘Alī’s era as “the age of translation and adaptation”. It could be noted then that despite this cultural revival and the flourishing of translation in different areas of knowledge, the genre of children’s literature translation still did not receive significant attention. The evidence of this was the lack of documenting any translated/ written work for children during this era as figure 3-1 shows. The introduction of printing to Egypt in 1822 played an important role in the rise to prominence and circulation of translated children’s books (al-Sayad, 2007). However, the printing industry was busy for ten years in serving the military of Muḥammad ‘Alī (al-Sayad, 2007). Only during the 1830s when schools were established, the printing industry began to respond to the requirements of publishing translated/ written books for children in these schools (al-Sayad, 2007). This activity of translating books for students in schools

illustrates the homologous relation between the field of children's literature translation and the field of education. The first printed story in the field of children's literature translation was a translation of *كليلة ودمنة* [Kalila and Dimna<sup>9</sup>] which was translated from Persian and printed by مطبعة بولاق [Bulaq Press] in 1833 (al-Ḥadīdī, 1988). This translation was also reprinted in 1835 by مطبعة مكتب الطوبجية [El Tobgy Press] (al-Ḥadīdī, 1988). al-Sayad (2007) notes that *كليلة ودمنة* [Kalila and Dimna] was taught to pupils in schools. This is supported by the short period of time between the two editions, which shows that it was taught to pupils every year. Another piece of evidence is that مطبعة بولاق [Bulaq Press] and مطبعة مكتب الطوبجية [El Tobgy Press] were the most important official governmental printing presses which specialised in printing textbooks and governmental documents (al-Sayad, 2007).

The 1840s witnessed a slight rise in the number of books translated for children which was four in total. In 1841, a translator named Muḥammad Muṣṭafā translated *Histoire de Charles XII* by Voltaire into Arabic as مطالع شمس السير في وقائع كارلوس الثاني عشر [Sunlight onto the Historical Events During the Era of Carlos XII] (ʿUthmān, 2015). This book was a historical narrative about the history of Sweden and the history of other countries such as Denmark, Russia, Austria, and Ukraine from the sixteenth century to the beginning of the nineteenth century (ʿUthmān, 2015). It was also included in some Egyptian schools for teaching (ʿUthmān, 2015). *تعريب الأمثال في تأديب الأطفال* [Arabisation of Proverbs in Disciplining of Children] was translated from French by ʿAbd al-Laṭīf Effendi in 1845 (Ḥamīd and Ṭāhirah, 2015). Rifāʿa al-Taḥṭāwī was the editor of this translation (Ḥamīd and Ṭāhirah, 2015). This book consisted of twenty socially oriented real stories addressed to Egyptian children (al-Sayad, 2007). During 1849, *The History of Peter the Great, Emperor of Russia* by Voltaire was translated from French into Arabic as الروض الزهر في تاريخ بطرس الأكبر [Floral Meadow in the History of Peter the Great<sup>10</sup>] by ʿAḥmd al-Taḥṭāwī (al-Sayad, 2007).

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<sup>9</sup> This book was published in 1833 and then reprinted four times over the nineteenth century in 1835-1879-1886 and 1887 (al-Sayad, 2007).

<sup>10</sup> This book was published in 1849 and then reprinted two times over the nineteenth century in 1870 and in 1878 (al-Sayad, 2007).

The 1850s witnessed the translation of only one book. This was La Fontaine's *Fables* which was translated into Arabic as العيون اليواظ في الأمثال والمواعظ [The Insightful Wisdom of Fables and Proverbs] by Muḥammad 'Uthmān Jalāl in 1858 (Bardenstein, 2005). During the 1860s, the first introduction of a translation in the genre of drama; *La belle Hélène* by Henri Meilhac (1831-1897) and Ludovic Halévy (1834-1908) was translated into Arabic by Rifā'a al-Ṭaḥṭāwī as هيلانة الجميلة [The Pretty Heelana] in 1868 (Qadrī, 2015). This was documented by al-Sayad (2007) who included it in her statistical bibliography about the texts introduced for children. She classified it as the first theatrical play introduced to children. However, research in other sources shows that this play was classified as the first Arabic translation introduced in the field of drama translation in Egypt (Sadgrove, 1996; Hanna, 2016; Aaltonen, 2020). There is no single resource other than al-Sayad (2007) that referred to this play as a play introduced to children. Another reason that may justify excluding this play from the translations introduced for children is that theatrical plays were regarded as "culturally unfamiliar phenomenon" for the Egyptians during the nineteenth century (Hanna, 2016, p.83). The newness of the drama genre was evident in the practices of the early translators (Hanna, 2016). Early translators labelled their translated texts as رواية [novel]; a term that was used by Ṭanyūs 'Abdu in his translation of Shakespeare's plays *Hamlet* and *Romeo and Juliet* (Hanna, 2016, p.89). Hanna also notes that the translation of *La belle Hélène* was labelled as رواية [novel] coupled with the word تياترية [theatrical] (Hanna, 2016, p.89). Based on these evidences, it is possible to hypothesise that *La belle Hélène* was not apparently a play introduced for children. Since this genre seemed to be new for adults and it was not even appropriately classified, it is safe to argue that al-Sayad's classification of this play in statistical bibliography about books translated for children is questionable.

The flourishing translations for children in the 1870s of the nineteenth century can be attributed to many different reasons. This period coincided with the reign of Khedive Isma'īl (1830-1895) who was well remembered by "many Egyptians as the second great reformer of the nineteenth century" (Hunter, 1999, p.70). His era witnessed "a rapid, almost frenetic, growth of commerce, education, agriculture, communications and urbanization" (Hunter, 1999, p.70). He also highly respected the Egyptian intellectuals who came from scholarships and employed them in high positions in the state (al-Rrāf'ī, 1987). It can be noted that



translation activities became dynamic during the era of Khedive Isma‘īl (Al Nakhal, 2013). He reopened مدرسة الألسن [The School of Languages] in 1867 after it was shut during the reign of Abbas I of Egypt in 1849 (Al Nakhal, 2013). He asked a group of Levantine translators who immigrated to Egypt to revitalise translations and produce translated works for Egyptians (Al Nakhal, 2013). The fruits of Khedive Isma‘īl’s interest in reviving the translation activities were thirteen translated books for children as figure 3-1 shows. These include:

- 1- *Paul et Virginie* which was translated into Arabic as الأمنى والمنة في حديث قبول و ورد جنة [Wishes and Kindness in the Story of Qabul and Wardajanna] by Muḥammad ‘Uthmān Jalāl in 1872 (Bardenstein, 2005);
- 2- *The Count of Monte Cristo* by Alexandre Dumas was translated into Arabic by Bishara Shadeed in 1871 (al-Ddusūqī, 2000);
- 3- *Gulliver’s Travels* was translated into Arabic by Dimitrī Quṣṭandī Bishāra as بشائر الخير في أسفار جليبير [Good Omens in the Travels of Gullibir] in 1873 (al-Sayad, 2007);
- 4- Murād Muḫtār translated a Turkish book into Arabic as قصة أبي علي بن سينا وشقيقة [The Story of Abu Ali bin Sina and the Sister of Abu al-Harith, and the Odd and Wondrous Anecdotes about What Happened to Them<sup>11</sup>] in 1879 (al-Ddusūqī, 2000);
- 5- A book translated from French into Arabic as زواج جرترودة أو الكوكب المنير في حب ابنة الأمير [The Marriage of Gertrude, or the Luminous Planet in Love with the Prince's Daughter] by Nakhla Ṣālīḥ in 1871 (al-Sayad, 2007);
- 6- In 1872, ‘Aḥmd Balīgh translated a book for children entitled in Arabic as كنز اللالى في الحكم والأمثال [Treasure of Pearls in Wisdoms and Proverbs] (al-Sayad, 2007);
- 7- Anton Elias translated a book into Arabic as مطالع الشمس في قصة الوزير استاكوس [Sunlight in the Story of the Minister Eustachius] in 1874 (al-Sayad, 2007).

In 1870, روضة المدارس [The School of Children’s Meadows] was the first magazine introduced to Arab children (Zalaṭ, 1994b). al-Taḥṭāwī was chosen as its editor (Ṣaddeeq, 2016). The Ministry of Education distributed it freely to students and published it bi-monthly (al-Shareef, 2017). The magazine focused on knowledge

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<sup>11</sup> This book was published in 1879 and then reprinted four times over the nineteenth century in 1880, 1887, 1890 and 1895 (al-Sayad, 2007).

in different subjects including: geography, history, theoretical and the applied sciences (Qāsim, 2015). It introduced translated texts from different foreign languages in order to acculturate children to various contemporary fields of knowledge (Qāsim, 2015). It inserted appendixes at the end of each published edition which consisted of either a translated historical or literary text from a well-known foreign author (Qāsim, 2015). Examples of translated texts include: *Don Quixote* by the Spanish author Miguel de Cervantes (1547-1616) in a simplified translated version produced for Arab readers in one of the appendixes to the magazine (Qāsim, 2015). Other examples include the translation of *Emile* by the French author Jean-Jacques Rousseau (1712-1778) and the translation of *Zadig or Destiny* by the French author Voltaire (1694-1778) (Qāsim, 2015).

The second period of growth in the production of translation of children's literature was the 1880s. This period witnessed the production of seven translated books for children as figure 3-1 has previously shown. Examples of the translated books in this decade include a book which was translated from French into Arabic as *منتهى العجب في أخبار أكلة الذهب* [The Ultimate Wonder in the News of Gold Eating] by Maykhā'il Jawrj 'Awra in 1884, a book entitled in Arabic *ملك الجبال* [The King of the Mountains] translated by Mayshīl Ḥakīm in 1885, and a book which was considered one of the best books produced for children at that time entitled in Arabic *مجموع حكايات وأغاني وأدوار وأمثال* [A Collection of Tales, Songs, Roles and Proverbs] in 1886 (al-Sayad, 2007).

The production of translated children's books dropped noticeably in the 1890s. This happened in part because of the death of Khedive Tawfīq (1852-1892) in January 1892; the political climate that emerged after his death negatively affected translation activities during this decade (al-Sayad, 2007). Furthermore, in October 1895, diseases such as cholera<sup>12</sup> and the plague spread across Egypt (al-Sayad, 2007). These events had a negative impact on the publication of books in general, and on the publication of children's books in particular. This was because the Syrians were very active in translations at that time and they

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<sup>12</sup> When a Syrian man who lived near al-Azhar mosque caught cholera, his friends refused to listen to the government's instructions to transfer him to a hospital. In response, the governor of the area shot these men in order to frighten the other residents. After this, some Syrian families fled, some died, and some were imprisoned. The local area was closed-off for a year. By September 1896, the epidemic period was over and the plague disappeared (al-Sayad, 2007).

enriched the field of literary translations in general (al-Sayad, 2007). Early endeavours to translate literature during the second half of the nineteenth century were initiated by Syro-Lebanese immigrants who had immigrated to Egypt for “economic, religious, and political reasons”, and who invested their knowledge of foreign literature in the Arabic translation movement (Hanna, 2011, no pagination). These immigrants contributed significantly to writing, translating, and other cultural activities in Egypt. Moosa (1997) explains that Syrian émigrés engaged in the publication of newspapers, acting and the translation of European fiction for Arab readers. These activities were “the main channels through which Western ideas and culture began to trickle into Egypt” (Moosa, 1997, p.xx). It could hence be noted that the field of children’s literature translation was negatively influenced by the political, economic and health climate during this decade. The field of children’s literature translation was in its infancy, its trends and rules not having been formulated yet (al-Sayad, 2007).

It could be noted from the volume of activities of the translators in the field of children’s literature translation during the nineteenth century that the field was dominated to some extent by the field of power; the fields of politics and economics. The production of translations in each decade was influenced either positively or negatively by the interest and care provided by the government. As it was previously discussed the two most prosperous periods were during the eras of Khedive Isma‘īl (1830-1895) and Khedive Tawfīq (1852-1892) during 1870s and 1880s respectively. It could also be noted from mapping the field in its genesis that there were few translated books introduced for children. The total of all translated books introduced to children 32 over the period 1822-1900. This number includes counting the reprinted books and one theatrical play. The number of the books translated for children amounts to 21 if the number of the reprints and the theatrical play which is not considered as a text introduced for children were excluded. It could also be noted that in order for their translations to be accepted and economically rewarding, the translators produced their translated texts in homologous way with the field of education flagging their suitability to education at the paratextual level (see section 3.6 and section 3.7.2). Apart from their being dominated by the field of power, there are many other reasons why the level of translation activity was low in the field of children’s literature translation. These reasons will be discussed through Bourdieu’s concept of capital in the following section.

### 3.3 Forms of Capital Available for Agents

As explained above, the production level in the field of children's literature translation was not significant during the nineteenth century. Apart from the political factors including British colonialism which affected the production within the field, it is important to note that the little attention given to the translation of children's literature was a result of other social factors. The field of children's literature translation as a separate genre seems to have had a peripheral status within cultural production in Egypt during the late nineteenth century (al-Ḥadīdī, 1988). There are many reasons for this. First, society during that period was male-dominated. Accordingly, children and women were marginalised. Therefore, most literary works were addressed to men and revolved around what men preferred (al-Ḥadīdī, 1988). Second, society did not give teachers appropriate appreciation but rather disrespected them. Third, entertaining children with literature, understanding children's emotional needs and caring about their mental health did not receive attention from parents and educational institutions (al-Ḥadīdī, 1988). That means children only learn the basic education imposed on them by the teachers in schools without giving them the freedom to read beyond textbooks (Motawy, 2021). Fourth, children's literature was only known in homes where tales were narrated by servants, nannies, mothers, or grandmothers; it was not taken seriously and it was not well-known in society in the same way as other literary genres (al-Ḥadīdī, 1988). Fifth, it was underrated by social agents in society and this negatively affected those who translated or wrote for children; many social agents ceased writing because of this view such as Aḥmad Shawqī (1868-1932) (al-Ḥadīdī, 1988; 'Abd al-Qādir, 2013; Motawy, 2021). Many critics describe those who joined the field of children's literature translation as lacking in intellectual ability ('Abd al-Qādir, 2013). Zakī Mūbārak asserted that:

لا يهتم بالكتابة للصغار [في بداياته] سوى الذين لا يجدون ما يلقونه على الكبار (...) فالذي يمارس الكتابة فيه هو كمن قصرته موهبته عن معالجة الأدب التقليدي.

(cited in 'Abd al-Qādir, 2013, p.95)

No one was interested in children's literature [in its genesis] except those who had nothing to introduce for adults (...) writing in this field indicated the absence of talent for writing in the field of traditional literature.

For this reason, no one was enthusiastic to join the field during this period. Mubārak also noted that writers and translators produced with limited confidence and tried to hide their writing from their peers. For example, Aḥmad Shawqī (1868-1932) published his poem الثعلب والديك [The Fox and The Rooster] before publishing his poetry collection الشوقيات [The Poems of Shawqī] in the *Al-Ahrām* newspaper on 28<sup>th</sup> November 1892, under the pseudonym Nājī al-Ḳurs (cited in ‘Abd al-Qādir, 2013).

The final reason which may have contributed to the peripheral status of the field of children’s literature translation is connected to the reputation of its producer. Introducing literature to children at that time jeopardised the reputation of associated agents in the literary field and devalued their reputation; many producers understood that entering this field would not necessarily lead to literary fame and fortune (al-Ḥadīdī, 1988). Thus, translators who engaged in translation of children’s literature were not as respected as those who engaged in other fields of cultural production. In light of Bourdieu’s sociological theory, it is possible therefore to argue that the low prestige of the field of children’s literature translation as a new genre caused the lack of economic and symbolic capital that agents look for in any field. Bourdieu and Wacquant (1992) explain that the limits of any social field of activity are determined by the capital available for participants in that field. Different forms of capital encourage participants to enter into and compete in a field (Bourdieu, 1986). They give the game a subjective sense and make it worth playing (Bourdieu, 1986).

By analysing the forms of capital available for the agents within the field of children’s literature translation in its genesis, it seemingly appears that there was no capital offered for the contributors to gain. However, this goes against Bourdieu’s concept of *illusio* (see section 2.6). Bourdieu views *illusio* as the belief that the game played by the players is worthy of playing and the stakes that this game offers are worthy of pursuing (Bourdieu, 1998). If the agents begin to invest in the *illusio* of a specific field, this means:

they are motivated by its stakes as something worth struggling over; they see the investment of their own time, effort and emotion as a valuable endeavour; and they are committed to reaping the rewards of the field, that is, they see something worth aspiring towards (Threadgold, 2019, p.39).

That is to say, there is nothing called disinterestedness according to Bourdieu's sociological theory. In light of this, it could be argued that the agents who invested in the field of children's literature translation are moved by stimuli and they aim to accumulate a specific form of capital. One can assume that there was some kind of capital available, but the agents may/may not have been aware of its existence. It could be argued that the translators were aware that their translations in the field of children's literature would bring them economic rewards, i.e., bourgeois or commercial art (Bourdieu, 1996). This can be supported by the practices of the early translators like Muḥammad 'Uthmān Jalāl (1829-1898) and Dimitrī Qusṭandī Bishāra who made it clear at the paratext level that what they translated for children was beneficial and should be inserted into the educational curriculum (see section 3.6 and 3.7.2 for detailed analysis of what can be considered as a pursuit of economic capital). Introducing translation within the field of education was considered as the only way through which the agents could guarantee economic success. This view is supported by Alqudsi (2004), who explains that publishers during that time were worried about investing in the translation of children's literature outside the field of education. The insecurity of the publishers came from the fact that "the market [of this field as a separate or autonomous field on its own] is so limited, good authors and illustrators, if available, are reluctant to commit to children's books due to the lack of financial returns and appreciation" (Alqudsi, 2004, p.957). On the other side of the spectrum, it could be argued that the translators who entered the field of children's literature translation were not only interested in economic capital. It could therefore be assumed that their entrance was for other forms of capital such as symbolic/cultural forms of capital. Attempting to flag the importance of their translations for the educational curriculum at the paratext and composing panegyric poetic lines in honour of the Khedive (see section 3.6) may be viewed as a struggle for gaining recognition, i.e. symbolic capital. This is clearly illustrated in the practices of Muḥammad 'Uthmān Jalāl (1829-1898) and Dimitrī Qusṭandī Bishāra.

It is important to note that early translators in the field of children's literature translation accumulated/possessed different kinds of capital from a struggle in other fields of cultural production. They entered the field of children's literature translation with confidence because they had already accumulated certain kinds of capital. According to Hanna (2006, p.47), the primacy of a specific genre, such

as the novel, at a particular time in history “is conditioned by the availability of novelists who have accumulated a considerable amount of symbolic capital”; this helps boost the superiority of this genre over other genres. In light of this, it could be noted that the genre of children’s literature translation began to receive significant attention due to the agents who had already accumulated enough forms of capital from other fields of cultural productions such as Rifā‘a al-Taḥṭāwī (1801-1873), and Muḥammad ‘Uthmān Jalāl (1829-1898).

Overall, it could be noted that the field of children’s literature translation in its genesis offered its agents two possible forms of capital: economic and symbolic. However, it is important to note that the symbolic capital was accumulated by those who had already accumulated enough symbolic capital in other fields of cultural productions such as Rifā‘a al-Taḥṭāwī (1801-1873), and Muḥammad ‘Uthmān Jalāl (1829-1898). In other words, those who had symbolic capital from a struggle in different fields of cultural production were able to produce in the field of children’s literature translation with confidence. al-Sayad (2007) supports this view, noting that the nineteenth century witnessed the appearance of important figures such as Rifā‘a al-Taḥṭāwī and Muḥammad ‘Uthmān Jalāl. She also highlights the fact that due to their high positions in the state, they were able to promote children’s cultural and literary awareness, and to create distinguished cultural products in this field (al-Sayad, 2007). Therefore, the next sections of the chapter are worthy of examining the efforts of these pioneers in the field from a sociological perspective.

### **3.4 Rifā‘a al-Taḥṭāwī (1801-1873)**

Rifā‘a al-Taḥṭāwī (1801-1873) succeeded in directing the attention of authors and translators to the importance of children’s literature as a genre. His contribution in this field can be viewed as an effect of his habitus. He became influenced by the French education system, after he was sent by Muḥammad ‘Alī (1805-1849) to Paris as an Imam on the first Egyptian educational mission to France (Bashūr, 2012). During his stay in Paris, al-Taḥṭāwī saw that French children enjoyed reading different kinds of books which were specifically written for them (Dayāb, 1995). He was influenced by this kind of literature and by the educational system in France. He subsequently published his most famous book upon his return to Egypt in 1834, *تخليص الإبريز في تلخيص باريز* [The Purification of Gold in the Summation

of Paris] in which he described his experiences in Paris, as well as criticising the educational system in Egypt (Gesink, 2009). In this book, al-Taḥṭāwī praised the French educational system and made implicit contrasts with Egyptian schools (Gesink, 2009). al-Taḥṭāwī's description of the French system of elementary instruction in respect of reading revealed that French children began their education by learning words for things that children came across in their everyday lives such as cat and canary (Gesink, 2009). Then, they "learned to read basic adages and instructions for good behaviour such as 'obey thy mother and father'" (Gesink, 2009, p.29). Eventually, they progressed to learn more complex and important books (Gesink, 2009). Gesink notes that this description of the French educational system "must be viewed against the backdrop of Azhari instruction in reading" (2009, p.29). al-Azhar and the *katātīb* were the mainstay of Egyptian primary education where children came into contact with the Holy Quran as the first textbook (Gesink, 2009). The first experience of a student in reading Arabic did not relate to childhood experiences, but rather to a religious scripture, which was often complex (Gesink, 2009). Although the language of the Holy Quran is "beautifully poetic and grammatically instructive", it is also "archaic and grammatically unfamiliar" (Gesink, 2009, p.29). Most Egyptian children never advanced beyond this stage in their education (Gesink, 2009). However, there were some Egyptians at al-Azhar who did advance beyond this stage and progressed to a class on grammar which was taught under the sub-disciplines of *نحو وصرف* [syntax and morphology] (Gesink, 2009). Elementary grammar courses at al-Azhar often used complex medieval treatises above the children's cognitive abilities such as Ibn Ājrūm's book *الأجرومية* [The Ajrumiyya] (Gesink, 2009). Based on the educational system provided to Egyptian children at that time, it could be said that teaching the Holy Quran and Arabic grammar did not leave much room for children's literature to exist. Therefore, al-Taḥṭāwī intended to modernise the Egyptian educational system, especially for children upon his return to Egypt (Islahi, 2012). He translated the fairy tale *Tom Thumb* into *عقلة الإصبع* (Dayāb, 1995). He also inserted stories and tales into the educational curriculum during the reign of Muḥammad 'Alī and this practice continued throughout the nineteenth century (Bakr, 2000). al-Taḥṭāwī followed a strategy of literal translation, only rarely translating freely (al-Sayad, 2007).

Another important factor that helped al-Taḥṭāwī to participate in the field of children's literature translation was his assignment as an Egyptian Minister of



Education. He was asked by Hussein Kamel Pasha, the son of Khedive `Ismā'īl Pasha and the Supervisor of Egyptian schools at that time, to write a guide for teachers about how to teach boys and girls (al-Taḥṭāwī<sup>13</sup>, 2012). In a response to this, he wrote his most well-known book المرشد الأمين في تربية البنات والبنين [The Trusted Guide to the Education of Girls and Boys]. In the first chapter, he wrote about the importance of raising and educating children in three ways: feeding their bodies through food; feeding their morals through teaching them good behaviours; and feeding their minds through knowledge (al-Shareef, 2020). It is important to note here how the first boundaries in the field were established by al-Taḥṭāwī. It seems that al-Taḥṭāwī wrote literature for children to educate them.

Many scholars considered al-Taḥṭāwī's work to be the earliest book produced in the field of children's literature. However, this book focuses on a child's education and development (Alqudsi, 1988). al-Sayad (2007) argues that the style of the book, as well as the information contained therein, are above the cognitive abilities of children aged from 8 to 12. She lists three reasons why this book was above their abilities in content and form (al-Sayad, 2007, pp.55-56). These are as follows:

- 1- Egyptian children during that time studied متن الأجرؤممة [A Collection of the Ajrumiyya<sup>14</sup>], متن الكافية [A Collection of al-Kafiya<sup>15</sup>], and متن السنوسية [A Collection of the Sanūsiyya]. They also memorised the Holy Quran. Therefore, it could be said that al-Taḥṭāwī's book addressed children who might be able to understand its language easily as they were used to study books written in a more difficult style.
- 2- The book introduced rules and instructions about teaching and educating children. Therefore, it could be said that it was addressed to adults. Similar

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<sup>13</sup> al-Taḥṭāwī's book المرشد الأمين في تربية البنات والبنين [The Trusted Guide to the Education of Girls and Boys] was published in 1870 but because it is difficult to obtain the first edition. I depend here on the most recent edition, which was republished in 2012.

<sup>14</sup> A book of نحو عربي [Arabic Grammar] which is written in verse to help memorisation.

<sup>15</sup> A book of Arabic grammar by Ibn al-Ḥājib (Šaham, 2007).

books<sup>16</sup> which addressed adults but focused on children's education and learning were popular in the nineteenth century in Egypt.

- 3- The book includes topics suitable for young people. These topics such as *التمدن وأسبابه ومظاهره وأدواته* [civilisation, its causes, manifestations and instruments<sup>17</sup>], *الزواج وما يتعلق به* [marriage and other related issues<sup>18</sup>], and other topics that prepared young people to be good members of society. On this basis, the book could be said to address children aged roughly between twelve and eighteen years old.

In terms of Bourdieu's sociological theory, it could be said that al-Taḥṭāwī's cultural and symbolic capital altered the views of his contemporary authors/translators towards participation in the field of children's literature (translated and written). Through his book, he directs the attention of authors and translators to the importance of children's literature for educational purposes. Although it is difficult to classify al-Taḥṭāwī's book as a literary book to children, he succeeded in turning the attention of his students to invest in the field of children's literature through translations and writings. This could be clearly seen in the practices of his student: Muḥammad 'Uthmān Jalāl (1829-1898) whose productions in the field will be analysed sociologically in the following section.

### 3.5 Muḥammad 'Uthmān Jalāl (1829-1898)

Muḥammad 'Uthmān Jalāl (1829-1898) was another prominent name in the field of children's literature translation during the nineteenth century. In relation to Bourdieu's concept of capital, Jalāl was rich in social and cultural capital, and this gave him a powerful position in the field of children's literature translation. He had a considerable amount of cultural capital through the type of education he received and the translations he published in the field of literary translation. At *مدرسة اللسان* [The School of Languages], he studied Arabic and French literature, grammar, rhetoric, metrics, geography, history, medicine, geometry, geography,

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<sup>16</sup> There are eight books which addressed adults and focused on children's education during the nineteenth century (see al-Sayad, 2007).

<sup>17</sup> The title of the fourth chapter in al-Taḥṭāwī's book.

<sup>18</sup> The title of the fifth chapter in al-Taḥṭāwī's book.

arithmetic, medicine, history, and calligraphy (Bardenstein, 2005). He also memorised some collections of Arabic poetry such as Ibn Sahl and Ibn Al-Fāriḍ (Bardenstein, 2005). Jalāl mastered Arabic, French and Turkish languages (Bardenstein, 2005). This mastery of languages provided him with essential language skills and cultural knowledge to undertake translations. As a result of this type of education, he published a variety of translations in the field of literary translation. He translated French literary works by La Bruyere, La Fontaine and Rousseau (Bardenstein, 2005).

This cultural capital possessed by Jalāl helped him also to occupy an important position in the cultural, literary, translational field during that time. Viewed from Bourdieu's concept of capital, it seems that Jalāl possessed a type of institutionalised cultural capital (see section 2.5.1). This cultural value of Jalāl's education (i.e. institutionalised cultural capital) gives him a certain social status and provides him with a better career opportunity. Jalāl worked in many prestigious positions and institutions during the nineteenth century in Egypt (Bardenstein, 2005). He was promoted to work as an official translator at قلم الترجمة (The Bureau of Translation) (Bardenstein, 2005). قلم الترجمة (The Bureau of Translation) was established in 1841 (al-Shayyāl, 1945). It welcomed all the graduates from مدرسة الألسن [The School of Languages] to translate French books into Arabic in different areas of knowledge. It was a governmental office for translation (al-Shayyāl, 1945). It gave the translators the chance to train and test their skills in translations (al-Shayyāl, 1945). Not all the translations were accepted for publications but only the translations that approved by Rifā'a al-Taḥṭāwī; the supervisor of this institution (al-Shayyāl, 1945). While at the Bureau, Jalāl was assigned as an official teacher of French (Bardenstein, 2005). He was then promoted to the position of a personal interpreter for the French director of the Quarantine Bureau (Bardenstein, 2005). He was also employed as a translator in a number of governmental bureaus (Bardenstein, 2005). His employment in these different governmental organisations and institutions increased his salary (i.e. his institutionalised cultural capital led to an increase in his economic capital). Bardenstein (2005) also notes that the government at that time, with a number of military and other texts which needed to be translated into Turkish, faced challenges in finding "such a tri-lingual translator" (Bardenstein, 2005, p.30). Jalāl was this tri-lingual translator who was successfully employed in many prestigious positions by the government. Due to this recognition of his

cultural capital, his symbolic capital consequently increased. These two kinds of capital contributed to his reputation as a prolific translator.

In the field of children's literature translation, Jalāl translated La Fontaine's *Fables* into العيون اليواقظ في الأمثال والمواعظ [The Insightful Wisdom of Fables and Proverbs] which was published in 1858 (Bardenstein, 2005). He also translated *Paul et Virginie*, which he translated into Arabic as الأمنى والمنة في حديث قبول و ورد [Wishes and Kindness in the Story of Qabul and Wardajanna], and was published in 1872 (Bardenstein, 2005). As previously mentioned, this century witnessed difficulty of finding a publisher who was interested in publishing for children. In this regard, Jalāl describes various "unsuccessful attempts to solicit patronage for the publication of" العيون اليواقظ في الأمثال والمواعظ [The Insightful Wisdom of Fables and Proverbs] which he finally published at his own expense in 1858 (Bardenstein, 2005, p.32). Chèvre (2016a, p.222) notes that most of the early endeavours in the field of children's literature translation involved school textbooks, and for the publishers at least, this was "the most widespread and lucrative economic sector". It can be safely argued that the homology of the field of children's literature translation with the field of education guaranteed economic success for the social agents who joined the field in its genesis. Translators were concerned about how their translations could be inserted into educational curriculum. The practices of Jalāl clearly illustrate this point. In an epilogue to his translation of العيون اليواقظ في الأمثال والمواعظ [The Insightful Wisdom of Fables and Proverbs], Jalāl wrote the following lines (1906, p.209):

فكل ما قيل عن البهائم	مقصده التعليم لابن آدم
حوادث الأزمان فيه جمعت	في حكم بروقها قد لمعت
وصبحه زحزح ليل الجهل	بكل تركيب لطيف سهل
في ظل من تعفو لديه الناس	وهو خديوي مصرنا عباس
يغرسه في سائر المدارس	لأنه من أحسن المغارس

Everything said about animals	is intended to teach human beings
Incidents of past times are collected	in wise sayings glittering like gold
The darkness of the night of ignorance	has been lit by every smooth and easy sentence
Under the Khedive's reign	our Egypt's Khedive 'Abbās
[This book] may be better implanted in schools because they are the best plantations	

These lines show Jalāl's intention to introduce this translation to children and specifically into the educational curriculum. Jalāl did not address children explicitly either in the introduction or in the epilogue. However, it can be assumed that this translation addressed children (Zalaṭ, 1994a). First, the line *فكل ما قيل عن البهائم مقصده التعليم لابن آدم* [everything said about animals, is intended to teach human beings] implies that the text was meant for children to teach them morals and good lessons. Second, the last line *يغرسه في سائر المدارس لأنه من أحسن المغارس* [it may be better implanted in schools, because they are the best plantations], was a wish that this book might find its way into the educational curriculum in schools. Bardenstein (2005) notes that the last two lines show Jalāl's gratitude to Khedive 'Abbās for having planted the book in all of the schools. Buḥayrī, who edited this edition of the translation, comments in a footnote that the Egyptian Ministry of Education added Jalāl's book to the elementary school curriculum in 1894 (Bardenstein, 2005).

Jalāl also followed the same practice when he published *الأمانى والمنة في حديث قبول و وردجنة* [Wishes and Kindness in the Story of Qabul and Wardajanna]; he implicitly addressed children by highlighting the educational values of the work in the preface (Bardenstein, 2005). In the preface to *الأمانى والمنة في حديث قبول و وردجنة* [Wishes and Kindness in the Story of Qabul and Wardajanna] (1871), Jalāl writes:

When books of literature were needed for the elementary schools to train the lofty hearts of the students (...) I chose one of the most famous books in the French language and I translated it into Arabic (cited in Bardenstein, 2005, p. 44).

It is obvious from the previous lines that Jalāl translated *الأمانى والمنة في حديث قبول و وردجنة* [Wishes and Kindness in the Story of Qabul and Wardajanna] with the clear intention of it being used in the context of formal schooling (Bardenstein, 2005).

Jalāl explicitly and frequently used Quranic verses, either in part or whole, or by allusion (Bardenstein, 2005). He incorporated Islamic references into the context of his fable smoothly in order to parallel what La Fontaine had written (Bardenstein, 2005). This practice can be attributed to two main reasons. First, this may be viewed as a result of his primary habitus because he began learning the Holy Quran by heart when he was two-three years old (Bardenstein, 2005). So, his translation was mere reproduction of the linguistic repertoire he learnt by

heart when he was a child. The second possible explanation for this practice of the translator may be related to his alignment with the prevalent doxic practices followed by the translators during the nineteenth century. Most of the translators during the nineteenth century preferred to translate texts in a way that imitates the high register of Classical Arabic found in the Quran and neo-classical poetry; for more explanation of this see section (3.6).

Bardenstein explains that العيون اليواقظ في الأمثال والمواعظ [The Insightful Wisdom of Fables and Proverbs] is “grounded in Islamic discourse and has been indigenised to resonate with the familiar terms of that discourse”. A couple of examples will suffice to illustrate this practice in Jalāl’s translation. The first is from La Fontaine’s *The Horse and the Wolf*<sup>19</sup>. In this fable, the wolf disguises himself as a doctor in order to approach the horse and assault him. However, the horse understands the ruse and asks the doctor to examine his foot, before kicking the wolf (doctor) in the face. From this, the wolf learns the moral lesson:

**ST:**

Each one should stick to his own trade (cited in Bardenstein, 2005, p.67).

**TT:**

وهكذا في الناس كل من بدا بالخبث لا يخرج الا نكدا (Jalāl, 1906, p.14).

**BT:**

And thus, it is with people, whoever begins with malice will always come out with misfortune.

Jalāl’s translation alludes to the Verse 58 in Sūrat al-Arāf in the Quran, وَالَّذِي خُبْتُ لَا يَخْرُجُ إِلَّا نَكْدًا [Vegetation comes out of good land in abundance, by the will of its lord, but out of bad land only scantily]<sup>20</sup>. Bardenstein (2005) notes that Jalāl

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<sup>19</sup> For ease of reference, La Fontaine’s titles are given in English but it is worth mentioning that Jalāl translated La Fontaine’s *Fables* from French.

<sup>20</sup> All translations of the Quran are taken from the translation of the Quran by Muhammad Abdel Haleem. Abdel Haleem’s translation is chosen because of several reasons. In his translation, Abdel Haleem avoids archaisms and cryptic language. While remaining faithful to the original, “he uses clear and simplified modern English that makes the text reader-friendly and very easy to follow” (Kolkailah, 2010, no pagination).

alters the meaning of the moral lesson in the source text. In La Fontaine, the moral lesson is “do not try to be something you are not”, while Jalāl’s moral lesson alludes to a Quranic verse: “malice will be rewarded with malice” (Bardenstein, 2005, p.67).

Bardenstein (2005, p. 68) also notes that the parallel fable of *The Old Man and Death* in Jalāl’s translations includes a line alluding to a Quranic verse. When the old man tells death that he is not ready to die, death responds (Jalāl, 1906, p. 115):

**TT:**

كل الانام عنده مقيدة لم تحمها بروجها المشيدة.

**BT:**

Not even high towers will protect you and others from dying.

The translation of Jalāl alludes to the Quranic Verse 78 in Sūrat al-Nisā, أَيْنَمَا تَكُونُوا يُدْرِكْكُمُ الْمَوْتُ وَلَوْ كُنْتُمْ فِي بُرُوجٍ مُشَيَّدَةٍ [Death will overtake you no matter where you may be, even inside high towers]. Bardenstein (2005, p. 68) also highlights an explicit reference to a Quranic verse in one of Jalāl’s fables called *The Gardener and the Squire*. In this fable, a gardener asks his master to help him chase a rabbit who is nibbling the plants in the garden. However, when the helpers try to chase the rabbit, everyone tramples on the garden. The moral lesson of the fable in its source text is given as:

**ST:**

Settle quarrels among yourselves (...) it is folly to ask the assistance of kings (cited in Bardenstein, 2005, p.68).

In Jalāl’s parallel fable the moral lesson becomes a Quranic verse as follows (1906, p. 142):

**TT:**

وآية الملوك أوردوها إن دخلوا قرية أفسدوها.

**BT:**

Whenever kings go into a city, they ruin it.

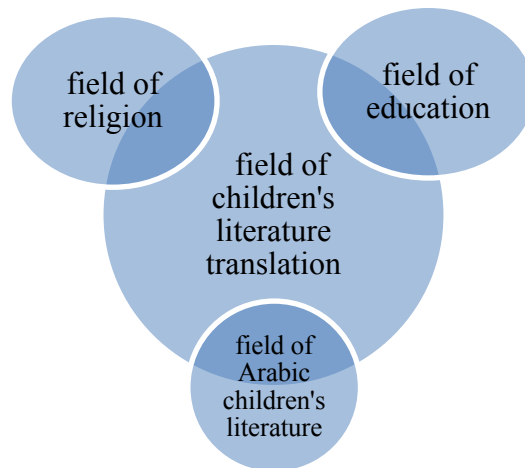
The back translation of Jalāl’s previous line is a literal translation of the Verse 34 in Sūrat al-Naml of the Quran إِنَّ الْمُلُوكَ إِذَا دَخَلُوا قَرْيَةً أَفْسَدُوهَا.

In addition to the use of the Quranic intertextuality, Jalāl also transculturates the French fables to make them more in line with the Islamic beliefs of the Egyptian society of the time (Bardenstein, 2005). For instance, La Fontaine's fable: *The Pig, the Goat, and the Sheep* describes pig as a source of food. Since pig meat (pork) is forbidden according to Islamic law, Jalāl's fables substituted the pig with a kid-goat to make it more acceptable to a Muslim readership (Bardenstein, 2005). However, other references of pigs in other fables which do not mention it as a source of food were kept as they are (Bardenstein, 2005). Although viewing this practice of Islamic references as a reflection of Jalāl's habitus, it is also important to note that Jalāl's habitus was perfectly aligned with the prevalent doxic practices of the field during the nineteenth century. Islam was the religion of the majority of the Egyptians during the nineteenth century. Viewed from Bourdieu's concept of homology, it could be said that the field of religion (i.e. Islam) was the field of power that controls and regulates the cultural productions within the field. One of the homologous way in which the field of children's literature translation was homologous with the field of religion leads the translator to follow strategies of omitting and adding to bring the translated text in line with the values of Islam. To understand these relational homologies between the field of children's literature translation and other fields of cultural productions including the field of power, the next section will illustrate these relations clearly.

### **3.6 The Homology of the Field of Children's Literature Translation with other Fields of Cultural Productions**

This section attempts to shed light on the main/prevalent doxic practices adopted by translators in the genesis of the field. This includes explaining the homologous nature of the field of children's literature translation with the other fields of culture productions. It also shows the doxic practices that most of the early translators followed during this century. Figure 3-2 below is a visual representation of the homology of the field of children's literature translation:





**Figure 3-2** The homology of the field of children's literature translation during its genesis (1801-1900)

As figure 3-2 shows, the field of children's literature translation during this century was homologous with the fields of education, religion and the field of Arabic children's literature. The field's homology with that of education has been discussed through the practices of Muḥammad 'Uthmān Jalāl (1829-1898) in section (3.5). It can be noted here that Jalāl addressed adult readers who had the authority to publish his translations for schools. Jalāl explained how useful this book for children was, as it contained wisdom and proverbs for those who wanted to learn. This concept of controlling what is introduced to a child as literature recalls O'Connell's attempt to define children's literature as a genre (2006). She points out that children's literature is governed and produced by people who do not belong to the main target group (O'Connell, 2006). She explains that the primary audience (children) are controlled by a secondary audience (adults), who have full authority in regards to what is written and published for children in this genre. In light of this, books translated in the field of children's literature can be classified alongside what Bourdieu identifies as "middle-brow literature" (Bourdieu, 1993a, p.125; Nodelman, 2008, p.4). Like "middle-brow literature" which is produced in the hope of appealing to a middlebrow audience, children's literature can be described as being produced in the hope of attracting children's audience (Nodelman, 2008, p.4). It could be argued that children's literature is not concerned with what children will read, but

with what producers want them to read (Nodelman, 2008). In terms of production success, producers place high emphasis on what adults (whether these adults are teachers, librarians, or parents) want to purchase for children, more so than what children actually want to read (Nodelman, 2008). These adults base their purchases on their own ideas about what they think children want and need to read. Therefore, translators in the field of children's literature translation translate according to the choices made by adults because this leads to publication success. This means that producers evaluate their production "based not on what they believe will appeal to children but rather on what they believe adult consumers believe they know will appeal to children [or what the children] need to be taught" (Nodelman, 2008, p.5). It can be noted that translations of children's literature during this century were primarily perceived as part of the educational curriculum. This explains why Jalāl made it clear in the paratextual zone of the two translations: *العيون اليواقظ في الأمثال والمواعظ* [The Insightful Wisdom of Fables and Proverbs], and *الأمانى والمنة في حديث قبول و ورد جنة* [Wishes and Kindness in the Story of Qabul and Wardajanna], that what he translated appealed to what adult consumers believed to be useful literature for children. In the conclusion to his translation of *العيون اليواقظ في الأمثال والمواعظ* [The Insightful Wisdom of Fables and Proverbs], Jalāl (1906, p.209) composed two panegyric poetic lines in honour of those in power or who had full control over what could be published for children, as follows:

في ظل من تعفو لديه الناس      وهو خديوي مصرنا عباس  
أيده الله بأيد النصر      في عصرنا هذا وكل عصر  
يغرسه في سائر المدارس      لأنه من أحسن المغارس

Under the Khedive's reign      our Egypt's Khedive 'Abbās  
May Allah help him      in this era and in every other era  
[This book] may be better implanted in schools      because they are the best  
plantations

Here, Jalāl wrote one line in which he asks Allah for help for the Khedive 'Abbās to win his favour, because he had full authority to introduce Jalāl's translation into the educational curriculum. Addressing children implicitly and flagging up the importance of the translations in the paratextual zone can be considered as one of the doxic practices used by Jalāl in the field of children's literature translation. In addition, the composition of panegyric poetry to win the favour of influential

people is another doxic practice that was found in the translations that implicitly addressed children during this century. These two practices were followed by Dimtrī Quṣṭandī Bishāra when he translated *Gulliver's Travels* into Arabic (1873) (see section 3.7.2). Other translations produced for children during this century and during the early twentieth century were not addressed to them explicitly. This seems to be attributed mainly to the allegedly lack of economic and symbolic forms of capitals in the field of children's literature translation (see section 3.3). An illustrative example of this doxic practice is found in the Arabic translation of *Gulliver's Travels* (1909) by 'Abd al-Fattāḥ Ṣabrī in which the content was intended for children, but the translator did not address them explicitly; see section (4.3).

It could be safely argued that the field of Arabic children's literature was homologous with the field of children's literature translation. This kind of homology may be explained by the practices of Aḥmad Shawqī (the Prince of Poets) (1868-1932). Shawqī was the first writer who introduced literature originally written in Arabic for children including fables, songs and poems (al-Ḥadīdī, 1988). His attempts to write for children initiated from two main sources of inspiration. First, he was heavily influenced by what he witnessed during his residency in France; by the literature written for French children (Zalaṭ, 1994b). Second, he had been heavily influenced by La Fontaine's *Fables* (Chakhachiro, 2019). Shawqī responded to these influences and entered into the field of Arabic children's literature as the earliest, if not the first, writer who encouraged authors to produce literature originally written in Arabic to children. His total production in the field comprised only sixty poems (Zalaṭ, 1994b). Ten of the poems are about children and only fifty of them can be considered children's literature per se (Zalaṭ, 1994b). Most of his poems have been collected into one volume entitled الشوقيات [The Poems of Shawqī], which is a selection of poems on animals (Mouzughī, 2005). The Egyptian Ministry of Education added Shawqī's book to the elementary school curriculum (Zalaṭ, 1994b). In the introduction to his poetry collection الشوقيات [The Poems of Shawqī], he writes:

وجربت خاطري في نظم الحكايات على أسلوب لافونتين الشهير، وأتمنى لو وفقني الله لأجعل للأطفال المصريين مثلما جعل الشعراء للأطفال في البلاد المستحدثة، منظومات قريبة المتناول يأخذون الحكمة والأدب من خلالها على قدر عقولهم (cited in Zalaṭ, 1994b, p.101).

It came to my mind to write stories in a style similar to the famous style of La Fontaine (...) I wished that God would help me to write for Egyptian children as poets write for children in developed countries poems that meet their

needs, and from which they can gain wisdom and good manners according to their own intellect.

In the same introduction, he encouraged his friend Khalīl Muṭṭarān (1872-1949), asking his help to compose poetry for the most neglected audience during this era – women and children – as follows:

وهنا لا يسعني إلا الثناء على صديقي خليل مطران صاحب المنن على الأدب، والمؤلف بين أسلوب الإفرنج في نظم الشعر وبين نهج العرب. والمأمول أننا نتعاون على إيجاد شعر للأطفال والنساء وأن يساعدنا سائر الأدباء والشعراء على إدراك هذه الأمنية.

(cited in Zalaṭ, 1994b, p.102)

Here, I can only praise my friend Khalīl Muṭṭarān whose literary productions are numerous and whose composing in literature combines between the Westerners and the Arabs style. It is hoped that we will cooperate in writing poetry for children and women and that all other writers and poets will help us achieving this wish.

These quotes seemingly show that Shawqī was influenced by the style of la Fontaine and by the translation of Muḥammad ‘Uthmān Jalāl. Although he did not explicitly mention his influence by Jalāl’s translation, historians and critics in the field note his influence. Zalaṭ (1994b, p.105) notes that:

أحمد شوقي يتفق مع عثمان جلال في قاسم مشترك يجمعهما وهو تأثرهما بـ "لافونتين" من حيث اقتباس أو استرفاد مادة حكايته الخرافية ثم تُصَرَّف كليهما في تلك المادة كلٌّ حسب مقتضيات فنه ومستوى شاعريته ودرجة الاقتباس أو النقل عن لافونتين.

Aḥmad Shawqī and Muḥammad ‘Uthmān Jalāl share one fundamental source. That is, they were both influenced by “La Fontaine” in terms of his imaginative tales. Then, Shawqī and Jalāl changed these imaginative tales according to their artistic preferences, level of poetics and degree of adaptation or transference from La Fontaine.

The previous words seem to support the claim which was made earlier that Shawqī was influenced by what Jalāl produced in the field of children’s literature translation. However, Shawqī shared the same idea of talking animals but he was different in the themes presented to children. It could be noted that Shawqī was motivated by the political and social situation in Egypt (Chakhachiro, 2019). Similar to La Fontaine and Jalāl, the characters chosen by Shawqī in his poems are animals (Al-Rifai, 2015). The lion is used as a symbol of power, the wolf symbolises slyness and authoritarianism, the dog honesty and loyalty, the fox deception and the ass stupidity and submissiveness. For instance, Shawqī’s poem *أمة الأرانب والفيل* [The Nation of Rabbits and the Elephant] shows Shawqī as a social reformer who delineated people’s suffering from oppression

(Chakhachiro, 2019). The people who suffer are represented by the hares at the hands of the invader, who is represented by the elephant (Chakhachiro, 2019). The message behind this poem was a call for the nation to unite and fight for their independence (Chakhachiro, 2019). Shawqī's poem *الديك الهندي والدجاج البلدي* [The Indian Rooster and the Local Chickens] symbolised the occupying forces and Egypt (cited in Al-Rifai, 2015). Using Bourdieu's terms, this political dimension in Shawqī's poems can be considered as new doxic practices that were initiated in the field of Arabic children's literature. Therefore, Shawqī's poem were classified as far beyond the child's linguistic repertoire (al- Ḥadīdī, 1988). Zalaṭ (1994b) mentions three reasons why Shawqī's poems were unsuitable for children's comprehension. First was the political dimension in most of the poems such as *ولي عهد الأسد وخطبة الحمار* [The Lion Crown Prince and the Ass's Speech]. The second was the length of the poems, which made children unable to focus on their events, as with *أمة الأرانب والفيل* [The Nation of Rabbits and the Elephant]. Third was the high register in some stories where the poet used difficult vocabulary or complex poetic images that children could not understand without a dictionary such as *الخفاش ومليكة الفراش* [The Bat and the Butterfly Queen]. These new doxic practices and the attempt of politicising children's literature affected the practices of the translators in the field of children's literature translation; for more analysis of this case see section (4.3).

As for its homology with the field of religion, the field of children's literature translation takes different forms. It appears in the alignment of the TT to the Islamic beliefs of the target readers. As has been previously explained in section (3.5), Muḥammad 'Uthmān Jalāl was one of the early translators in the field who initiated this doxic practice through the frequent and explicit use of Quranic verses, either in part or whole or through allusion. It is also important to note here that two opposing groups emerged during the late nineteenth century: "modernists and traditionalists" (Hanna, 2016, p. 73). The traditionalists were those who received a traditional religious education (Hanna, 2016) and therefore preferred to use the high register of Arabic found in the Quran and neo-classical poetry and prose. This style of writing was characterised by "the use of rhyming prose (*saj'*) and rhetorical forms such as parallelisms, paronomasia (*tajnīs or jinās*), antitheses (*ṭibāq*) and puns" (Moreh, 1975, p. 10, italics in original). Because they were rich in cultural and symbolic capital, thus granting them powerful positions in society, these Egyptian traditionalists, such as Rifā'a al-

Taḥṭāwī and Muḥammad ‘Uthmān Jalāl, controlled cultural production in Egypt (Hanna, 2016). Therefore, it could be said that most of the translations whether introduced for children or adults had features of the neo-classical writing style that were common during this century. However, there are rare instances where colloquial Egyptian words were used in the translations. Jalāl’s translation of العيون اليواظظ في الأمثال والمواظظ [The Insightful Wisdom of Fables and Proverbs] included some of these colloquial words such as شاف (he saw) and الرئيس (the boss or leader) (Bardenstein, 2005).

The adaptation of the foreign texts to the major religion of Egyptians i.e. Islam entailed deleting or changing any concepts that clashed with Islamic beliefs, particularly mentions of religious, political or sexual taboos (known as the triangle taboo). al-Sayad (2007) explains that some of the Egyptians saw translations of Western literature as a threat to their national and religious identity. This explains why there was no scholar from al-Azhar who became involved in the field of children’s literature translation as a translator except Rifā‘a al-Taḥṭāwī, who had been influenced by the French education system during his mission to France (al-Sayad, 2007). Motivated by fears of cultural invasions, the Egyptians introduced translated literature to their children through two different methods: adaptation and rewriting. They still relied on Western’s literature but they adapt/rewrite it according to the target language and culture (al-Sayad, 2007). Among the early translators who were keen to introduce foreign texts in an Arabic and Islamic mould was Muḥammad ‘Uthmān Jalāl. This practice can be shown in his introduction to his translation of ورد جنة و حديث قبول و الأمنى والمنة في حديث قبول و ورد جنة [Wishes and Kindness in the Story of Qabul and Wardajanna], (1871):

فأفرغته في أكواب من الألفاظ المتبلورة واخترت له ما سهل من الكلمات النيرة لتكون قطوفه دانية ومحاسنه عن الزينة غانية. وأخرجته عن الطباع الأفرنجية وجعلته على عوائد الأمة العربية وما بدلت غير الأسماء وقرنتها بما يلائمها من لذيذ المسمى وتركته باقية على ما فيه.

(cited in al-Sayad, 2007, p. 76)

I moulded it in easy phrases and chose easy enlightening words so that its fruits come within the reach of its readers. I took it out of the traditions of the Westerners and formed it in line with the tradition of the Arabic nation. I only substituted the names with other suitable names that existed in Arab culture. I left the rest of the book as it is.

It seems from the previous words that Jalāl gave himself freedom to change what was not suitable for the target culture. al-Sayad (2007) supports this view and mentions that the majority of translators during the late nineteenth century chose

Arabic names for characters whose ST names would seem strange for Arab readers. This freedom in translation was one of the doxic practices that governed the field of literary translation during Jalāl's time. Hanna (2011) notes that there was a dominant trend for producing what was called ترجمة بتصرف [free translation], which was signalled on the front cover of many translated works in the late nineteenth century. This prevalent doxic practice gave some translators the opportunity to intervene in their translations and produce a version that was significantly different from the source text.

Understanding the homologous relations between the field of children's literature translation and other fields of cultural productions including the field of power sheds light on the prevalent doxic practices followed by the social agents (i.e. translators and authors) during the nineteenth century in Egypt. Any deviation of these doxic practices could be explained by other sociological concepts such as habitus and social trajectory. Therefore, the next section will read the earliest translation of *Gulliver's Travels* and the practices of the translator to see to what extent the translator followed or challenged the poetics of the time or as Bourdieu put it, the doxic practices.

### 3.7 The First Arabic Translation of *Gulliver's Travels* (1873)

Dimitrī Qusṭandī Bishara translated *Gulliver's Travels* into Arabic as بشائر الخير في أسفار جليبير [Good Omens in the Travels of Gullibir] in 1873. He introduced it as an abridged version which consisted of the first two volumes only. This translation was published by المطبعة الوطنية [the National Press] in Alexandria. Most of the copies of his translation are now out of print, and only two remaining copies can be found: one in the Egyptian National Library, and the other in King Abdul-Aziz library in Riyadh. Fortunately, finding a copy of this translation helped in tracing the practices of the early translators in the genesis of the field of children's literature translation in Egypt during the nineteenth century. The following section aims to read Bishara's version sociologically and see to which extent it is autonomous from the field of education. The analysis will be conducted through a focus on the micro- and macro-levels with an analysis of the interventions of the translator at the textual and para-textual levels.

### 3.7.1 The Textual Level

The selection of register of the translation: Classical Arabic or colloquial is given in the translator's preface. Bishara (1873, p.3) writes:

فسألني كثير من محبي الأدب أن أترجمه بلغة العرب ترجمة سهلة العبارة تُفهم بأدنى إشارة فأجيبته لذلك ملتزماً استعمال اللفظ المعروف وإن كان في اللغة العربية غير مألوف رغبة في عموم نفعه للغلمان في سائر الأزمان.

I have been asked by many people who are fond of literature, to translate this book into the Arab's language, in an accessible and understandable way. I used common words in the translation, even though some might appear uncommon in modern standard Arabic, and I wish it to benefit boys in all times.

Even though the translator in the previous quote does not state explicitly whether he follows Classical Arabic or colloquial in his translation, it can be assumed that he inclined to use a simple form of Classical Arabic which may contain unavoidable use of colloquial words and expressions. Examining the register used in the translation appears to support this assumption; in some instances, the translator is inclined to use colloquial words and in other areas of the translation the use of Classical Arabic is apparent. The following examples show the translator's use of colloquial words:

#### Example 1:

When Gulliver awakes in the island of Lilliput, he says (Swift, 1909, p.6):

ST:

I (...) being almost famished with hunger.

The underlined phrase above has been translated by Bishara (1873, p.10) as follows:

TT:

وأفهمتهم أنني من مدة صائم وميت من الجوع.

BT:

I told them that I am fasting for a long time and I am starving.

#### Example 2:

ST:

When I found myself on my feet (Swift, 1909, p.12).



TT:

فلما وقفت على حيلي (Bishara, 1873, p. 18).

BT:

When I regained my power, I stood up.

Example 3:

ST:

I spoke to them in as many languages as I had the least smattering of, which were High and Low Dutch, Latin, French, Spanish, Italian, and Lingua France; but all to no purpose (Swift, 1909, p.13).

It is expected that the underlined words were translated into Arabic without altering them since they are names of languages. However, Bishara (1873, p.21) introduced a great degree of colloquialism by translating these words of languages as follows:

TT:

مع كوني خاطبتهم باللغة الهولندية واللاتينية والفرنساوية والاسبانية والايطالية.

BT:

Although I spoke to them with Dutch, Latin, French, Spanish and Italian.

Example 4:

ST:

[I] drank to her lady-ship's health (Swift, 1909, p.75).

TT:

فشربت على صحة الست صاحبة المنزل (Bishara, 1873, p.57).

BT:

I drank to her ladyship health.

Example 5:

ST:

When I awaked, and found myself alone in a vast room, between two and three hundred feet wide, and above two hundred high (Swift, 1909, p.78).

Bishara (1873, p.59) decides to translate a vast room and above two hundred into Egyptian colloquial equivalents as follows:

TT:

ولما استيقظت رأيت نفسي بمفردي داخل اودة عرضها متنا قدم أو ثلاثمائة وارتفاعها متنان وكسور.

BT:

When I awaked, and found myself alone in a vast room, between two and three hundred feet wide, and above two hundred high.

### Example 6:

ST:

I had quite lost my stomach, and was almost reduced to a skeleton (Swift, 1909, p.88).

TT:

ولما راني نحيفا كالموميا (Bisharah, 1873, p. 67).

BT:

When he saw me as thin as mummy.

### Example 7:

ST:

So, I hoped my late master's apprehension would appear to be groundless, for I already found my spirits to revive (Swift, 1909, p.89).

Bisharah (1873, p.69) translates the previous underlined words into colloquial Egyptian words as follows:

TT:

فانا متعشيم بأن فكر سيدي الأول لا يتحقق لأنني أحس بأن صحتي الآن أحسن.

BT:

I am certain that my late master's thoughts would not be right because I felt I am better now.

### Example 8:

ST:

They would not allow me to be a dwarf, because my littleness was beyond all degrees of comparison; for the queen's favourite dwarf, the smallest ever known in that kingdom, was near thirty feet high (Swift, 1909, p.91).

TT:

ثم أنهم لم يعتبروني حتى و لاقرعة لكون قرعة الملكة الذي كان أقصر رجال الدولة كان طوله ثلاثين قدما  
(Bishara, 1873, p.70).

BT:

They would not allow me to be a dwarf, because my littleness was beyond all degrees of comparison; for the queen's favourite dwarf, the smallest ever known in that kingdom was near thirty feet high.

### Example 9:

ST:

I thought they were the most little contemptible creature I had ever beheld  
(Swift, 1909, p.139).

TT:

كان يتراءى لي أن جميع من هم أمامي هم قزع أى يأجوج ومأجوج (Bisharah, 1873, p.103).

BT:

I thought they were the most little contemptible creature; Gog and Magog.

### Example 10:

ST:

A cup not so big as a nut-shell (Swift, 1909, p.139).

TT:

والكبائيات أصغر من قشر الجوزة (عين الجمل) (Bishara, 1873, p.109).

BT:

A cup not so big as a nut-shell.

The bold and underlined words in the ten examples cited above show the register of the language used by the translator. They show his use of Egyptian colloquial Arabic words. In addition to the colloquial Egyptian, Bishara used a mixture of dialects including the use of Classical Arabic, Greek words, and words from Turkish origins. In addition to the aforementioned colloquial Egyptian words, the TT also includes the repetition of another colloquial Egyptian word which is خواجة [literally meaning foreigner, especially a Westerner]. Examples of words of Turkish origin include تخت [literally meaning bed], and درايزين [literally meaning

handrail]. Examples of words of Greek origins include طرابيزة [literally meaning table], and الموسيون [literally meaning museum]. Examples of words that mimic the Turkish way of pronouncing Arabic words include القابودان [literally meaning captain].

The mixture of language registers used by Bishara seem to go against the prevalent doxic practices of other translators who opted for using Classical Arabic during the nineteenth century with minimal use of colloquial Egyptian words. Therefore, examining Bishara's social trajectory may help in explaining the reasons behind these linguistic choices. Every effort has been made to profile the translator and unfortunately, there is no detailed available information about him. Only through the editor's note attached to his translation, it became clear that he worked as the Deputy of the Mixed Commercial Court (which was formally called مجلس التجار) in Alexandria (Bishara, 1873). The Mixed Courts of Egypt, were established by the Khedive Isma'il Pasha in 1875 (Hoyle, 1985). The Mixed Courts led to a radical reform of Egypt's chaotic nineteenth century legal system. After the British occupation of 1882, the establishment of the courts were set up in 1883, to hear disputes between natives and foreigners and between foreigners of different nationalities (Hoyle, 1985). The translator's profession as Deputy of a Mixed Court exposed him to different nationalities and dialects. It could be argued that Bishara was influenced by his profession and by the different linguistic dialects he heard of Greek and Turkish origins. It can also be argued that when he translates the text, his knowledge of Arabic words was limited to these words mentioned in the TT without knowing their origins in Classical Arabic. However, it was found, throughout examining the translation, that Bishara chooses a high register of Arabic, i.e. Classical Arabic which was commonly used for writing and translating literature in the late nineteenth century in the textual and paratextual levels. This means that he attempted to align his habitus (particularly his choice of words) to the prevalent doxa of the field which prioritised using Classical Arabic in translation. Going in line with the prevailing doxic practices during this century through the use of Classical Arabic appears first in the choice of a typically neo-classical rhyming title: بشائر الخير في أسفار جليبير [Good Omens in the Travels of Gullibir]. Translating the title in a way that prioritises *saj'* (rhyming prose), is evocative of the poetic characteristics of Arabic-Islamic elite literature at the time (Hanna, 2006). The second instance of using this high register of Classical Arabic

is also found at the textual level in the use of rhyming words as the following examples show:

### Example 1:

TT:

وإذ أنا مستنشق ذاك النسيم اللطيف ومسرح نظري في محاسن هذا المنظر الظريف  
(Bishara, 1873, p.19).

BT:

I inhaled that gentle breeze and I looked at the beauty of this pleasant sight.

### Example 2:

TT:

إن شدة شوقي إلى الأسفار واشتغال فكري بمشاهدة الأقطار قد أوجاني إلى التغرب ثانيا وصيراني لما كابده ناسيا  
(Bishara, 1873, p.50).

BT:

Because I missed travelling, and because my mind is preoccupied with the idea of exploring countries, I decided to travel and I forgot what I suffered from and felt the homesickness again.

### Example 3:

TT:

ولكوني نطقت ببعض كلمات على سبيل المزاح أراد أن يأخذ بثأره مني فهز شجرة التفاح  
(Bishara, 1873, p.82).

BT:

And because I had uttered some joking words, he wanted to take revenge on me and shake the apple tree.

Bishara's attempts at using high register of Classical Arabic is also found in his preface and conclusion as the section (3.7.2) will illustrate. Since his translation was explicitly introduced to children, Bishara attempts to delete any inappropriate scenes or incidents that may clash with the target culture of the addressee. This can be clearly noted in his decision to delete the scene when Gulliver put out the fire with his urine. However, Bishara's toleration of the taboos seems to be inconsistent because his translation did not delete the word wine. Bishara translated the word wine as الخم [wine] to a majority of Egyptian children who were Muslims and viewed drinking wine as a prohibited act. There are several

possible explanations for Bishara's use of the word wine in a translation that was supposed to omit it. A possible explanation for this may be related to the religion of Bishara who seems to be non-Muslim. This can be discerned from the language he used in his translation; there were no influences of the Quranic language in his translation at all and there was no single reference to any Islamic words. Another explanation may be related to the religious diversity of the Egyptians at that time. Although the majority of the Egyptian were Muslims, this does not deny the fact that they were a number of Egyptians who were non-Muslims. What seems to be more likely was that the translation was affected by Bishara's religious background which did not consider wine as a taboo. Bishara's practice supports the claim made earlier about Jalāl's practice of using Islamic references within the TT as a result of his habitus; see section (3.5). The following examples show how Bishara translates the word wine as نبيذ throughout the translation without changing or altering it:

#### Example 1:

ST:

They flung up with great dexterity one of their largest hogsheads (...) I drank it off at a pint, and tasted like a small wine of Burgundy, but much more delicious (Swift, 1909, p.7).

TT:

رفعوا بواسطة سلم جهة يدي اليمنى أكبر برميل نبيذ (...) وهذا النبيذ لم يكن ردينا بل كان مثل النبيذ الفرنسي (Bishara, 1873, p.11).

BT:

Through a ladder they lift the largest barrel of wine (...) this wine was not bad but it was like the French wine.

#### Example 2:

ST:

By the Emperor's order, had mingled a sleepy potion in the hogsheads of wine (Swift, 1909, pp.8-9).

TT:

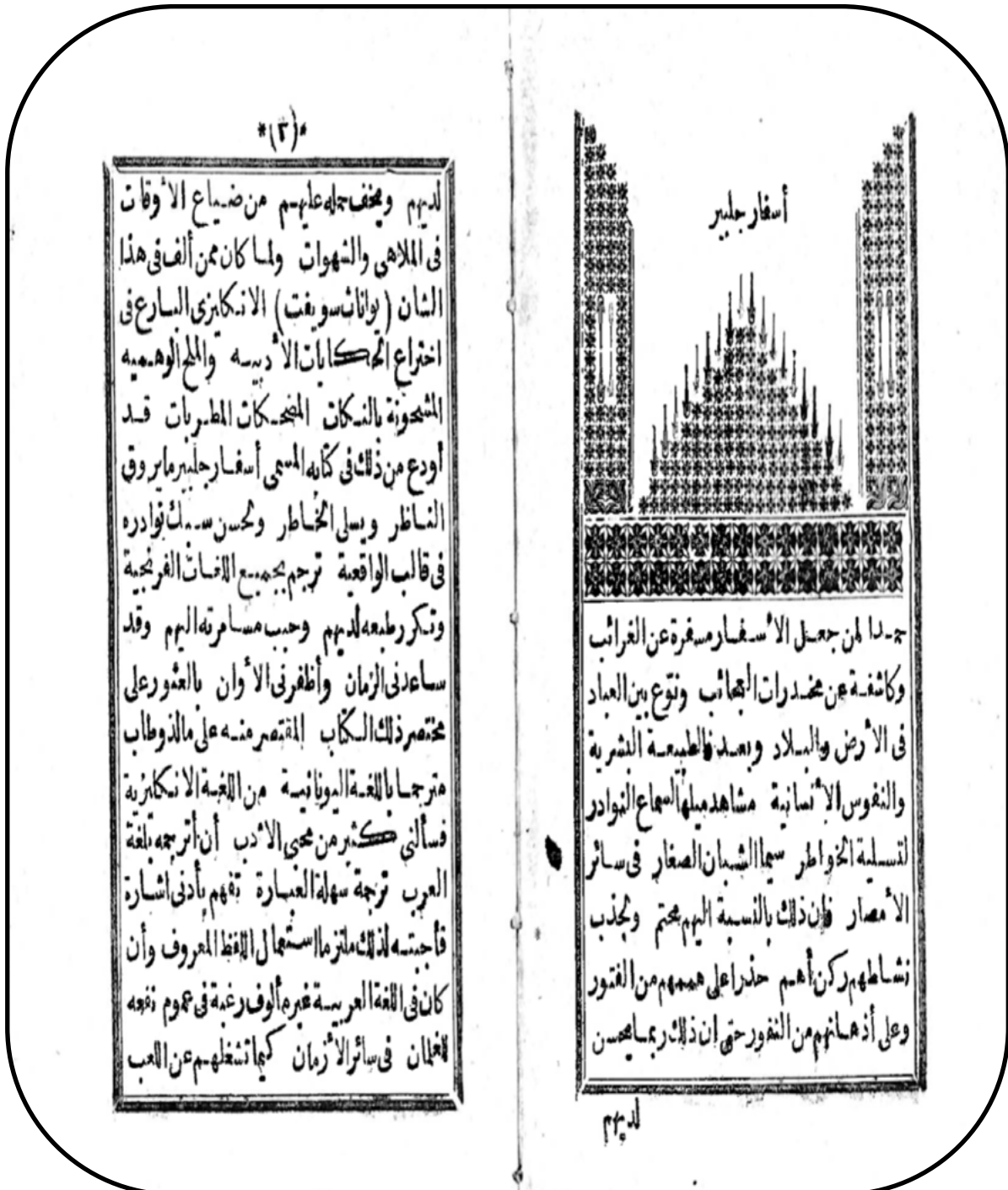
وضع بناء على الأمر العالي شيئا منوما في النبيذ الذي شربته (Bishara, 1873, p.14).

BT:

Based on a command from authorities, there was a sleeping bills in the wine that I drank.

### 3.7.2 The Paratextual Level

The translation includes explicit paratextual interventions by the translator and the editor. The translator writes a preface and a conclusion. The editor writes an epilogue. The following figures show the preface of the translator:



**Figure 3-3** Bishara's preface to his translation of *Gulliver's Travels* (Bishara, 1873, pp.2-3)

\* (٤) \*

مطالعتهم وتقديرهم التقدير مدارسته وهذا المترجم  
وان كانت عباراته مضحكة بحسب الظاهر الا انها  
مشتملة على محاسن وما تترسيف علمها من تدبرها  
ومحسن تنقيتها كررها وقد سميتها بشائر الخير  
في أسفار جاليليو رتبته كأصله على جزئين كلاهما  
مشتمل على أكثر من بابين وها أنا أقول مستمدا  
من الله تعالى تمام المأمول

(الجزء الاول)

في سفره الى (إليبيوت) وفيه أبواب

(الباب الاول)

في جهة مولده وأسباب

سياحته وكيفية خلاصه من الغرق

ووصوله الى (إليبيوت) بواسطة السباحة

كان لوالدي قطعة ارض في أبرشية (فوتنجام) وكان  
له خمسة أولاد انا أصغرهم فلما بلغت من العمر ستة

عشر

Figure 3-4 Bishara's preface to his translation of *Gulliver's Travels* (Bishara, 1873, p.4)



The previous figures (3-3 and 3-4) feature a two-and-a-half-page introduction written by Bishara. Despite the fact that the translation contained use of dialects, the first feature of this preface is the use of high register of Classical Arabic which corresponds to the prevalent doxic practices during the nineteenth century. Through this preface, the translator delineates the purpose of his translation, presents information about the source text and the source language. From Bourdieu's perspective, all of this information can help shed light on the interwoven relationship between the translator's habitus and the field (or the doxa of the field). Although most of the books translated for children during this century were from French or English, Bishara's acknowledgement of translating *Gulliver's Travels* from an unknown Greek version may indicate that he had enough knowledge of the Greek language. It also may be seen as a means of distinction through which the translator wants to distinguish his work in the field of children's literature which depended on importing French and English books. Another consideration that should be made through examining this preface is Bishara's words about the status of *Gulliver's Travels*. He describes Jonathan Swift as الأُنكليزي البارِع [the most eminent Englishman]. He also describes the significance of his work *Gulliver's Travels*, writing that تُرجم بجميع اللغات الفرنجية وتكرر طبعه لديهم [it was translated into all the foreign languages and it was reprinted many times]. Using Bourdieu's terms, referring to the status of the author in the source language and to the reputation of his work in other languages can be viewed as a way of acknowledging the symbolic value of the work which the translator struggles over to achieve by his attempt of translating it into the target language. Genette (1997) supports this claim by noting that it is possible to attribute high value to a subject by demonstrating its importance.

Highlighting the symbolic value of the literary work being translated goes along with the prevalent doxic practices during this century as Jalāl did; see section (3.5). This practice was followed in order to convince the readers with the moral importance of the work. It is also important to note here that Bishara intended to introduce his translation to boys without mentioning the girls رغبة في عموم نفعه للغلمان [wishing to benefit boys throughout time]. This might be attributed to the fact that girls during the late nineteenth century were not encouraged to read or learn (Morrison, 2015). In line with this doxic belief, Bishara excludes girls. Bishara's wish of inserting his translation into the educational curriculum for boys

at school was repeated in the conclusion as this is evident through the following figures:



Figure 3-5 Bishara's conclusion to his translation of *Gulliver's Travels* (1873, pp.112-113)

#(١١٤)#

سبح الا مبر المجدى \* توفيقه خير امر  
 وذو المعالي حسين \* بحر من الفضل زاهر  
 وحسن الخلق واتخاذ \* قى من له المجد وافر  
 فالعدل من عليهم \* والوقت اضحى يفاخر  
 كم اينعت من علوم \* فيه رياض نواضر  
 وأرخ الطبع حسنا \* بيت اقى فى الاواخر  
 فان سالت اذا ما \* متعت منه النواظر  
 ماذا حكى فى سناء \* بدر الدجى وهو باهر  
 نادى البهاء حكاة \* بالسعد بتم البشائر  
 ٦٥ ٣٩ ٣٤ ١٦٧ ٤٤٠ ٥٤٤  
 عنه

سنة ١٢٨٩

Figure 3-6 Bishara's conclusion to his translation of *Gulliver's Travels* (1873, p.114)

There are some elements of Bishara's conclusion that should be taken into consideration. He mentions, for the second time, the relevance of his translation for boys:

ومن تأمل معانيه وأمعن النظر فيه وجد فيه نصائح كثيرة وحكما غزيرة فلمزيد نفع الغلمان وخدمة هذه الأوطان قد أسعفتني العناية بترجمته وطبعه راجيا عموم نفعه في ظل الساحة الشريفة والعدالة المنيفة.

And whoever contemplates its meanings and reads it thoroughly, he will find in it many advices and abundant wisdoms. Thus, for more benefits for boys and for serving these nations, I became able to translate and publish it hoping its overall benefit under the reign of this honourable square and fair justice.

It is evident from the previous quote that Bishara followed the same practice of Muḥammad 'Uthmān Jalāl when he translated [The Insightful Wisdom of Fables and Proverbs] العيون اليواظ في الأمثال والمواعظ and made it clear in his paratextual zone that the translation contained wisdoms and proverbs useful for the education of children. Another example that shows Bishara's wish of inserting his translation into the educational curriculum was found in the poetic dedication he composed in praise of Khedive Isma'īl and Ḥūssain who was the Minister of Education during that time as follows:

في ظل من قد تناهت إليه كل المفاخر عزيز مصر الخديوي المليك رب المآثر  
دامت مزاي علاه تزهو بهن الدفاتر وذو المعالي حسين بحر من الفضل زاخر

Under the reign of the ruler doer of all glorious deeds The mighty one  
of Egypt, the lord of exploits, the Khedive

May his sublime virtue be forever celebrated in writing His Excellency  
Ḥūssain is like a sea overflowing with virtue

This doxic practice of composing a panegyric poem was followed by Muḥammad 'Uthmān Jalāl; see section (3.6) to win the favour of influential people. Bishara praised Khedive Isma'īl, and how the sciences and knowledge have been advanced during his reign.

The sociological analysis of the translator's paratext in the translation; his preface and conclusion contradicts the findings of al-Sayad (2007) who classifies Bishara's translation as an entertaining story published for children for mere entertainment outside the field of education. She describes the translation as follows: [it was intended to entertain children more than educate them] (al-Sayad, 2007, p.77). Bishara's aim which is clearly shown in the preface and conclusion to his translation indicates that he wanted his translation to find a way to the educational curriculum. However, it seems that the

translation contains features that hindered its survival such as the excessive use of colloquialism. During this century, texts written in colloquial language (*āmmyya*) were not allowed to be taught in Egyptian schools (Hanna, 2006). This may explain why the translation did not achieve notable success, and why it was not inserted into the educational curriculum and why it was also lost to history to the extent it is no widely recognised pre-1909 translation.

Attached to the translation is an editor's note written by Ḥamza Faṭḥ Allah (1849-1918), who was a renowned Arab linguist in Egypt in the nineteenth century. This adds symbolic capital to the translation. Ḥamza Faṭḥ Allah's name, was, at the time, endowed with a great deal of symbolic capital, and is used here to add legitimacy to this translation. Ḥamza Faṭḥ Allah was a linguist, literary man, and critic, who was born in Alexandria, and graduated from al-Azhar university (Naṣār, 2018). In the note, Ḥamza praises Khedive Isma'īl and the translator Dimṭrī Quṣṭandī Bishara. The editor's note invests symbolic capital in the translator (Bishara, 1873, p.115) as follows:

بترجمة الفاضل الجليل واللوزعي النبيل من لا تسبق جياذ الفضائل مضماره ديمتري أفندي قسطندي بشارة  
وكيل مجلس تجار الإسكندرية حالا زيد رفعة وكمالا.

The book was translated by the right honourable, the dignified, the intelligent, the nobleman whose virtues are numerous, Dymtry Effandi Quṣṭandi Bishara, the Deputy of the Mixed Commercial Court now in Alexandria and may Allah increase his knowledge.

By describing the translator in this way, the editor has enhanced the translator's reputation within his field of activity. Consequently, this symbolic capital works to accrue more value, and can be seen, in Bourdieu's terms, as the consecration and reproduction of the agent's capital. Hanna (2016) notes that conferring titles as a way of signalling status has always been typical of the field of Arabic literature in most of its phases. Titles have been used as "marks of distinction", indicators of the symbolic capital possessed by writers and the position they occupy in the field in relation to each other (Hanna, 2016, p.163). Examples include such titles as النابغة [the genius], given to the pre-Islamic poet Ziyād ibn Mu'awiya; أستاذ الجيل [master of the generation], given to the modern Egyptian thinker Aḥmad Luṭfī al-Sayyid; أمير الشعراء [prince of the poets], given to the Egyptian poet Aḥmad Shawqī; شاعر النيل [poet of the Nile], given to the Egyptian poet Ḥafiz Ibrahīm; and عميد الأدب العربي [doyen of Arabic literature], given to the Egyptian writer Taha Hussein (Hanna, 2016, p.163).

It could be concluded that the textual analysis of Bishara's translation reveals the influences of his professional habitus which can be noted through the use of a mixture of language registers including the use of Greek words, and words with Turkish origins. There are attempts by the translator to follow the doxic practices through the use of Classical Arabic and rhyming words. However, toleration of taboos seems to be fluctuating as the translator deletes some inappropriate scenes and keeps others without changing them, such as the use of the word wine to a majority of Muslim addressee.

The sociological analysis at the paratextual level reveals Bishara's following of the doxic practices. This is evident in his attempts to highlight the importance of the source text and its author in the preface. It is also apparent in the conclusion when he emphasises the moral benefits of the story to the education of children. Bishara's inclusion of a panegyric poem also shows his attempts to win the favour of influential people such as Khedive Isma'īl, who have the authority to insert his translation into the formal educational curriculum. All these attempts by Bishara contend the claims of al-Sayad (2007) who classifies this translation as a translation done outside the field of education. Thirty-six years separates this first translation from the second version of *Gulliver's Travels* which was published in (1909). Bishara's translation stands in a stark contrast to Şabri's translation which will be explained in the next chapter.

### **3.8 Conclusion**

This chapter examined the genesis of the field of children's literature translation in Egypt during the nineteenth century. Bourdieu's sociology proved to be useful in shedding light on the dynamics of translation production for children during this century along with identifying the prevalent doxic practices. Bourdieu's sociological concepts of field, capital and homology helped in understanding the production within the field of children's literature translation as a socially situated activity. This chapter further shed light on the social, cultural and political factors that led to the emergence of translated literature to children during this century. Through the concept of capital, it was possible to examine the main forms of capital that were available to agents within the field during this century.

Mapping the field of children's literature translation and its forms of capital showed that the field during the nineteenth century was dominated by individuals

rather than publishers or institutions. This led to the low quantity of translations produced. The alleged lack of forms of capital hindered active production within the field; see section (3.3). In order to succeed within the field, the translators produced translated works for children in a homologous way with the field of education. This showed that they struggled for the monetary gains which could be achieved through publishing their works as part of the formal educational curriculum. Therefore, one of the main doxic practices that was followed by the majority of the translators in the field was adjusting their literary works to meet the requirements of the educational curriculums.

The chapter also showed the homology of the field of children's literature translation with other fields of cultural productions, namely, the field of education, religion and the field of Arabic children's literature. Homology with the field of education and the field of religion was represented through the practices of the pioneers in the field such as Rifā'a al-Taḥṭāwī (1801-1873), and Muḥammad 'Uthmān Jalāl (1829-1898). Homology with the field of Arabic children's literature was represented through the practices of Aḥmad Shawqī (1868-1932).

Against this background, the earlier translation of *Gulliver's Travels* which was produced by Dimṭrī Qusṭandī Bishara in (1873) was analysed as a representative of the early practices of the early translators in the field of children's literature translation during its genesis in the nineteenth century. Shedding light on the interventions of the translator at the textual level through additions and omissions as well as shedding light on his use of the language register revealed a number of implications that can be identified in relation to the field of children's literature translation during this century.

Bishara introduced an abridged version of *Gulliver's Travels*; the first two volumes only. Bishara (1873) explicitly addressed children and made it clear in his paratextual zone that what he translated was useful for children and suitable to be inserted into the formal educational curriculum. He attempted to follow the prevalent doxic practices through the use of Classical Arabic which was evident in the rhyming prose. However, there were instances of an unavoidable use of a mixture of colloquial Egyptian words, Greek words, and words of Turkish origin. This practice was only understandable through shedding light on his professional habitus (see section 3.7.1).

The earlier translation showed that the norms that govern the field of children's literature translation; 'the rules of the game' were not appropriately established. This appeared in the toleration of the cultural taboos that this translation introduced to Arab Muslim Egyptian children such as the use of the word wine. This illustrated the powerful influence of the translator's habitus on the practices of his translation more than following the prevalent doxic practices of the field. The next chapter intends to further explain the dynamics of the translations and the practices of the agents through other representative translations of *Gulliver's Travels* in the twentieth century in Egypt.



## Chapter 4 The Field of Children's Literature Translation in Egypt (1901-2000): *Gulliver's Travels* in the Twentieth Century

### 4.1 Introduction

The previous chapter examined the genesis of the field of children's literature translation in Egypt in the nineteenth century, and identified its homologous relationship with the fields of power and other fields of cultural production from a Bourdieusian perspective. During the twentieth century, the field of children's literature translation received considerable attention from Egyptian intellectuals. As a consequence, the field developed from a marginal status to a more prominent one. This shift of the field's status was due to various socio-political factors that affected both the homologous fields and the fields of power in Egypt between 1901 and 2000.

During this century, the field witnessed the advent of new writers and translators whose practices caused noticeable structural changes in the field. This chapter attempts to highlight the changes that occurred in the fields of power which influenced the evolution of the field of children's literature translation in Egypt during that time. Delineating a clear picture of the aspects of the field's development during this century entails taking into account the new thematic and generic options, forms of capital, and modes of production that became available to social agents, or to use Bourdieu's terms; new 'positions' and 'position-takings'. Mapping the field of children's literature translation during the twentieth century from a sociological perspective helps in identifying the prevalent doxic practices of the social agents (i.e. authors, translators and publishers). Against this background, this chapter sheds light on two translations of *Gulliver's Travels* that were published during 1909 and 1931 as representative cases of the translators' practices during the first third of the twentieth century. This chapter is, therefore, motivated by the following research questions:

- 1- What are the factors transforming the practices of the agents in the field of children's literature translation in Egypt during the twentieth century?
- 2- How does a sociological reading of the two translations of *Gulliver's Travels* in 1909 and 1931 help in understanding the influence of the translators' habitus on the translation?

## 4.2 The Field of Children's Literature Translation in Egypt during the Twentieth Century: A Socio-Political Account

As has been shown in the previous chapter, the field of children's literature translation in Egypt was homologous to a large extent with other fields of cultural productions such as the field of education, the field of religion and the field of Arabic children's literature. The predominant doxic practices of the translators in the previous century were translating for children mainly for educational purposes. Translators attempted to translate for children mainly to insert their translations with the educational curriculum. There was a scarcity of translations which extended beyond textbooks. The idea that children could read books for their own enjoyment was non-existent. The field of education dominated the published output within the field of children's literature translation. Therefore, it is safe to argue that any changes in the field of education will affect the field of children's literature translation. This section aims to examine and analyse how changes in the field of politics led to changes in the field of education which consequently influenced the structure of the field of children's literature translation, its boundaries, its positions, and its forms of capital. It also sheds light on this dynamism within the field of children's literature translation which occurred as a result of the entrance of new social agents who initiated new modes of production and introduced new genres.

The period 1901-1921 before Egypt gained its semi-independence witnessed sporadic attempts of translating for children. It could be said that the field of children's literature translation, similarly to the previous century, was characterised by rarity of production. In 1904, Butrus al-Bustani's (1829- 1883) Arabic translation of Daniel Defoe's *Robinson Crusoe* was published in a third edition<sup>21</sup> in which he wrote an introduction that this translation appealed to all readers, even school children and women (Hanna, 2011). In 1909, 'Abd al-Fattāḥ Ṣabrī published his translation of Jonathan Swift's *Gulliver's Travels* (Abū al-Riḍā, 1993). Although he did not mention the age of the target readers, it seems

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<sup>21</sup> Butrus al-Bustani (1829- 1883) published his first edition of *Robinson Crusoe* in 1861 as *التحفة البستانيّة في الأسفار الكروزيّة أو رحلة روبنسن كروزي* [Al-Bustani's Masterpiece of Crusoe's Travels, or Robinson Crusoe's Journey] (Hanna, 2011, no pagination).

that it was addressed to children (Abū al-Riḍā, 1993). 'Ibrāhīm al-ʿArb introduced ninety-nine poetic stories in 1913; most of them were translated from La Fontaine's *Fables* (al-Hīty, 1988). In 1914, 'Amīn Khayr al-Ghandūr translated *King Solomon's Mines* by the English author H. Rider Haggard (1856-1925) into Arabic as كنوز سليمان [The Treasures of Solomon] (al-Ḥadīdī, 1988). This historical fiction novel was translated for young boys and the Egyptian Ministry of Education included it in the educational curriculum of secondary schools (al-Ḥadīdī, 1988). However, these individualistic attempts within the field of children's literature translation began to increase as a result of Egypt's partial independence.

The advance of nationalist sentiment hastened the end of the British occupation, and the nominal independence of Egypt was declared in February 1922 by the British government (Zemmin, 2018). The Unilateral Declaration of Egyptian Independence in 1922 was one of the main socio-political factors that led to changes in the field of education which in turn affected the production within the field of children's literature translation. One of the positive effects of the 1919 Revolution was the attention paid to improving the lives of Egyptian children physically and mentally. The Egyptian reformers identified the proper pedagogy that each child should receive; this included "the cultivation of the body, the disciplining of the self, the formation of moral character, the inculcation of the virtues and correct conduct-all to be embodied in practice" (Shakry, 1998, p.153). As a result of changes in the field of power, in this case the field of politics during the period 1922-1929, Egyptian intellectuals and reformers turned their attention to the educational and moral development of Egyptian children. Changes within the field of education led to reconfiguration of the overall structure of the field of children's literature translation and its boundaries.

In order to understand how the partial independence of Egypt 1922 caused changes in the field of education and its homologous field, that of children's literature translation, it is important to understand the reformers and intellectuals' discourse that revolved around Egyptian children in the early twentieth century. Meital (2008, p.256) notes that Egyptian reformers believed that "only serious reform of the education system could ensure pupils' ability to participate

effectively in the contemporary world". Taha Hussein (2014<sup>22</sup>) urged the government to establish a proper educational system for Egyptian children. One effective way of achieving this was by searching for well-trained teachers who could enrich the minds of children through their knowledge (Hussein, 2014). Taha Hussein (2014) placed a heavy burden on the Egyptian government, highlighting its role in protecting children's bodies from diseases and facilitating for them a suitable environment where they are not exposed to trouble or immorality. Hussein (2014) guaranteed a healthy Egyptian generation, in mind and body, if the government collaborated with families in taking responsibility for child-rearing.

In order to put this discourse into practice, the state began to allocate greater resources from its budget to establish schools, train teachers and update textbooks to include numerous subjects (Meital, 2008). The Egyptian Ministry of Education made elementary education compulsory for all Egyptian children and worked on expanding the educational system of primary schools (Ashkenazi, 2009). Talhami (2013) notes that the government also made education compulsory for both genders from six to twelve years old. This growing interest in the different elements of the field of education including the improvement of schools, the training of teachers, and the introduction of various school textbooks aimed to raise new generation of Egyptian who could regain their national identity. The homologous nature of the field of children's literature translation with the field of education continued during this period and this could be seen in some of the productions. When Ḥāmid al-Qaṣbī introduced the first volume of his book *التربية بالقصص لمطالعات المدرسة والمنزل* [Educating Children by Stories for School and Home Reading] in 1929, he wrote in the introduction:

ولم أتردد في أن أنشر بين الناس كتابي هذا عندما تبين أن الحاجة ماسة إليه. ذلك لأنني في مطالعاتي للكتب الإنجليزية عثرت على عدد كبير من القصص التهذيبية التي تتضمن الحكمة والموعظة الحسنة في أسلوب شائق، وعبارات خلابة يقصد بها إلى تربية الناشئين تربية خلقية قويمه، فعولت على ترجمتها لأعطي منها صورة واضحة لطالبات مدارسنا وطلابها الذين يفيدهم هذا النحو من التهذيب.

(cited in al-Hīṭy, 1988, p.207)

I did not hesitate to publish this book when it became clear that it was urgently needed. This came as a result of my reading of a large number of English stories which narrated wisdom and good advices in an interesting way, and in wonderful phrases. These stories aim to educate young people

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<sup>22</sup> Hussein's book *مستقبل الثقافة في مصر* [The Future of Culture in Egypt] was initially published in 1938 but because it is difficult to obtain the first edition, I depend here on the most recent edition which was republished in 2014.

properly. Therefore, I decided to translate them to our school pupils, boys and girls, who may benefit from them.

The previous lines from al-Qaṣbī's introduction to his book shows the motivation behind his translation of these stories. al-Qaṣbī aimed to introduce his translation to children in schools so that they could benefit from the moral and wisdom these stories include in an entertaining way. It is also important to note that al-Qaṣbī addressed these stories to both genders: boys and girls. This is one of the doxic practices that came into existence during the early years of the twentieth century. This can be attributed, as previously discussed, to the new rules set by the Egyptian intellectuals that education should be compulsory for both genders from six to twelve years old.

However, in the sixth edition<sup>23</sup> al-Qaṣbī referred to the reception of the first volume of his book when he first introduced it in 1929 as follows:

كان مصير الكتاب وحظه من الشيوع غير محبوب. وإني أذكر مع الغبطة أنه لم يمض عام أو بعض عام على الطبعة الأولى حتى نفذت بين إعجاب القارئ وتشوقهم إلى بقية أجزاء الكتاب.

(cited in al-Hīṭy, 1988, p.208)

The fate of the book was unpopularity. I remembered with happiness that within a year or a half of the year, the first edition of the book was admired between readers. The book was run out of stock and the readers were eager for the rest of its volumes.

Based on al-Qaṣbī's previous words, it could be noted that although al-Qaṣbī published his book around a time when Egypt began to pay attention to the education of children and their literature, the book was not positively received during the year of its publication. However, within a year or a half of the year the book was out of stock and the readers were eager to read the rest of its volumes. The first volume was followed by two other volumes which all consisted of a collection of translated stories (al-Ḥadīdī, 1988). The first volume included eight translated stories, the second included fifteen translated stories and the third included thirty-nine translated stories (al-Ḥadīdī, 1988). The Ministry of Education added it as part of the formal educational curriculum of the primary schools and distributed it around all the Egyptian schools (al-Ḥadīdī, 1988). al-Qaṣbī's book

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<sup>23</sup> No specific publication date was offered to this edition.

marked the first appearance of the genre of translated prose for schoolchildren (al-Ḥadīdī, 1988).

The field of children's literature translation during the 1920s in Egypt still witnessed individualistic efforts from translators who wanted to enrich the cultural productions within this field. This can be seen in the attempt of Bawls 'Afndee 'Abd al-Malik who translated eight stories written by the Danish writer Hans Christian Andersen (1805-1875) (al-Ḥadīdī, 1988). He introduced them in a book entitled أجمل وردة في العالم [The Most Beautiful Flower in the World] (al-Ḥadīdī, 1988). Only around 1930 the term أدبيات الطفل [children's literature] began to appear in Arabic periodicals, along with articles written for children<sup>24</sup> (Zalaṭ, 1994a). In Bourdieu's terms, it could be said that the field of children's literature translation received some kind of recognition. Due to a lack of studies that document the efforts of translators and their translations within the field of children's literature translation in Egypt during the early twentieth century, it is important to note that the following paragraphs will include literature originally written in Arabic for children in order to provide a more in-depth sociological analysis. Snir (2017, p.62) argues that during the nineteenth and early twentieth centuries "translated texts (...) for children are almost totally neglected in the scholarly research". Therefore, examining the doxic practices of the authors in the field of Arabic children's literature will show to what extent they influence the doxic practices of the translators in the field of children's literature translation.

Apart from translations, it seems that the field of Arabic children's literature was marked by the diversifications of themes introduced to children during the 1920s. One of the most important names who initiated this was Muḥammad al-Harāwī (1885-1939) (Zalaṭ, 1994b). This was an unprecedented practice in the field of Arabic children's literature in Egypt (Zalaṭ, 1994b). It also indicated the poet's

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<sup>24</sup> Among the early articles that discussed children's literature is one written by Zaki Mūbark entitled, أدب الأطفال بين الهراوي وكامل كيلاني [Children's Literature between al-Harāwī and Kāmil Kīlānī], which was published in *al-Bālagh* newspaper on 8 September 1931 (Zalaṭ, 1994a). Another article was written by Sāṭi' al-Ḥasrī, entitled أدبيات الطفل [Children's Literature] published in *al-Tarbiya* Magazine in Baghdad in January 1930 (Zalaṭ, 1994a). Another article was written by Dr. As'ad Ḥakīm entitled, كامل كيلاني والتأليف للطفل [Kāmil Kīlānī and Writing for Children] which was published in *the Arab Academy of Damascus* Magazine on 4 October 1923 (Zalaṭ, 1994a). Other articles using the term أدبيات الطفل [Children's Literature] began to be published serially in Arabic periodicals and in Egyptian periodicals in particular (Zalaṭ, 1994a).

ability to innovate, and his good knowledge of children's needs at different stages (Zalaṭ, 1994b). al-Harāwī published around twenty-five poems originally written in Arabic, in which he took into consideration the ages and gender of children (Sulaymān, 2012). al-Harāwī wrote *سمير الأطفال* (1922) [Samir for Children] in six parts; three parts for girls and three parts for boys, and *ديوان الطفل الجديد* (1923) [New Child's Anthology] (Zalaṭ, 1994b). In the introduction to *ديوان الطفل الجديد* (1923) [New Child's Anthology], he outlined the goal of his book, which was to educate children about everything, ranging from how to greet visitors properly, to how to count, and how to give a speech (Morrison, 2015). He introduced different poems to children which covered a variety of themes including: religious poetry as represented by *ديوان أنباء الرسل* [Anthology of Stories of the Prophets] (Zalaṭ, 1994b, p.84), descriptive poems as exemplified in the poems he wrote about nature, the arts, and new inventions<sup>25</sup> (Zalaṭ, 1994b, p.84), educational poems as exemplified in his poems *الكتاب* [The Book], and *المدرسة* [The School] (Zalaṭ, 1994b, p.84), poetic stories narrated by animals such as his poem *الكلب والحصان* [The Dog and the Horse] (Zalaṭ, 1994b, p.84), national poetry as exemplified in his poems about his native land, Egypt, such as *النيل* [Nile], *الوطن* [Homeland] and *الأهرام* [The Pyramids] (Zalaṭ, 1994b, p.84), poems about morals in which he taught children proper behaviour through his lyrical poems such as *أخلاق فاطمة* [Fatimah's Morals] (Zalaṭ, 1994b, p.84), poems about social and family-related issues; these poems are about institutions in Egypt such as the court and banks. They are also about familial relations and include poems about parents, boys, girls, and important social occasions such as Mother's Day and New Year (Zalaṭ, 1994b, p.85), songs for leisure and entertainment as exemplified in the football song, and the song for the hide-and-seek game (Zalaṭ, 1994b, p.85).

In addition to poetry, al-Harāwī contributed in the genre of drama for children. He wrote theatrical stories in lyrical verse for children to act and sing such as *الذئب والغنم* [The Wolf and the Sheep] which consisted of one act only (Zalaṭ, 1994b). Examples of other theatrical stories included *حلم الطفل ليلة العيد* (1929) [A Child's Dream on the Eve of Eid], and *الحق والباطل* (1929) [Right and Wrong]; both are

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<sup>25</sup> al-Harāwī wrote poems about modern forms of transportation such as the aeroplane, train, and tram, and about other new inventions such as the typewriter (Abū al-Riḍā, 1993). Even though these forms of transportation have become part of everyday lives nowadays, they were new to a child at the beginning of the twentieth century (Abū al-Riḍā, 1993).

stories consisting of two chapters for children to read and to act on the stage (Zalaṭ, 1994b). As can be seen from the variety of the topics he discussed, Muḥammad al-Harāwī contributed significantly to enriching the field of Arabic children's literature. Bourdieu (1993a, p.58) affirms that newcomers to the field introduce "new modes of thought and expression" to highlight their differences, and get their existence acknowledged and recognised. As a newcomer to the field, al-Harāwī diversified his themes and genres which represented "new modes of thoughts and expression" (Bourdieu, 1993a, p.58). However, he did not receive enough recognition. The field of children's literature translation in Egypt during the first half of the twentieth century became much more closely linked to the name of Kāmil Kīlānī as the most prominent agent in the field. Despite the homology between the field of children's literature per se and the subfield of children's literature translation, al-Harāwī's efforts were not justly acknowledged and the subfield of children's literature translation was closely linked to Kīlānī. This perhaps, was due to the fact that al-Harāwī did not possess as much capital as Kīlānī did; see section (4.4) for more analysis of Kīlānī's accumulation of capitals.

Al-Harāwī's contribution into the field of Arabic children's literature was not positively welcomed. This is evident in the following statement by al-Ḥadīdī (1988, p.260):

تعرض الهراوي للنقد واللوم بعد كتابته للأطفال. ويقول أحد معاصريه: لقد أصاب الهراوي من جراء هذه المحاولة الطيبة رذاذ من تهكم الفارغين ونكات اللاهين العاجزين الذين لا يحسنون شيئا ولا يدعون غيرهم يأتون بشيء من الأشياء المتسمة بالإحسان والإبداع.

al-Harāwī has been criticised and blamed for writing for children. One of his contemporaries says: as a result of this good effort, al-Harāwī has been harshly criticised by those who do not do anything and who do not let the others to introduce good and creative works.

Although al-Harāwī contributed in a different but interlinked field, that of Arabic children's literature, referring to his doxic practices which included addressing children according to their age and gender, and the diversity of themes, one could argue that these practices of al-Harāwī influenced the practices of the translators in the field of children's literature translation. Through shedding light on al-Harāwī's doxic practices, it becomes clear that he influenced his contemporary translator Kāmil Kīlānī (1897-1959). Kīlānī seems to have been affected by the new practices brought to the field by al-Harāwī such as the classification of literary



works according to the age of a child and the diversification of themes and genres introduced to children; see section (4.5) for more analysis of Kīlānī's contribution to the field of children's literature translation.

As has been previously shown from al-Qaṣbī's introduction to his translation and from al-Harāwī's cultural productions in the field of Arabic children's literature, girls were being addressed equally in this century. This can be seen as a shift from a doxic practice that was prevalent in the previous century when translators addressed boys only, as was seen in the case of Bishara (see section 3.7.2). It is important to note here that Kīlānī also addressed girls on the same basis as boys in relation to the importance of their reading and education. This can be clearly seen in Kīlānī's preface (2012<sup>26</sup>, p.10) to his story *السندباد البحري* [Sinbad the Sailor]: *وليس حاجة البنات إلى هذا النوع من القصص بأقل من حاجة البنين* [Girls are no less in need of these stories than boys]. In doing so, Kīlānī emphasised the importance of the education of girls and their equal need for reading as boys.

One of the factors that caused the dynamism within the field of children's literature translation during this century was the struggle to instil the national identity, Islamic values and most importantly the Arabic language in children's minds. The British officials focused on weakening the Arabic language (Bassiouny, 2020). To achieve their aims, they inserted English and French as required languages in the educational curricula (Bassiouny, 2020). They aimed to "eradicate any Egyptian national aspirations and to tighten their grip on Egypt" (Bassiouny, 2020, p.271). The emergence of literature for children through new modes of production specifically, children's magazines, gave the British officials the chance to speak with Egyptian children outside the field of education. Iskandar Makarius<sup>27</sup> (1882- 1952) was the founder of the first commercial magazine for children *الأولاد* [The Boys<sup>28</sup>] (al-Juhanī, 2007). This magazine was the first one to be published for children by an independent commercial publisher who was not

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<sup>26</sup> Kīlānī's translation of *السندباد البحري* [Sinbad the Sailor], was published in 1928 (Baheyya, 2010), but because it is difficult to obtain the original edition. I depend here on the most recent edition of 2012; this is available online.

<sup>27</sup> Iskandar Makarius (1882- 1952) is best known for establishing the famous *اللطائف المصورة* [Illustrated Jokes] which was one of, "the Arab world's most prominent photographically-illustrated magazines" (Sheehi, 2017, p.260).

<sup>28</sup> Naguib Mahfouz read this magazine as a child (Morrison, 2015).

related to any educational institution (al-Laithy, 2017). The British officials ordered its editor-in-chief Iskandar Makarius (1882- 1952) to display the motto on the magazine الإنجليز أرقى أمم الأرض أدباً وخلقاً [The English nation is the finest on Earth, both in politeness and in morals] (Alriyadh, 2005). This was done because they aimed to raise new generations of Egyptians who would not resist British imperialism (Alriyadh, 2005). The Egyptians found translation as a means of resisting the British colonialising strategies. The translators who joined the field of children's literature translation thwarted the attempts of the British through literary works translated for children which highlighted patriotic feelings. For instance, Kāmil Kīlānī joined the field not only as a translator but as a reformer and an advocate of both the Arabic language and the national identity (Azzarā', 2020).

In his preface to the translation of *Peter the Great*<sup>29</sup>, Kāmil Kīlānī tells the readers that this story will evoke patriotic feelings in children (Morrison, 2015). Kīlānī (2012<sup>30</sup>, p.7) writes:

وسترى في-هذه القصة التمثيلية الجميلة-من العبر والعظات السامية ما يحفز همتك إلى درك العظائم، ويُلهب في نفسك حب الوطن الذي ينوط بك أكبر الآمال، ويرتقب منك أجل الأعمال.

You will see in this story many moral lessons that will kindle your patriotic feelings because your homeland will look forward for your active role later.

From the previous words of Kīlānī, it can be seen that Kīlānī highlights the importance of this story in kindling patriotic feelings within children's minds. Kīlānī also stresses the active role of children in building their homeland. Kīlānī's words are not only seen as a reaction to what the British did in the magazine of الأولاد [The Boys]. However, they went in line with the discourse of the Egyptian intellectuals who focused on two main themes that should be introduced to children; that the child cannot exist without the nation and that the nation cannot exist without the child (Morrison, 2015). Another instance in which Kīlānī intervenes in the ST to serve the aims of Egyptian intellectuals in regards to

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<sup>29</sup> A children's story about the Russian leader Butros (Morrison, 2015). Kīlānī's Arabic version is entitled الملك النجار [The Carpenter King].

<sup>30</sup> Kīlānī's Arabic version: الملك النجار [The Carpenter King] was originally published in 1935. However, because it is difficult to obtain the original edition, I depend here on the most recent edition which was republished in 2012 and it is available online.

educating children about their role towards their nation appeared in his translation of *Robin Hood* which was published in [Sinbad] magazine as the following extract shows:

حياته . وصار اسم  
روبن هود وأصحابه ،  
مبعث الرعب والقزع ، في  
قلوب الغاصبين الظالمين ،  
ومبعث الفخر والعظمة ، في  
قلوب الوطنيين الأحرار ذلك  
لأن روبن هود ، لم يدخل  
معركة من المعارك ، إلا خرج  
منها منتصراً ، ولم يبدأ مغامرة  
من مغامراته إلا انتهت بالفوز  
والنصر المبين ، فقد كان أمهر رماة السهام ،  
وأبرع الضاربين بالمعصا والسيف . وكذلك  
كان أصحابه جميعاً ، في مهارة الرمي .  
وبراعة الضرب ، وجرأة القلب . وظل  
روبن هود وأصحابه يكافحون ، حتى ...

ولكننا لا نريد أن نذكر تمام القصة  
في هذا المكان ، حتى لا نضيع للنهار  
على الذين يريدون أن يقرءوها كاملة .  
ويعتبر الانجليز روبن هود ، بطلاً من  
أعظم أبطالهم ، يدرسون تاريخه في  
مدارسهم ، ويحبون إلى أولادهم أن  
يحفظوا سيرته ، ليتعلموا منها كيف  
يجب أن يقاتلوا ، ويدافعوا عنها بأرواحهم .  
وهو في الحقيقة بطل عظيم ضرب أروع  
الأمثلة في الدفاع عن حرية بلاده ،  
ورد الغاصبين عنها ، وإن كل أمة عظيمة ،  
تتمنى أن يكون  
فيها بطل مثله ،  
لتنجو من شر  
المحتلين الغاصبين ،  
وتتفخر بحريتها الكاملة .

تلخيص كامل لقصة  
« روبن هود » التي أمر بها  
« دار المعارف بمصر »  
في سلسلة « أولادنا » .

## روبن هود



روبن هود : اسم مشهور ،  
وقصته مشهورة كذلك ،  
شاهدتها كثير من الأولاد في  
السينما ، فأعجبوا بها إعجاباً  
شديداً ، ولكن قليلاً منهم هم  
الذين قرءوها في كتاب ، لأنها  
لم تطبع في كتاب عربي إلا  
منذ أسابيع قليلة ...

وقد بدأت حوادث هذه القصة من  
نحو تسعمائة سنة في بلاد الإنجليز ،  
وخلاصتها أن جيوشاً أجنبية ، أغارت على  
إنجلترا ، فاحتلتها ، وأذلت أهلها ،  
وأذاقتهم شر أنواع العذاب ، فاعتصبت  
أموالهم ، وأقواتهم ! صفكت دماءهم !  
كما يعامل المستعمرون ، أهل البلاد  
التي يحتلونها

وكان من أهل تلك البلاد ، شاب  
وطي ، جرىء ، قوى القلب ، هو  
روبن هود ؛ ظلمه أعداء بلاده ، وظلموا  
آبائه وأهله ، فتمرد ، وخرج على القانون ،  
وأقسم أن يتقم لبلاده من أعدائها ،  
وأن يذيقهم أنواع العذاب .  
بلأ روبن هود ، إلى « النصابة »  
الخصراء ، فجمعه الأعوان والأنصار ،  
من الوطنيين الشجعان ،  
وكون منهم كتيبة  
عظيمة ، واتخذ  
لهم زياً خاصاً ،  
ودربهم تدريباً عالياً ،  
فكانوا يترقبون  
بالأعداء ، وينفرون  
عليهم كلما منحت  
لهم فرصة من الفرص ،  
وكان لهم حيل

عجبية ، ومغامرات مذهشة ،  
حبروا بها العدو ، وشدوا نومه ، وأقلقوا  
باله ، وجعلوا حياته جحماً لا يطاق ،  
لا يأمن أحد منهم نفسه ، ولا على  
ماله ، ولا على أهله ! حتى أصبح كل  
جندي من جنود الأعداء ، يتمنى أن  
يفقد تلك البلاد ، قبل أن يفقد

ماذا تقرأ في هذا الأسبوع ؟

قصة  
ملتحمس أكسفورد  
من سلسلة « القصص المدرسية »  
حدثت حوادثها منذ ثلاثين  
سنة بين مصر وإنجلترا  
دار المعارف بمصر



هل تستطيعين أن تزورينا يوم الخميس ؟  
- لا ، لأنني على موعد مع « سينباد » !

Figure 4-1 Extract from *Sinbad* magazine (1952)

At the end of the story, Kīlānī attempted to awaken the national consciousness within Egyptian children and highlight their important roles in the society as the final paragraph of the story reads:

ويعتبر الإنجليز روبن هود، بطلا من أعظم أبطالهم، يدرسون تاريخه في مدارسهم، ويحبون إلى أولادهم أن يحفظوا سيرته، ليتعلموا منها كيف يحبون بلادهم، ويدافعون عنها بأرواحهم. وهو في الحقيقة بطل عظيم ضرب أروع الأمثلة في الدفاع عن حرية بلاده ورد الغاصبين عنها، وإن كل أمة محتلة، لتتبنى أن يكون فيها بطل مثله، لتتجو من شر المحتلين الغاصبين، وتظفر بحريتها الكاملة.

English people considered Robin Hood as one of their greatest heroes. They teach his history in schools so that pupils will learn how to love their nation and how to defend their land against intruders with great ferocity. In fact, each colonised land wishes to have a great hero like Robin Hood to enable it to enjoy its absolute freedom.

This shows the intervention of the translator to bring the translated story into line with the aims of Egyptian intellectuals who wanted to awaken the national identity within Egyptian children after the long period of imperialism. To view it from Bourdieu's concept of capital, it could be said that Kīlānī intervened in the ST to meet the expectation of the target readers, which means an attempt to boost sales and consequently gain more economic capital, and arguably symbolic capital too.

The publication of children's magazines in the early twentieth century gave the field of children's literature translation more dynamism. It created new modes of productions for literary works for children. It also gave opportunities for new genres to appear in the field. The dynamism that the children's magazines brought to the field of children's literature translation in the early twentieth century found expression in the diverse positions for social agents ranging from translators, editors, publishers and authors to illustrators. With the introduction of children's magazines into the field, new forms of capital began to emerge in comparison to the types of capitals in the previous century.

Hanna (2016, p.25) identifies the positions in the literary field according to the modes of production into "private vs. governmental publishers". Based on this identification of positions, it could be noted that during the early decades of this century, the field of children's literature translation witnessed the entrance of new private publishers which was interested in publishing for children outside the field of education. The children's magazines became a truly commercial enterprise after the 1920s (Morrison, 2015). In addition to Iskandar Makarius' (1882- 1952) commercial magazine الأولاد [The Boys], other magazines produced by private

publishers, during this century, include الكتوت [The Chick] (Qāsim and ‘Abd al-Na‘īm, 2005) which was published as supplementary to an adult magazine known as بنت النيل [the Daughter of the Nile] (Alrai, 2005). الكتوت [The Chick] was published monthly for boys in 1946 by Dar Al-Neel publisher<sup>31</sup> (Qāsim and ‘Abd al-Na‘īm, 2005).

These magazines were introduced into the field by independent/commercial publishers who aimed to sell copies and looked to economic rewards. The price of الكتوت [The Chick] magazine was 20 millimes in 1949 (Qāsim and ‘Abd al-Na‘īm, 2005). The price of الأولاد [The Boys] magazine was 5 millimes (Damluji, 2017). The average price of بابا صادق [Baba Sadiq] (1934) was 5 millimes (Qāsim and ‘Abd al-Na‘īm, 2005). In 1952, the average price of سندباد [Sinbad] magazine was two piastres and in 1959, its price was raised to 30 millimes in Egypt (Qāsim and ‘Abd al-Na‘īm, 2005). Viewed from Bourdieu’s concept of capital, it could be argued that the field of children’s literature translation can afford explicitly economic capital to its members during this century. However, this form of capital did not stay for long because many Egyptian children’s magazines had a short life-span; many appeared for just a few years, months or even weeks, then ceased circulation due to reasons related to “financial constraints, lack of readership, and limited distribution” (Morrison, 2015, p.49). There are other reasons that hindered the economic success of children’s magazines during this time according to ‘Abd al-Raḥmān (2012, p. 107) such as:

- 1- Children are financially dependent on their parents, so the decision to buy the magazine was taken by the parents depending on their financial ability.
- 2- Illiteracy rates were high among children in most Arab countries including Egypt in particular as a result of children dropping out of school and going to work.

It could be concluded then that children’s magazines were not economically rewarding for the social agents (i.e. authors, translators, illustrators, editors and publishers). The only factor that contributed to the economic success of the magazines was the governmental publisher. This point is highlighted by al-Ḥasan

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<sup>31</sup> The editor-in-chief was Doria Shafik (1908-1975), who was an Egyptian feminist, and poet (Qāsim and ‘Abd al-Na‘īm, 2005).

(2010), who argues that magazines play a vital role in enriching the field of children's literature translation and their non-production could be solved by non-profit organisations involving themselves in the publishing of magazines. This view is supported by 'Abd al-Raḥmān (2012) who notes that most of the magazines that lasted over a longer period of time were funded by governmental publishers. For instance, سندباد [Sinbad] magazine, which appeared between 1952 and 1960, was published by an influential governmental publisher: Dār al-Ma'ārif (Sung, 2016). This governmental publisher contributed to the economic success of this magazine (Sung, 2016). However, when Dār al-Ma'ārif decided to stop publishing this magazine, the magazine closed in 1960 (al-Juhanī, 2007). In Bourdieu's terms, children's magazines can survive longer if they are published by publishers who are not primarily driven by economic capital accumulation.

New genres were introduced to Egypt and new well-known Western stories were translated into Arabic through these magazines. For example, the comic strip was a new genre that introduced through الأولاد [The Boys] magazine in 1923 (Besombes, 2017). *Mickey Mouse* came to Egypt in 1936 through الأطفال [The Children] magazine, which was founded by Aḥmad 'Aṭīyyat Allah (Qāsim and 'Abd al-Na'īm, 2005). It depended on cartoon serials around the character of Mickey as it was originally illustrated by Walt Disney in the 1930s (Qāsim and 'Abd al-Na'īm, 2005). Moreover, an Arabic translation of *Gulliver's Travels* was introduced through a magazine called الأطفال المصورة [The Illustrated Magazine for Children] in 1925 (Qāsim and 'Abd al-Na'īm, 2005). سمير التلميذ [Samir the Student] which was published in 1933 introduced Egyptian children to *Aladdin*, Daniel Defoe's *Robinson Crusoe*, and *The Wolf and the Lamb* (one of the well-known fables of Aesop) (al-Ddusūqī, 2020). Another magazine which appeared in 1960 called سمير [Samir] published summarised versions of the most well-known novels in the world such as *The Count of Monte Cristo* by Alexandre Dumas, *Twenty Thousand Leagues Under the Sea*, and *Around the World in Eighty Days* by Jules Verne (Qāsim and 'Abd al-Na'īm, 2005). The choice of such popular Western stories which had enough symbolic capital in their source culture does not mean that the translators are interested only in this form of symbolic capital in the target culture. However, the choices of the translators seem to indicate that they are interested in accumulating economic capital because Bourdieu (1986, p.252) notes that symbolic and cultural forms of capital are "transformed, [they are] disguised forms of economic capital".

Although there were rare attempts of introducing original literature written in Arabic to children through the magazines, it seems that most of the magazines appeared in the first half of the twentieth century depended on translations of foreign stories (Qāsim and ‘Abd al-Na‘īm, 2005; Morrison, 2015). This dependence on the translation of foreign materials could be attributed to different reasons. A possible explanation is that translating foreign material was cheaper than creating a local magazine with native artists and writers (Morrison, 2015). However, these foreign stories were not translated literally but rather were Egyptianised and adapted to Egyptian culture by the Egyptian translators (al-Juhanī, 2007). Sixteen magazines were published for children between the period 1926 and 1956, all by independent publishers (al-Juhanī, 2007).

Egypt gained its full independence from the British during the military coup of 1952 (Sonn, 2011). After this date, the government began to promote children’s literature “by providing training for writers and also establishing libraries” which resulted in diversification in children’s authors (Morrison, 2015, p.139). During the 1950s, the scientific and literary institutions in Egypt acknowledged children’s literature as a genre equal to adult literature and allocated state prizes for it (al-Qaḍī, 2007). Therefore, the Revolution of 1952 could be seen as one of the socio-political factors that positively influenced the magnitude of activities of the translators in the field of children’s literature translation. During the era of Gamal Abdel Nasser (1954-1970), Egypt enjoyed cultural supremacy in the Arab world (Danielson, 2007). Alqudsi (2004) notes that during Nasser’s revolutionary era, Dār al-Ma‘ārif increased its publishing activity for children.

It is important to note that during the second half of the twentieth century it is difficult to separate the field of children’s literature translation from the field of Arabic children’s literature. There is likely an explanation for the homology between these two fields. This relates to the information gathered from several sources which did not provide definitive separation between the two fields. Many researchers in the field seem to show how the genre of children’s literature became acknowledged as a separate genre throughout time regardless of its nature whether translated or written originally in Arabic. It could be noted from mapping the field that during the second half of the twentieth century, the field of children’s literature translation affected the field of Arabic children’s literature. El Kholy (2017) notes that translations of children’s literature paved the way for

creative writings in the field of Arabic children's literature. This view is also supported by al-Masā' dī (2017) who writes that:

كانت الترجمة مصدرًا رئيسيًا من مصادر أدب الأطفال في العالم العربي بين الحربين العالميتين، بدأت تتراجع لصالح التأليف العربي إلى تأليف نوعي في السبعينات، دون أن تختفي الترجمة ودون أن تتمكن من المحافظة على مكانتها السابقة.

Translation was a major source of children's literature in the Arab world between the two world wars. It began to decline in favour of Arabic composition to a qualitative composition in the seventies. However, the translation did not disappear and did not being able to maintain its previous position.

Viewing the previous words from Bourdieu's perspective, it could be said that this affirms the homology between these two fields and the difficulty of mentioning one field without referring to the other. Children's literature in the Arab world came into existence through translations. Consequently, these translations inspired authors to write Arabic literature.

Sociologically speaking, it could be argued that there are many factors that caused the rapid advancement of productions within the field of Arabic children's literature over the productions within the field of children's literature translation during the second half of the twentieth century. A probable explanation relates to the entrance of new agents, specifically authors, who accumulated considerable amounts of capital. For instance, Muḥammad Sa'īd al-'Aryān (1905-1964) a famous historical novelist, oversaw the publication of a large number of children's stories in magazines (Sung, 2016). He also produced *The Sindbad Stories* (El Kholy, 2017). al-Ḥadīdī (1988) notes that al-'Aryān was an author of adult literature and his significant contributions in the field of Arabic children's literature contests the claims made about those who underrated writing and translating for children; see section (3.3). al-Ḥadīdī (1988) also avers that al-'Aryān's stories for children changed the prevalent view that existed in the previous century about participating in the field of children's literature. al-'Aryān's ability to change a predominant view of the field of children's literature could be attributed from Bourdieu's perspective to his social status and his powerful position in an adjacent field; the field of education. al-'Aryān had a prominent position in the Egyptian Ministry of Education (al-Ḥadīdī, 1988). This can be viewed from Bourdieu's perspective as a form of symbolic capital. Therefore, the idea that was dominant in the previous century about contributing in the field of children's



literature translation began to fade away after al-‘Aryān’s entrance to the field as a newcomer.

In the footsteps of al-‘Aryān, many individuals entered the field of Arabic children’s literature deploying the symbolic capital they had already accumulated in other fields in order to gain recognition in this new field. Already established Arab writers working in the adult literary field entered the field of Arabic children’s literature (Snir, 2017). For example, the Egyptian writer Maḥmūd Qāsim joined the field of Arabic children’s literature in the 1980s, and received the State Prize for Children’s Literature in 1989 (Snir, 2017). Fu’ād Ḥijāzī joined the field of Arabic children’s literature in 1983, after having worked in the field of adult literature for over twenty years (Snir, 2017). Ḥijāzī won the State Prize for Children’s Literature in 1993 (Snir, 2017). The educationalist Aḥmad Najīb also joined the field of Arabic children’s literature, writing didactic literature for children, and he became a major advocate of the field (Snir, 2017). He joined the field after having accumulated a considerable amount of symbolic capital working in education, and wrote around three hundred literary works for children from the 1950s onwards (Snir, 2017). His prolific production in the field varied from songs and plays, to many radio and television programmes (Snir, 2017).

It is not only the entrance of new agents who had enough symbolic capital that caused dynamism within the field of Arabic children’s literature. The great defeat in 1967 which was called the *Naksa*<sup>32</sup> could also been identified as a major contributing factor for the rising interest in the field of Arabic children’s literature. The loss of Palestine, after this war brought the whole Arab world together and as a way of unity they began to produce Arabic literature for children without borders (Chèvre, 2016a). This means that production within the field of Arabic children’s literature was “geographically borderless; Syrian authors and illustrators will work for Lebanese editors, a Lebanese author will work with an Egyptian illustrator to publish a child’s book” (Chèvre, 2016a, p.223). Therefore,

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<sup>32</sup> *Naksa*, literally meaning “setback” or “defeat”, refers to the six-day war between Israel and the Arab countries of Egypt, Jordan, and Syria (History, 2018). The Israeli Defence Forces defeated the armies of the Arab countries (History, 2018). Israel “seized the Sinai Peninsula and the Gaza Strip from Egypt, the West Bank and East Jerusalem from Jordan, and the Golan Heights from Syria” (History, 2018, no pagination). This brief war significantly changed the map of the Middle East (History, 2018).

the idea of establishing a specialised publishing house for Arabic children's literature came into existence. In other words, it could be noted that one positive effect of this war was the establishment of Dar Al-Fata Al-Arabi (1974), which was the first publication house that specialised in publishing for Arab children literature originally written in Arabic (Chèvre, 2016a). The establishment of Dar Al-Fata Al-Arabi in 1974 constituted "a stepping stone of artistic and literary creation" for children in the Arab world (Chèvre, 2016a, p.222). Two offices of Dar Al-Fata Al-Arabi were established; one in Beirut and the other in Cairo (Alqudsi, 1988). The main office was in Beirut until 1982 when the Israeli invasion of Beirut caused many Lebanese publishers to change their locations (Alqudsi, 1988). Therefore, this Arabic unity or as Chèvre (2016a) calls it, pan-Arabism was facilitated by "the linguistic unity" (Chèvre, 2016a, p.224). The fact that all Arabic countries share the same language led to economic success for children's books because what was published in Lebanon could also be published in Egypt. Chèvre (2016a, p.224) highlights this by noting that "linguistic pan-Arabism creates, in fact, pan-Arab publishing". The unity in the Arabic language encourages publishers to address all children in the Arab world and to sell books to them and to their parents and teachers (Chèvre, 2016a).

Dar Al-Fata Al-Arabi welcomed contributors working in the field from the whole of the Arab Middle East (Chèvre, 2016a). This encouraged a new generation "of pan-Arab authors and illustrators, coming from Iraq, Syria, Lebanon, or Egypt, or exiles" to work together in developing literature for the Arab child (Chèvre, 2016a, p.222). Therefore, it could be said that the literature for children which emerged in 1970s was characterised by its pan-Arabism and its commitment to the Palestinian cause (Chèvre, 2016a). A new generation of authors and illustrators began to develop an interest in the field of Arabic children's literature bringing new themes to be discussed in children's books with the intention of writing and illustrating to help provide a better future for children (Chèvre, 2016a). More than 190 titles were produced by Dar Al-Fata Al-Arabi (Alqudsi, 1988). They are classified in twenty different series; eight of these addressed children aged from three to ten years, while the other twelve addressed children aged between ten and seventeen (Alqudsi, 1988). They published four million printed copies which were distributed all over the Arab world, the United States and Europe (Alqudsi, 1988). The books were all originally written in Arabic, but there were subsequent

translations of some of them into different languages including English and French (Alqudsi, 1988).

The field of children's literature (translated and written) began to receive attention from the field of politics and the state. This could be viewed as a way of enhancing the symbolic capital within the field which in turn pushes the agents (translators, authors, illustrators and publishers) to see the field as worthy of investment. Conferences were held in the Arab world during the 1970s and 1980s to draw attention to children's literature as a crucial part of the programme for the development of a child (Aisawi and Addhafeeri, 2017). Many Arab publishing houses began to participate in international fairs for children's literature and the Arab world as a whole established many cultural organisations to support this new genre (Snir, 2017). Many Arabic countries began to meet at book fairs, which are considered as important places where they can share their experiences and draft specific projects for children (Chèvre, 2016a). Literary supplements and journals began to pay attention to the attitudes of people and institutions toward children's literature, children's libraries, levels of children's literacy (specifically in rural areas), the types of books children like to read; its graphics and its prices (Snir, 2017).

During the 1980s, developments in the field of children's literature (translated and written) benefitted from the involvement of Mrs Suzanne Mubarak, the wife of the Egyptian president Hosni Mubarak<sup>33</sup> (1920-2020) (Abu Nasr, 1996). Mrs Mubarak became Chair of the Egyptian Section of The International Board of Books for Young People<sup>34</sup> (IBBY) when it was formed in 1987, and she also established the Suzanne Mubarak Awards for Children's Books in order to encourage a new generation of children's literature authors and translators (Abu Nasr, 1996). Snir (2017) explains that the 1980s witnessed a growing interest in the field of children's literature (translated and written) in Egypt, due to the supportive programmes introduced by commercial firms and institutions. Cairo

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<sup>33</sup> He was president of Egypt from (1981-2011) (Yambert, 2016).

<sup>34</sup> The International Board of Books for Young People is an international network of individuals and organisations from seventy-seven countries who attempt to bring children and books together (UAEBBY, 2018). It was founded in Switzerland in 1953. Lathey (2015, p.9) explains that, "Branches of IBBY in countries across the globe serve as a useful contact point for translators wishing to engage with developments in children's literature".

became the hosting city for an annual international fair for children's books (Snir, 2017). Suzanne Mubarak sponsored The Sixth Fair which ran from 26 November to 8 December 1989 (Snir, 2017). At this fair, "more than 120 publishing houses from twenty-eight countries presented about three million books", and Mrs Mubarak also sponsored two annual competitions: one for authors of children's literature, and another for the illustrators of children's literature (Snir, 2017, p.59).

The volume of the symbolic capital within the field of children's literature translation during the second half of the twentieth century was enhanced by the fact positions within the field were no longer occupied by individual translators. The positions in the second half of the twentieth century in the field of children's literature translation were occupied by publishers who became able to invest in the field with more power and authority than the translators, thus enabling them to regulate the field and its boundaries. Snir (2017) affirms that publishing houses in Egypt could be used as a clear evidence of the attention that children's literature received. He notes that Dār al-Ma'ārif in Egypt had published more than thirty series for children by the mid of 1970s. These different series include more than twenty books addressed children in their different ages: for instance, "animal stories, adventure stories, fairy tales, adaptations of novels, and scientific stories" (Snir, 2017, p.57). Two other publishers in Egypt who contributed to increasing the cultural productions within this field were مكتبة مصر [Library of Egypt] and المركز العربي للنشر [Arabic Centre for Publishing] (Snir, 2017, p.57). These three publishers dominated the field and introduced different series for children between 1970s and 1990s (Snir, 2017).

This kind of symbolic capital which the field of children's literature (translated and written) received could be easily converted into economic capital. There seems to be some evidence to support this claim. Egypt was active in publishing for children during the period 1959-1990 despite the different socio-political factors that affected its economy negatively. By the mid-1970s, the new policies of Anwar al-Sādāt (1918-1981) in Egypt led to a significant expansion in the area of publishing for children despite Egypt during that time suffering from "economic hardships, political instability, wars and conflicts" (Alqudsi, 2004, p.956). This flourishing in publishing for children could be explained by the fact that the field of children's literature translation may have become economically rewarding for the publishers. Many independent publishers continued to publish children's

magazines during the second half of the twentieth century. Examples include تان [Tan Tan], سميّر [Samir], ميكي [Mickey], ميكي جيب [Mickey Pocket], سوپر ميكي [Super Mickey] (Qāsim and ‘Abd al-Na‘īm, 2005). Many copies of these translated magazines were distributed including concepts that clashed with the Islamic concepts. For instance, Mickey magazine describe a relation between a boy and his girlfriend which is considered as a taboo in children’s books presented to Egyptian children (‘Arfa, 2003). Samir magazine also published many translated stories and songs which included conflicting customs, habits and principles with the Arab and Islamic community (cited in Snir, 2017). It is said that the magazine helped what could be referred to as “cultural and ideological invasion” of the Arab and Islamic community (cited in Snir, 2017, p.62). This kind of cultural invasion brought to the field of children’s literature translation was attributed to the publisher as this is viewed by Sumya Maḥlūm; a scholar in the field who did a study about the taboos found in children’s magazines (‘Arfa, 2003). ‘Arfa (2003) cited the words of Maḥlūm as follows:

والنتيجة أنه يمكن لأي ناشر، هدفه الأول الربح، أن ينشر كتبًا تضر بثقافة وذوق وأخلاقيات الطفل العربي.

The result is that any publisher, whose primary goal is profit, can publish books that harm the culture, taste, and morals of the Arab child.

The previous words show that publishers began to find children’s literature as a fertile ground for a guaranteed profit and success in publishing. This could explain the increased productions which did not pay attention to the content; to what should be published for Muslim Arab children as the previous example illustrate.

Overall, it could be concluded that the field of children’s literature translation in Egypt during the first half of the twentieth century witnessed initiation of new positions, new modes of productions and new forms of capital. However, the bulk of activities in the field of children’s literature translation during the second half of the twentieth century shifted from individuals to publishers who became interested in the field due to the emergence of new forms of capital, namely, symbolic and economic. Socio-political factors such as the war of 1967 made literature produced for children borderless, where many social agents from all over the Arab world could contribute to produce one Arabic children’s book. This Arab unity indicates that Egypt was not the only country that produced literature for children as was the case in the nineteenth century. Nonetheless, it was one of the main Arabic countries which attempted to enhance the status of children’s

literature and its position. One question that needs to be asked, however, is whether Egypt kept its cultural supremacy during the twenty-first century in the field of children's literature translation or not. This will be discussed in details from Bourdieu's perspective in mapping the field of children's literature translation in section (5.2). The next sections will give two examples of translations of *Gulliver's Travels* produced in (1909) and (1931). The two translations will be used as two representative cases of the practices of the translators within the field of children's literature translation during the first third of the twentieth century.

### **4.3 *Gulliver's Travels* (1909) in the Mirror of 'Abd al-Fattāḥ Ṣabrī**

Based on the sociological mapping of the field of children's literature translation in Egypt between 1901-1919 presented in the previous section, it became clear that the field did not receive any attention because Egypt was struggling to establish itself and remove the legacy of British imperialism. As has been previously mentioned, the field of children's literature translation during this time witnessed individual attempts of translations. One of these attempts was the translation of Jonathan Swift's *Gulliver's Travels* by 'Abd al-Fattāḥ Ṣabrī in 1909. Although this translation was supposed to address children and their educational development in line with the prevalent doxic practices of that time, it was found that it presented social and political criticism of Egypt. Hence, understanding the decisions of the translator would be difficult without contextualising the translation within its socio-cultural context. The next section aims to highlight the intervention of the translator at the textual level. It attempts to understand Ṣabrī's translation as socially-situated activity according to Bourdieu's sociological theory.

#### **4.3.1 The Textual Level**

Abd al-Fattāḥ Ṣabrī adopts the mindset of a typical middle-class Egyptian employee. He was very 'orthodox' in his career. Zaki Mūbark (2013, p.1865) compares the end of the two different professions taken by 'Abd al-Fattāḥ Ṣabrī and Ibrahim al-Mazinī<sup>35</sup> (1889- 1949) as follows:

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<sup>35</sup> Ibrahim al-Mazinī was an Egyptian poet, novelist, journalist, and translator.

حظ المازني يظهر واضحا إن تذكرنا ما صار إليه ناصحه الأمين وهو الأستاذ عبد الفتاح صبري وكيل المدرسة السعيدية يوم كان المازني أستاذا بالسعيدية، فقد خضع الأستاذ عبد الفتاح صبري للأنظمة الإدارية خضوعا وصل به إلى أرفع منصب في وزارة المعارف، وثار المازني على الأنظمة الإدارية ثورة وصلت به إلى العيش من سنان القلم في الجرائد والمجلات. فما النتيجة وما الغاية في حياة هذا وهذا؟ مات عبد الفتاح باشا صبري ميتة الغريب فلم تبهه وزارة المعارف ولم يحزن عليه مخلوق.

We recall when Abd al-Fattāḥ Ṣabrī was a trustworthy adviser to al-Mazinī, when Ṣabrī was a teacher at al-Saaidiyah School. Ṣabrī submitted himself to the rules of government and this subservience took him to the highest position in the Ministry of Education. In contrast, al-Mazinī revolted against the rules of the government and this led him to earn his income from a non-governmental profession, namely writing in newspapers and magazines. What impacts, then, did these two professions have on these two men? Ṣabrī died as an outsider; no-one lamented him, whether the Ministry of Education or any individual.

Mūbarak's words show that Ṣabrī reached a prominent position because he was so submissive to the rules of the government and when he died, no one remembered or lamented him. However, Ṣabrī's translation of *Gulliver's Travels* includes social and political criticism which shows a hidden 'heterodox' side of his personality. Ṣabrī critically depicts the Lilliputian society and exposes political and social problems related to corruption and poverty. Most of the criticism levelled against the government of Lilliput is not apparent in the ST. It seems that Ṣabrī is alluding to the Egyptian government and society. This contradictory nature of Ṣabrī's habitus can be justified at many levels but before proceeding to the justifications, it is important to present illustrative examples from his translation as follows:

### Example 1:

When news spread that Gulliver had arrived to Lilliput, the ruler of Lilliput orders that anyone who wants to see Gulliver can only do so once, and no one can go within fifty yards of Gulliver's residence without a licence. Swift (1909, p.15) explains how these rules turn into a great money-making industry as follows:

ST:

Secretaries of State **got considerable fees.**

However, Ṣabrī (1909, p.33) translates this as follows:

TT:

فانتبهز موظفوه فرصة هذا الأمر الكريم وفرضوا الضرائب الباهظة والرسوم الغالية على كل طالب حتى ملأوا خزانهم من أموال العباد بهذا الفساد.

**BT:**

They [the employees of the emperor] took this opportunity to impose high taxes and expensive fees on anyone who wanted to see [Gulliver]. They filled their coffers with the money of poor through this corruption.

Şabrî used lexical choices such as, الضرائب الباهظة [high taxes], الرسوم الغالية [expensive fees], العبيد [poor people] (literally slaves) and الفساد [corruption]. These lexical choices, which do not appear in the ST, seem to reflect the translator's criticism of the way in which taxes were imposed. Şabrî describes the Lilliputian government's collection of taxes which are taken from poor people as 'corruption'. This is not the only instance when the translator criticises taxation. Whenever he finds a chance, Şabrî condemns taxes, as shown in the following example:

**Example 2:**

The emperor of Lilliput and his council ordered the surrounding villages to send large amounts of food and drink to Gulliver every morning at the crown's expense. Swift (1909, p.15) tells the readers that this monarch does not tax his subjects as follows:

**ST:**

For the due payment of which, his Majesty gave assignments upon his treasury. For this prince lives chiefly upon his own demesnes, seldom, except upon great occasions, raising any subsidies upon his subjects, who are bound to attend him in his wars, at their own expense.

However, Şabrî (1909, p.34) makes radical changes in translating this sentence. He alters the ST to express the view that the Lilliputians are upset with the taxes imposed on them for sustaining Gulliver's supplies as follows:

**TT:**

فكانت ضريبة قاسية أن منها الناس وضجوا فيما بعد لانهم في بادئ كانوا قد أسكرتهم خمرة التيه والاعجاب باقتناء اعجوبة عظيمة مثلي يفاخرون بها سائر الممالك والبلدان.

**BT:**

This was a heavy tax that people became upset with later, because at the beginning they were fascinated by having me as a giant, a weird creature, to boast of in other kingdoms and countries.

The translator not only alters the ST, but he adds a lengthy paragraph, in which the ruler of Lilliput is criticised for levying taxes. He portrays the government of



Lilliput as corrupt tax-collectors, while the people receive poor services in return. Şabrī's (1909, p.34) additional passage reads as follows:

### Example 3:

TT:

وكذلك شأن الناس والملوك والحكومات في كل بقاع الأرض يستنزفون مال البلاد وثروتها لغير ما منفعة سوى السرف والبذخ والشهرة الفارغة اقتناء الاعاجيب والدفائن واللقى فضلا عن الحيوانات والنباتات والحجارة ويشيدون القصور الشاهقة والحدائق الغناء مع ما يتبع ذلك من النفقات الفادحة التي هم أحوج إليها في اصلاح الشؤون العامة المثمرة التي تجني الأمة من ورائها الهناء والرخاء ترى دور التعليم في كثير من البلدان كأنها اطلال بالية مع ندرتها ووفرة المتاحف المشيدة الفخمة ترى ارباب العاهات والمعوزين والمرضى في الازقة والشوارع يتضورون جوعا هائمين في طول البلاد وعرضها يستندرون الرحمة والإحسان ولا ينالونها الا بشق الانفس واراقة ماء الوجوه كل هذه المصائب والويلات التي تتفتت لها الاكباد وينفطر لرؤيتها الفؤاد لأجدر وأولى بالإنفاق من بناء القصور للحيوانات والحجارة والجثث البالية اذا كان مدبر المال حكيما رشيدا يعرض عن التفاخر بالأمور التي لا تفيد ليمتع الأمة بالسعادة الحقة والرفاهة الدائمة.

BT:

This is the situation of the people, kings and governments all over the world. They consume the money and the treasures of the country without any benefit, except for their own extravagance, luxury and empty fame. They possess marvels, treasures and found objects in addition to animals, plants and precious stones. They build tall palaces and they plant exuberant gardens, with all their consequent heavy expenses, that should be spent on fixing public services that would be beneficial to the nation, and through which everyone would achieve happiness and prosperity. School buildings in a lot of cities are very old and scarce. But in these same cities, you will see an abundance of luxurious museums, and you will see disabled, needy and sick people starving and wandering in the alleys and streets. These people beg for mercy and charity, and suffer humiliation and great hardship. All these calamities and woes that have broken our hearts are worth spending money on, rather than building palaces for animals, and keeping stones, and ancient corpses. If he who is in authority and in charge of financial management is wise and intelligent, then he will stop showing off, and please his nation, letting the people enjoy real happiness as well as permanent well-being.

In order to understand the translator's strategic decisions in the previous examples, it is important to explore the historical period in which the translation was produced. In examples (1) and (2), Şabrī specifically criticises the level of taxes levied on people by the Lilliputian government. The third example is an amplification in which Şabrī generalises the criticism. In this example, Şabrī expresses the view that the corrupt system of taxation in Lilliput can be seen in all other governments all over the world. A number of important events in relation to taxation in Egypt around the time of Şabrī's publication (1909) may to some extent justify his additions in the TT. When Muḥammad 'Alī Basha came to the throne in 1805, he imposed high taxes on Egyptians (al-Ṭūkhī, 2009). Historians also note that these heavy taxes were levied because of the government's concerns about reducing the budget deficit, but little attention was paid to the

average citizen and their circumstances (al-Ṭūkhī, 2009). Khedive Isma‘īl (1830–1895) imposed even more taxes on citizens in an attempt to fund debts (al-Ṭūkhī, 2009). At the time, different kinds of taxes were imposed on everything, and everyone suffered because of this (al-Ṭūkhī, 2009). Taxes were imposed on everyone, ranging from businessmen to those working in the lowest paid jobs, and even those with no profession (al-Ṭūkhī, 2009). Even fishermen were obliged to pay the government 50% of their daily income (al-Ṭūkhī, 2009). The government also imposed taxes on marriage and on burying the dead, irrespective of whether the person who had died was an adult or a child (al-Ṭūkhī, 2009). The tax situation in Egypt around this time triggered Ṣabrī to criticise it implicitly in his translation of *Gulliver's Travels*.

In example (3), Ṣabrī also introduces a critique of the decrepit state of school buildings, which he describes as being aged and in disrepair, ترى دور التعليم في كثير من البلدان كأنها اطلال بالية مع ندرتها [school buildings in a lot of cities are very old and scarce] (1909, p.34). Around the time of the publication of this translation (1909), some ministers wanted to increase the number of schools in the country, but did not also consider the quality of the education system or the state of the buildings they seconded to be schools (‘Afyfī, 1938). In order to fulfil their aims, the government began to rent old houses that were big enough to cater for large numbers of students (‘Afyfī, 1938). Although these buildings were too old, unsafe, and in a state of disrepair, they were very expensive (‘Afyfī, 1938). Workers at the Ministry of Education spent large sums of money on these buildings to hire them as schools and crammed students there (‘Afyfī, 1938). This historical information is important in understanding Ṣabrī's addition of this sentence. The translator seems to criticise Egypt and its education system rather than describing the situation in Lilliput. Situating the translation within the social and political circumstances of its production can explain the strategic decisions taken by the translator. The imposition of the taxes in Egypt around 1909 was not pleasant, and the nation received poor services in return. This provides one sociological dimension for understanding Ṣabrī's criticism in relation to these additions. However, there are other examples in which Ṣabrī condemns kings and princes and this clearly shows his disdain towards those in power as the following examples illustrate:

**Example 4:**

Gulliver helps the Lilliputians and rescues their village from a Blefuscu attack. He brings all the Blefuscu naval fleet to Lilliput. The emperor of Lilliput becomes happy and plans to use Gulliver as a weapon to destroy Blefuscu and make it a province in his empire. Gulliver disagrees with this plan refusing to force free people into slavery. This in turn annoys the emperor and other officials in the government, who turn against Gulliver and want to get rid of him. Gulliver expresses his opinion with regard to this situation (Swift, 1909, p.39) as follows:

**ST:**

Of so little weight are the greatest services to princes, when put into the balance with a refusal to gratify their passions.

When Şabrî translates this sentence, he generalises that this is the situation with all kings not only the Lilliputian one. He also adds other words which clearly show his critical tone (1909, p.58) as follows:

**TT:**

ولكن الملوك لا يقف في سبيل أطماعهم حق أو إنصاف فنراهم يستعملون كل الوسائط السافلة الدينية لبلوغ غاياتهم الجائرة وينقمون على من يمحض لهم النصيح لغير مأرب شخصي أو منفعة ذاتية رغم ما يرون فيهم من الإخلاص في العمل والقيام بالوعود والعهود وهذا الملك العريق في الملك وصفاته لم يخالف تلك السنة الشنعاء.

**BT:**

But the kings are greedy, and they do not consider justice or fairness. We see them using all contemptible ways possible to achieve their unjust goals. They are also hostile to all those who advise them against their actions, even when these advisers are devoted to their work, and never break any rules. This king is no exception to this ugly practice.

The underlined phrases in the previous example show that Şabrî wants to generalise the immoral characteristics of Lilliputian king to all kings all over the world. He follows these generalised phrases with the specific sentence وهذا الملك العريق في الملك وصفاته لم يخالف تلك السنة الشنعاء [this king is no exception in this ugly practice]. It is worth considering in this context the relationship between ministers and civil servants during that time when this translation was published. Taha Hussein (2014, pp.118-119) commented on the nature of this relationship specifically in the Ministry of Education, where Şabrî worked at that time, as follows:

ولكنك لا تكاد تعرف لوزارة المعارف رأيا مستقرا في مسألة من المسائل الفنية الخطيرة أو الهينة، وإنما هي تعرف ما يعرف الوزير، ولما كان الوزراء رجالا سياسيين كشأنهم في كل البلاد الديمقراطية، فهم يتغيرون بتغير الظروف السياسية، فقد أصبحت وزارة المعارف مرآة صافية، أو قل: مرآة كدرة للحياة السياسية في مصر، ولها في كل يوم رأي إذا تغير الوزير، في كل يوم، أو إذا اقتضت ظروف السياسة أن يغير الوزير رأيه في مسألة من المسائل. وطاعة الموظفين (للوزراء) واجبة، فأول ما يجب على هؤلاء الموظفين أن يستقيلوا إذا كان الاختلاف بينهم وبين الوزير من الشدة والمساس بالمسائل الجوهرية بحيث يضطرهم إلى الاستقالة.

The Ministry of Education has no fixed opinion with regard to any issue, whether small or large; it only does what its ministers say. The ministers, in our country as in any other democratic country, are politicians. They change as politics changes. The Ministry of Education has become a clear mirror, or you might say, a cloudy mirror, of past political life in Egypt. It has a new opinion every day, if a minister changes, or if political circumstances force the minister to change his opinion on any issue. The civil servants must obey the ministers. These civil servants have to resign immediately from their work if they have different opinions from their ministers on any essential matter.

Hussein's words provide a context for understanding Ṣabrī's decisions in his translation of *Gulliver's Travels*. Hussein highlighted some of the issues that defined the relationship between ministers and civil servants. He stated that وطاعة [the civil servants must obey the ministers] and if the employees expressed إذا كان الاختلاف بينهم وبين الوزير من الشدة والمساس بالمسائل الجوهرية [different opinions from their ministers on any essential matter], يجب على هؤلاء [they must resign from their post] (Hussein, 2014, pp.118-119). This note which was made by Hussein may explain Ṣabrī's criticism in the previous examples. Being closely connected to ministers and kings made Ṣabrī experience this kind of dictatorial relationship, which he implicitly criticised in his translation. In other words, this kind of displeasure which was reflected in Ṣabrī's translation initiated from his own experience.

In other examples, Ṣabrī notes the disadvantages of being close to kings as well as ministers. In the ST, Gulliver's friendly treatment of the ambassadors sent by the emperor of Blefuscu is seen by the Lilliputians as a sign of his disloyalty. When Gulliver knows about what the Lilliputians think of him, he comments (Swift, 1909, p.40) as:

#### Example 5:

ST:

This was the first time I began to conceive some imperfect idea of courts and ministries.

Şabrī (1909, p.60) in his translation generalises this idea to all kings and ministers and uses specific lexical phrases to exaggerate on the ugliness of being close to such people, as follows:

TT:

فشعرت لأول مرة بمبلغ المكاييد والوشايات التي تنجم عن الاحتكاك ببلاط الملوك. وقد دلت الوقائع والحوادث على أن جلس الملوك والامراء محفوف دائما بالمخاوف والمكاره لا يهنأ له بال ولا تطمئن له نفس مادام في عداد المقرين.

BT:

I felt for the first time the conspiracies and calumnies that a person who serves a king may expose himself to. Incidents and events indicated that those who serve kings and princes are always surrounded by fears and worries; they do not enjoy peace of mind and they do not feel secure.

In the previous example, Şabrī translates **imperfect idea** as المكاييد والوشايات [conspiracies and calumnies]. He also adds another sentence in which he expresses the view that أن جلس الملوك والامراء محفوف دائما بالمخاوف والمكاره لا يهنأ له بال ولا [those who serve kings and princes are always surrounded by fears and worries; they do not enjoy peace of mind and they do not feel secure]. These additions seem to indicate that Şabrī speaks through his translation about the disadvantages of being close to kings and ministers in general. This strategic decision on the part of the translator and his stance towards the political authorities in examples (4) and (5) make sense when examining the social trajectory of Şabrī, specifically his professional habitus.

‘Abd al-Fattāḥ Şabrī’s translation of *Gulliver’s Travels* demonstrates the influence of his personal and professional habitus. Understanding the effects of this translator’s habitus entails collecting information about his life and his social trajectory. Compiling such an archive for Şabrī creates challenges because of the scarcity of information about him. However, this fairly blank page makes it an intriguing subject of study. Every effort has been made to research as much material as possible on Şabrī’s habitus. Luckily, it was found that he had a prominent position in the field of education. A short synoptic biography of Şabrī is presented in the following figure:

عبد الفتاح باشا صبري  
وكيل وزارة المعارف المصرية



شعلة من الذكاء والنشاط ، وشخصية بارزة من النبوغ المصرى فى  
الأدب والعلم ، ومثال يحتذى فى حسن الإدارة وقوة الإرادة  
تقلب فى مناصب كثيرة ، وبلغ منزلة سامية بكثرة تجاربه واختباراته  
فى جميع أطوار التعليم المختلفة وضروبه المتنوعة ، وأظهر فى جميع المناصب  
التي تولاهها كفاءة نادرة وآراء ناضجة الى أن تقلد منصب وكالة وزارة  
المعارف العمومية المصرية ، فقام بأعبائها خير قيام على كثرة فروعها وتشعب نواحيها . ولا يزال فى هذا المنصب الكبير  
يصرف أموره بما عرف عنه من الأقدام وحسن التفكير والتدبير . وهو أديب قدير ، وعالم لغوى محقق ، له فى شئون  
اللغة العربية وقفات تشهد له بطول الباع وقوة الإبداع ، وتشير الى غيرته الشديدة على هذه اللغة الكريمة التي أخذت  
تستعيد مجدها ومكانتها السامية بفضل أمثاله الأوفياء الأجداد . وقد برع فى اللغة الانجليزية فهو يتقنها اتقاناً تاماً ويجيد  
فيها الكتابة والخطابة والتأليف كواحد من أدائها وخطاباتها المجيدين  
ومن آثار قلمه فى مجال التعليم كتاب القراءة الرشيدة بأجزائه الأربعة الذى وضعه بالاشتراك مع الأستاذ على بك  
عمر وهو يطبع فى مطبعة المعارف

**Figure 4-2** Biography of Abd al-Fattāḥ Ṣabrī by مطبعة المعارف [al-Ma'arif Publisher] (1931, p.2)

This short biography helps in tracing the translator's social trajectory, and specifically his professional habitus. It shows that he held many positions in the field of education ultimately reaching a very prominent position, that of deputy minister in the Egyptian Ministry of Education. Prior to this, he was the Deputy Director of *al-Saaidiyah* School, and he is referred to as such in the Egyptian literary magazine *Alzūhūr* (al-Jumayyil, 1910). The editor of this magazine quotes an extract from his translation *Gulliver's Travels* (al-Jumayyil, 1910, p. 196) as follows:

**TT:**

وقد نشر هذه الرحلات (رحلات جلفر) باللغة العربية حضرة البار عبد الفتاح صبري بك وكيل المدرسة السعيدية. ونحن نقطف اليوم شينا عن الرحلة الأولى وما شاهد فيها من صغر السكان.

**BT:**

These travels (*Gulliver's Travels*) were published by the brilliant 'Abd al-Fattāḥ Ṣabrī, the deputy of al-Saaidiyah School. Today, we are presenting an extract from this translation from the first voyage and the observations of Gulliver about the tiny inhabitants.

The short biography in figure 4-2 also reveals that Ṣabrī was a qualified literary figure. He was a linguist. He was fond of the Arabic language and there were many situations in which he proved his love for it. Because of his efforts, the

Arabic language regained its status in education<sup>36</sup>. He also spoke English fluently and wrote it very well. He co-wrote with 'Alī 'Omar a textbook, القراءة الرشيدة [Wise Reading] for primary school children, which was in four parts. This book was published by مطبعة المعارف [al-Ma'arif Publisher].

Due to Şabrī's important position in the field of education, he was frequently chosen as a representative of this field in important events. For example, he led a committee set by the government to look at reforming the educational system at al-Azhar (Reḍa, 1928). In 1932, the first international conference of Arabic music held under the patronage of King Fu'ad I, had 'Abd al-Fattāh Şabrī as deputy head of the organising committee ('Uşfūr, 2007). These positions that Şabrī held for important events and occasions demonstrate his connection to the field of politics including kings and ministers. It seems that Şabrī speaks through his translation about issues that he could not speak about in reality due to his position, which was very much related to the field of power (kings and ministers).

Apart from the influences of the translator's social trajectory on his translation, it could be noted that the publisher who published this translation encouraged Şabrī to speak up. Şabrī's translation of *Gulliver's Travels* in 1909 coincides with the time when Egypt was under the control of the British authorities, and the Egyptians were struggling to rebel against them and to reform Egypt. Under the British occupation and specifically during 1907, the nationalist sentiments of the Egyptians grew and led to the formation of three different nationalist parties (Zemmin, 2018). These three political parties "represented the political stances of the time rather well" (Zemmin, 2018, pp.101-102). The first one was founded by Aḥmad Luṭfī al-Sayyied and named حزب الأمة [Umma Party] (Zemmin, 2018). Second, Mustafa Kamil was encouraged to found الحزب الوطني [The Nationalist Party] (Zemmin, 2018). The third political stance was represented by 'Alī Yusuf's حزب الإصلاح على المبادئ الدستورية [Reform Party on the Constitutional Principles] (Zemmin, 2018). What is related to the case under analysis is حزب الأمة [Umma Party] which was founded by Aḥmad Luṭfī al-Sayyied. This is because *al-Jarīda*

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<sup>36</sup> When Egypt was under British colonisation, Lord Corner (1841- 1917) attempted to anglicise Egyptian education. His attempts began with policies imposed on the educational system; he asserted English as the first language in Egypt for higher education, and, as a result, "the Arabic and French languages all but disappeared from professional schools" (Reid, 1977, p.358).

newspaper which published Ṣabrī's translation of *Gulliver's Travels* in 1909 was the mouthpiece of حزب الأمة [Umma Party]. The political stance of this party "favoured cooperation with the British until the accomplishment of certain reforms to ready Egypt for independence" (Zemmin, 2018, pp.101-102). This may explain why Ṣabrī chooses to publish his translation with *al-Jarīda*, a liberal newspaper. Under Aḥmad Luṭfī al-Sayyied's (1872- 1963) guidance, as editor-in-chief of the newspaper, a circle of writers and journalists emerged who began to demand wider educational and other social reforms in Egypt (Landau, 2015). In his very first article published in the first issue of *al-Jarīda* on March 9, 1907, al-Sayyied told the reading public that his newspaper "is the perfect medium for the dissemination of ideas which will create the vision of a common national ideal" (Wendell, 1972, p.222). al-Sayyied encouraged people to express their opinions freely, and he called for writing with the purpose of inspiring social and political reforms. His newspaper *al-Jarīda* "was modernist and liberal in its character and expressed moderate national positions" (Akyeampong, 2012, p.29). *al-Jarīda* newspaper published literary works because its owner believed that literature acted as a perfect medium for expressing the visions and dreams of the Egyptians (Robin, 1995). Therefore, it is no surprise that *al-Jarīda* newspaper chose to publish a translation of one of the English classics which contained social and political criticism. Ṣabrī's intervention in the translation went along with the publisher's policy.

As for the language register, it seems that Ṣabrī used Classical Arabic. To use Bourdieu's terms, using Classical Arabic in translation during this century is one of the prevalent doxic practices used by other translators and authors in the field of literary translation as explained in section (3.6). The Classical Arabic found in the language of Ṣabrī's translation ranges from heavy use of Quranic verses to the use of rhyming prose (*sajʿ*). The following examples illustrate his use of rhyming prose (*sajʿ*):

#### Example 1:

TT:

وبعد ان قضيت ست سنين في هذه الأسفار سئمت البحار (Ṣabrī, 1909, p.9).

BT:

And after I spent six years on these voyages, I became tired of the seas.



**Example 2:****TT**

حملت في صدرها نحوي من الضغائن والأحقاد ما تنذك له الجبال وينذر بسوء المآل  
(Şabrī, 1909, p.61).

**BT:**

The resentment and hatred she had towards me made mountains into small pieces and warns of bad prospects.

**Example 3:****TT:**

حدا بي الشغف والولع بالأسفار إلى معاندة الأقدار واقتحام الأخطار فيما وراء البحار فغادرت الأهل والأوطان  
بعد شهرين اثنين من الزمان وركبت سفينة متينة البناء فسيحة الأرجاء تحمل من البضائع والمتاجر ما  
يبهر الأبصار (Şabrī, 1909, p.87).

**BT:**

My passion and fondness for travel led me to go against fate, face storm dangers in seas, so I left my family and homelands after two months of time and boarded a large ship well-constructed which carried goods and stores that fascinate the viewers.

As for his use of the Quranic verses, Şabrī seems to follow the same practice of Muḥammad ‘Uthmān Jalāl. He either takes part of a Quranic verse and weaves it into the narrative smoothly or uses a whole verse from the Quran as it is. The following are only seven examples out of thirty-six instances of Quranic verses mentioned in his translation:

**Example 1:**

When Gulliver’s ship encounters a violent storm, Swift (1909, p.3) writes:

**ST:**

We therefore trusted ourselves to the mercy of the waves.

In Şabrī’s translation (1909, p.11) this becomes:

**TT:**

وسلمنا أنفسنا للقضاء فقد تحكم ولنا نصيبنا إلا ما كتب الله لنا.

**BT:**

We were already overwhelmed so we surrendered ourselves to destiny and we said, never will we be struck except by what Allah has decreed for us.

Şabrī translates “the mercy of the waves” into a Quranic verse 51 in Sūrat At-Tawba: قُلْ لَنْ يُصِيبَنَا إِلَّا مَا كَتَبَ اللَّهُ لَنَا [Say, only what God has decreed will happen to us] (translated by Abdel Haleem, 2005, p.121).

### Example 2:

When Gulliver is describing his physical strength in comparison to the tiny people of Lilliput, Swift (1909, p.9) expresses this on the tongue of Gulliver as follows:

#### ST:

I should certainly have awaked with the first sense of smart, which might so far have roused my rage and strength, as to have enabled me to break the strings wherewith I was tied; after which, as they were not able to make resistance, **so they expect no mercy**.

This has been translated by Şabrī (1909, p.21) as follows:

#### TT:

لأن شخصاً في جرمي وقوتي بالنسبة لأهالي تلك البلاد يستطيع ان يفك قيوده ولو بعد كد وعناء **ويعيث في الأرض فساداً يهلك الحرث والنسل**.

#### BT:

A person of my strength, for the people of Lilliput, can break the strings and **strive throughout the land to cause corruption therein and destroy crops and animals**.

Şabrī translates “**so they expect no mercy**” into a Quranic verse ويعيث في الأرض **فساداً يهلك الحرث والنسل**. This alludes to the Quranic verse 205 in Sūrat Al-Baqara, which reads, إِذَا تَوَلَّى سَعَى فِي الْأَرْضِ لِيُفْسِدَ فِيهَا وَيُهْلِكَ الْحَرْثَ وَالنَّسْلَ [When he leaves, he sets out to spread corruption in the land, destroying crops and live-stock] (translated by Abdel Haleem, 2005, p.23).

### Example 3:

When Gulliver sees a temple in front of his carriage, Swift (1909, p.11) writes:

#### ST:

There stood an ancient temple esteemed to be the largest in the whole kingdom, which, having been polluted some years before by unnatural murder, was, according to the zeal of those people, looked on as profane, and therefore had been applied to common use, and all the ornaments and furniture **carried away**.

Şabrī (1909, p.24) did not change this passage significantly, but translates the phrase “carried away” into a Quranic verse as follows:

TT:

وكان وقوف مركبتي امام هيكل عتيق اشتهر بانه أكبر بناء في عموم القطر غير ان الأهالي هجروه لأنه تجس بوقوع حادثة قتل فظيعة فيه وجردوه من كل أثر للزخرف والاثاث وتركوه قاعا صافصفا.

BT:

They will leave it at a level plain.

This refers to the Quranic verse 106 in Sūrat Ta-Ha فَيَذَرُهَا قَاعًا صَفْصَفًا [and leave [them] a flat plain] (translated by Abdel Haleem, 2005, p.200).

#### Example 4:

In the first part of Chapter 7, a plot builds against Gulliver to get rid of him. The emperor asks Gulliver's friend Redresal, the Principal Secretary, his ideas about how to get rid from Gulliver. Redresal answers that even though Gulliver has "committed grave crimes", he does not deserve to be put to death in a miserable way. In Swift's ST (1909, p.55), Redresal suggests taking out Gulliver's eyes so that:

ST:

Justice might in some measure be satisfied.

Şabri's knowledge of the verses of the Holy Quran inspires him to translate this to (1909, p.74):

TT:

حتى يكون العدل قد قام بالقسطاس المستقيم.

BT:

Until justice was achieved and weighed with accurate scales.

This is a reference to verse (35) in Sūrat Al-Isra' وَأَوْفُوا الْكَيْلَ إِذَا كِلْتُمْ وَزَنُوا بِالْقِسْطَاسِ [Give full measure when you measure, and weigh with accurate scales: that is better and fairer in the end] (translated by Abdel Haleem, 2005, p.177).

#### Example 5:

In the final chapter, Gulliver describes how he set sail on 24<sup>th</sup> of September 1701 as follows (Swift, 1909, p.63):

ST:

I set sail.

In Şabrī's translation (1909, p.82), this becomes:

TT:

وخرجت السفينة (...) باسم الله مجراها ومرساها.

BT:

And the ship has sailed, in the name of God, it shall sail and anchor.

Şabrī translates "I set sail" into a Quranic verse (41) in Sūrat Hud when the prophet Noah says to his people, بِسْمِ اللَّهِ مَجْرَاهَا وَمُرْسَاهَا [He said, Board the Ark. In the name of God, it shall sail and anchor] (translated by Abdel Haleem, 2005, p.139).

### Example 6:

Gulliver realises that he is among giants in the land of Brobdingnag, and he might be eaten up by them. Swift (1909, p.71) writes:

ST:

I lamented my own folly and wilfulness in attempting a second voyage.

This is translated by Şabrī (1909, p.91) as follows:

TT:

وأوبخ نفسي الأمانة بالسوء.

BT:

I lamented my own soul which incites me to evil.

This intersects with the Quranic verse (53) in Sūrat Yusuf, إِنَّ النَّفْسَ لَأَمَّارَةٌ بِالسُّوءِ [man's very soul incites him to evil] (translated by Abdel Haleem, 2005, p.148).

### Example 7:

Finally, when Gulliver describes how the king was astonished by his account of his native land, in the ST, Swift (1909, p.119) writes:

ST:

[The king] wondered to hear me talk of such chargeable and expensive wars; that certainly we must be a quarrelsome people, or live among very bad neighbours.

Şabrī (1909, p.140) translates the adjective 'bad' as follows:

TT:

أو اننا نعيش بين جيران لا يؤمن لهم جانب ولا يحفظون الا وُدْمَة.

BT:

We lived among neighbors who respect no tie of kinship or treaty.

This refers to verse (10) in Sūrat at-Tawba, لَا يَرْفُقُونَ فِي مُؤْمِنٍ إِلَّا وَلَا ذِمَّةً [where believers are concerned, they respect no tie of kinship or treaty] (translated by Abdel Haleem, 2005, p.117).

Looking at other works produced by Şabrī also reveals the extensive use of quotes from the Quran as part of the characteristics of his writing. The following excerpts shown in the figures below provide an interesting insight into the influence of the Quran on Şabrī's writing style:

# بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الحمد لله رب العالمين والصلاة والسلام على سيد  
المرسلين وعلى آله وصحبه وسائر النبيين

وبعد فإن الزمان قد دار وسار وهب الكل يطلب  
العلم للصغار والكبار ولما كان أولى المسائل بالاهتمام والعناية  
تعليم القراءة والكتابة وشيء مما في الدنيا من آيات الله  
أنشأنا هذه الكتب الأربعة أساسها التدرج وسهولة  
الأخذ وبناءها على أحسن أساليب التربية وأحدثها وحالة  
نشوء المدارك وتطورها ورجاؤنا من المولى سبحانه وتعالى  
أن يجعلها سديدة الخطة رشيدة الغاية إنه ولي التوفيق

**Figure 4-3** The introduction to القراءة الرشيدة [Wise Reading] (Şabrî and 'Umar, 1923, p.2)

- ٣ -

تُظْهِرُ

فَسُبْحَانَ اللَّهِ حِينَ تُمْسُونَ وَحِينَ تُصْبِحُونَ  
 وَلَهُ الْحَمْدُ فِي السَّمَوَاتِ وَالْأَرْضِ وَعَشِيًّا وَحِينَ تُظْهِرُونَ  
 يُخْرِجُ الْحَيَّ مِنَ الْمَيِّتِ وَيُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ وَيُخْجِي  
 الْأَرْضَ بَعْدَ مَوْتِهَا وَكَذَلِكَ تُخْرَجُونَ وَمِنَ آيَاتِهِ أَنْ  
 خَلَقَكُمْ مِنْ تُرَابٍ ثُمَّ إِذَا أَنْتُمْ بَشَرٌ تَنْتَشِرُونَ وَمِنَ  
 آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا  
 إِلَيْهَا وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ  
 لِقَوْمٍ يَتَفَكَّرُونَ وَمِنَ آيَاتِهِ خَلْقُ السَّمَوَاتِ وَالْأَرْضِ  
 وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ  
 لِلْعَالَمِينَ وَمِنَ آيَاتِهِ مَنَامُكُمْ بِاللَّيْلِ وَالنَّهَارِ وَابْتِغَاؤُكُمْ  
 مِنْ فَضْلِهِ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يُسْمِعُونَ وَمِنَ  
 آيَاتِهِ يُرِيكُمُ الْبَرْقَ خَوْفًا وَطَمَعًا وَيُنْزِلُ مِنَ السَّمَاءِ مَاءً

Figure 4-4 The introduction to القراءة الرشيدة [Wise Reading] (Şabrī and 'Umar, 1923, p.3)

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فِيُخَيِّبُهُ فِي الْأَرْضِ بَعْدَ مَوْتِهَا إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّقَوْمٍ  
يَعْقِلُونَ وَمِنْ آيَاتِهِ أَنْ تَقُومَ السَّمَاءُ وَالْأَرْضُ بِأَمْرِهِ  
ثُمَّ إِذَا دَعَاكُمْ دَعْوَةً مِّنَ الْأَرْضِ إِذَا أَنْتُمْ تَخْرُجُونَ  
وَلَهُ مَنْ فِي السَّمَوَاتِ وَالْأَرْضِ كُلُّ لَهُ قَانِتُونَ وَهُوَ  
الَّذِي يَبْدَأُ الْخَلْقَ ثُمَّ يُعِيدُهُ وَهُوَ أَهْوَنُ عَلَيْهِ وَلَهُ الْمَثَلُ  
الْأَعْلَىٰ فِي السَّمَوَاتِ وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ  
ضَرَبَ لَكُمْ مَثَلًا مِّنْ أَنْفُسِكُمْ هَلْ لَكُمْ مِمَّا مَلَكَتْ  
أَيْمَانُكُمْ مِنْ شُرَكَاءَ فِيمَا رَزَقْنَاكُمْ فَأَنْتُمْ فِيهِ سَوَاءٌ  
تَخَافُونَهُمْ كَخِيفَتِكُمْ أَنْفُسَكُمْ كَذَلِكَ نُفَصِّلُ الْآيَاتِ  
لِقَوْمٍ يَعْقِلُونَ

(القرآن الكريم)

Figure 4-5 The introduction to القراءة الرشيدة [Wise Reading] (Şabrî and 'Umar, 1923, p.4)



The previous figures provide documentary evidence of how Şabrî's style was influenced by the Quran. Pages three and four were taken literally from the Quran, from Surat Ar-Rum from verse 17 to 28.

Şabrî's translation shows more Islamic references (i.e. Quranic intertextuality) in the TT than that of Bishara who seems to be Christian. Apart from the excessive use of Quranic verses in his translation, Şabrî mentions the word Allah many times throughout his translation. For example, (Şabrî, 1909, p.8) لم يقض الله لي ربحا من صناعتي, وقد قىض الله لي سفينة [Allah did not make a profit for me from my trade], (Şabrî, 1909, p.9) ان شاء الله, عظيمة [Allah has given me a great ship], (Şabrî, 1909, p.59) [God willing]. Bishara's translation which was analysed in section (3.7.1) lacks all of these Islamic influences which clearly appeared in Şabrî's translation.

It could be said then that Şabrî follows the doxic practices prevalent in the field during this century in relation to the use of language only. As for the taboos that were included in the translation, it seems that Şabrî keeps the child addressee in his mind when he translated the work. This is shown in his alteration of the incident which is commonly considered as taboo in children's version; the extinguishing of the palace's fire by Gulliver's urine; see section (1.4). Şabrî substitutes the urine with water and translates this as: وقذفت من الماء عليها ما أخمدها في أقل من دقيقتين (Şabrî, 1909, p. 61) [I threw water which extinguished it in less than two minutes].

However, Şabrî's translation shows the same decision followed by Bishara in translating the word wine. Şabrî does not delete or change the word wine and translates it into الخمر or نبيذ. The following examples illustrate this practice:

### Example 1:

#### ST:

I drank it off at a pint, and tasted like **a small wine of Burgundy**, but much more delicious. They brought me a second hogshead, which I drank in the same manner, and made signs for more (Swift, 1909, p. 7).

#### TT:

فتدققت في حلقي شربة من **نبيذ** حلو المذاق خفيف المزاج وكذلك فعلت بالثانية ثم طلبت المزيد من هذا **الخمر** اللذيذ (Şabrî, 1909, p.18).

#### BT:

Then a drink of sweet, mild-flavoured **wine** poured into my throat, and I also did it for the second, and then I asked for more of this delicious **wine**.

**Example 2:****ST:**

Together with a proportionable quantity of bread, and wine and other liquors (Swift, 1909, p.15).

This has been translated by Şabrî (1909, p.34) as follows:

**TT:**

وما يناسبها من الخبز والنبيذ والأشربة الأخرى.

**BT:**

And what is suitable from bread, wine and other drinks.

Overall, through Bourdieu's concept of habitus and social trajectory, it became possible to provide justifications for Şabrî's intervention into the text. Shedding light on Şabrî's professional habitus reveals that Şabrî seems to be an 'orthodox' employee who seized the opportunity of translating *Gulliver's Travels* to express his 'heterodox' voice. The publisher with whom Şabrî published his translation may also justify the inclusion of such political and social criticism. It could be concluded that the habitus of the translator, his social trajectory and the publisher's stance have greater influence on the translator's decisions than the prevalent doxa of the time. It might be supposed from Şabrî's prominent position that his name remains known today specifically in relation to his translation of *Gulliver's Travels*, as one of the English classics, into Arabic. However, it was in fact found from a challenging process of collecting information about him, that his name virtually disappeared from history. It was found that there was another translation of *Gulliver's Travels* that was produced twenty years later by Kāmil Kīlānī (1931) which enjoyed much more popularity than the previous two translations of Bishara and Şabrî. The fame of Kīlānī's translation and the intervention of the translator will be read within Bourdieu's two sociological concepts of capital and habitus in the following sections.

#### **4.4 Strong Capitals in a Fragile Field: Kāmil Kīlānī's (1897-1959) Accumulation of Different Forms of Capital**

Based on information given in section (4.2) about the rarity of the forms of capital in the field of children's literature translation during the early decades of the

twentieth century, this section attempts to show how Kīlānī's success and the longevity of his works can be attributed to his investing well in the forms of capitals that he accumulated from different fields of productions. This section presents Kīlānī's means of accumulating different forms of capital before joining the field of children's literature translation and how he invested in them to legitimise the field and keep a prominent position for himself.

The cultural capital that Kīlānī accumulated from his education equipped him with the essential language skills and qualifications to carry out translation activities both in adult literature and children's literature. Kīlānī studied at the Egyptian university, known today as Cairo university (Hashim, 1960). During his time at university, he created and carried out a plan for the study of Arabic, English and French literature as well as philosophy and Islamic history (Hashim, 1960). He decided to memorise ألفية ابن مالك [The Alfiyya of Ibn Malik], a rhymed book of Arabic grammar, and key works of La Fontaine and al-Ḥarīrī, as a way of learning Eastern and Western literatures (Hashim, 1960). During his summer vacation, he joined al-Azhar as a student, and attended classes in Arabic syntax, morphology and logic (Hashim, 1960). Kīlānī's undergraduate studies in the area of English literature and his learning plan for French and Italian formed his cultural capital with regard to his translating enterprise. The capital of an individual decides his/her position in a specific field (Yu and Xu, 2017). This institutionalised cultural capital of Kīlānī enabled him to enter the field of literature and begin to write and translate.

It was not only his educational qualifications that contributed to granting Kīlānī cultural capital. He also accumulated cultural capital by publishing different literary works in the field of adult literature. Kīlānī was not only a translator, he was an author too. He wrote in all kinds of literary genres; poetry, prose and critical essays ('Abū al-Wafā, 1932). He translated and simplified many books from different languages including English, French and Italian ('Abū al-Wafā, 1932). Before he began writing and translating for children, Kīlānī contributed in diverse fields such as fiction translation, history, journalism, and poetry ('Abū al-Wafā, 1932). He explained and simplified Abu al-Ala' al-Ma'arri's 11<sup>th</sup> century رسالة الغفران [The Epistle of Forgiveness] (Baheyya, 2010). This was published with a foreword by Taha Hussein (Baheyya, 2010). In 1943, he cooperated with Gerald Brackenbury to produce the English version of this work, al-Ma'arri's رسالة

الغفران [The Epistle of Forgiveness], which was published by Dār al-Ma'ārif (Baheyya, 2010). He also simplified ديوان ابن الرومي [Anthology of Ibn al-Rumi] in 1924 which also was published with a foreword by 'Abbās al-'Aqqād (Baheyya, 2010). His contributions in literary field included also نظرات في تاريخ الأدب الأندلسي [A History of Andalusian Literature] (1924), ديوان ابن زيدون [Anthology of Ibn Zaydun] (1932), سلسلة من حياة الرسول [Chronicles of the Messenger's Life] (1929), and al-Ma'arri's رسالة الهناء [The Epistle of Happiness] (1944) (Baheyya, 2010).

In 1920, Kilānī began hosting a literary salon that held every Saturday at his home. Between 1929 and 1932, he was part of a short lived, pan-Arab literary club named رابطة الأدب العربي [The Arabic Literature Association] that included many prominent figures in the Arabic literary field such as Aḥmad Shawqī (1886-1933), Khalīl Muṭrān (1872–1949), and Samiḥ al-Khālīdī as members (al-Jindī, 1961). It could be assumed that his cultural capital contributes in increasing his symbolic capital which consequently led to his reputation as one of the most acclaimed translators in the field of children's literature translation. Kilānī was given many honorific titles including الأب الشرعي لأدب الأطفال في اللغة العربية [the legitimate father of Arabic children's literature] (al-Ḥadīdī, 1988, p.263), معلم الأجيال [The pedagogue of the generations], رائد أدب الأطفال العربي [The pioneer of Arabic children's literature] (Baheyya, 2010).

Kilānī lived at a time when children knew only textbooks ('Arābī, 2018). Finding a publisher who viewed stories for children as a good commercial prospect for publication was difficult. He introduced his idea of writing stories with pictures for children to Elias Anton Elias (1877-1952), for whom Kilānī wrote an introduction to the book أحاديث روسية [Russian Conversations] ('Arābī, 2018). It could be noted here that the social capital Kilānī gained from his connections to the publisher Elias Anton Elias would be the key to his later eventual publishing success in the field. Elias welcomed Kilānī's ideas and published four volumes of his stories: الدجاجة الحمراء [The Red Chicken], أم الشعر الذهبي [The Girl with the Golden Hair], بدر [Badr al-Budur], and العلبة المسحورة [The Enchanted Box] ('Arābī, 2018). Each volume consisted of around seven to ten stories with coloured pictures ('Arābī, 2018). As his productions were well-received, Kilānī began to expand his productions in the field of children's literature. He then produced a series of books to be funded by The Ministry of Education ('Abū Madīn, 1959). Crucially, in 1948

Kīlānī established his own publishing house and begin to publish separately from The Ministry of Education (Manṣūr, 2018).

Kīlānī's first book in the field of Arabic children's literature was [Sinbad the Sailor] in 1928 (Baheyya, 2010). When he published علاء الدين [Aladdin] in 1932: the first story of ألف ليلة وليلة [A Thousand-and-One Nights], Kīlānī (1932, p.7) wrote a preface in which he explained how well it was received:

**ST:**

وَمَا أَظْهَرَتْ القصة الأولى- من هذه السلسلة- حتى نالت من التقدير ما تخطى كل أمل، وتجاوز كل أمنية. وكتبت كُبريات الصحف والمجلات مقالات افتتاحية فياضة بالثناء والإعجاب، تخُتني على مُضاعفة الجهود لإتمام مكتبة الأطفال. وكتب إلي نُخبة (صفوة وخُلاصة) - من كبار رجال التربية والمدرسين والاباء- يؤيدون هذه الفكرة أكرم تأييد، وينتصرون لها في حماسة نادرة. وأقبل الجمهور-على اختلاف طبقاته-على كل ما ظهر من تلك القصص والحكايات، وأصبح يتعجلني إنجاز هذه القصة (إتمامها) وغيرها منذ زمن طويل. ورأيت فرح الأطفال الذين قرؤوها، وما بدا على أساريرهم (خطوط جبينهم) - من أمارات الابتهاج والغبطة (السرور)- ما أنساني كل عناء بذلته، ويسر أمامي كل عقبة اعترضتني في طريقي!

**TT:**

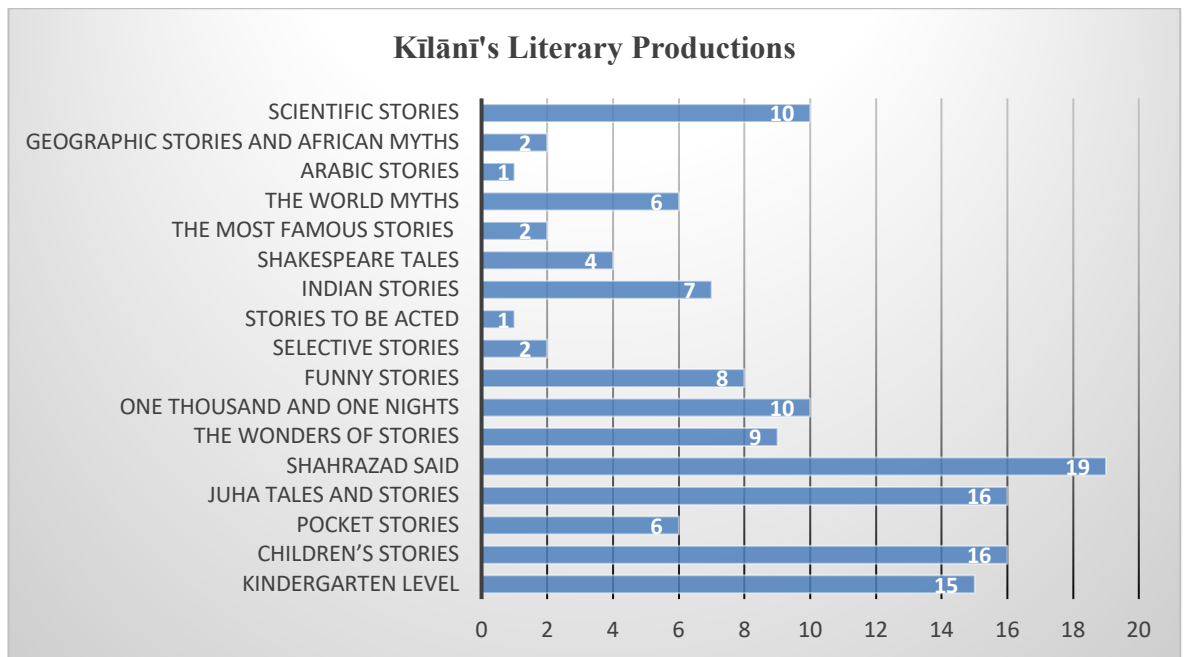
When the first story of this series was published, it was received with high appreciation which was beyond any expectation and more than a wish. The leading newspapers and magazines wrote editorial articles with abundant praise and admiration, urging me to double my efforts to complete the children's library. Senior educators, teachers and parents wrote to me greatly supporting this idea, and enthusiastically encouraged me. The audience – despite its different social classes – received all the published stories and tales happily and began to urge me to complete this story and others. I saw happiness in children's faces and this made me realised that the hard work had paid off!

This extract from Kīlānī's preface to علاء الدين [Aladdin] shows how Kīlānī presented the endorsements he received for his translation. In Bourdieu's terms, this can be considered as a claim for recognition which is a form of symbolic capital.

It seems that Kīlānī became more consecrated than any translator during this century. Among the consecration forms identified by Bourdieu (1996, p.225) are consecration through educational systems, and consecration through attention from critics and reviewers in the field; see section (2.3.2) for more forms of consecration. These two forms of consecration were both achieved by Kīlānī. His works were published as part of the formal educational curriculum, and reviews were written about him by agents who had symbolic capital.

#### 4.5 Kāmil Kīlānī's (1897-1959) Contribution to the Field of Children's Literature Translation

Researchers note that Kīlānī produced around one thousand stories for children (al-Bakrī, 2009). However, only two hundred were printed during his lifetime while the others were published after his death by his son (al-Jindī, 1961). In her doctoral thesis, Ayoub (2010) focused on the stories which were translated, adapted and re-written by Kīlānī. She found that Kīlānī's publishing house, مكتبة الأطفال [The Children's Library] published around 196 illustrated stories between the 1930s and 1950s. Influenced by al-Harāwī's doxic practices in the field of Arabic children's literature; see section (4.2), Kīlānī divided his stories into four series, which were roughly classified according to the age group they were addressing: 1- kindergarten stage, 2- middle childhood, 3- late childhood and 4- adolescence (al-Bakrī, 2009). Classifying his stories according to the age group was not the only influence of al-Harāwī, Kīlānī was also influenced by al-Harāwī's diversification of the themes in the field of Arabic children's literature. This influence clearly appears in Kīlānī's diversity of the themes. Kīlānī established a library for children which introduced literature translated and adapted from different sources including the Arabic heritage, Western classics, Indian stories and World myths ('Abduh, 2016). He classified these stories into seventeen groups according to the main sources from which these stories were taken (al-Bakrī, 2009). Based on information gathered by al-Jindī (1961) about the number of books published by Kīlānī, the following chart attempts to statistically present Kīlānī's literary productions in the field of children's literature (translated and written) classified according to the seventeen groups named by Kīlānī as follows:



**Figure 4-6** Classification of Kīlānī's stories and the number of stories published in each category

As the previous figure shows, some new genres were introduced by Kīlānī such as geographical and scientific stories. This shows Kīlānī's concern to introduce such knowledge to children. Ayoub (2010) notes that Kīlānī did not only communicate morals and values through his literature but rather engaged in teaching children explicitly specific linguistic, historical, religious, geographical and scientific information. At the same time, children were exposed to a world full of wonder through other genres introduced by Kīlānī (Ayoub, 2010). Around eleven of his stories appeared in bilingual editions: Arabic-English, Arabic-French, Arabic-German, Arabic-Spanish, Arabic-Italian and Arabic-Russian (al-Jindī, 1961). In 1927, one of his stories was translated into Chinese and the German Minister of Commerce translated one of his stories for German children (Salmān, 1959). A museum in Paris exhibited Kīlānī's books in its Egyptian section ('Abāza, 1955). This reference to Kīlānī's name all over the world (e.g. in China and Paris) enhanced his symbolic capital.

Although Kīlānī's role in developing the field of children's literature (translated and written) cannot be denied, he was criticised for using a style of writing; complex linguistic structures and lexical items which were typical of Arabic high literature (Al-Mahadin, 1999). Kīlānī believed that stories produced for children should be written in a level of language higher than their own linguistic skills

because he wanted children to imitate this level in their speech and writing so that their linguistic repertoire improved (al-Ḥadīdī, 1988).

In many of his stories, Kīlānī wrote a preface in which he explained important issues relating to the story, the series of which the story was a part, his views about writing for children, and his methodology in writing or translating for children (al-Bakrī, 2009). These prefaces played a significant role in revealing his opinions and his aims (al-Bakrī, 2009). Kīlānī also wrote a brief dedicatory page to one of his four children or to an anonymous child (al-Bakrī, 2009). Most of his dedicatory pages began with *أيها الطفل العزيز* [Dear child], *أيها الصبي العزيز* [Dear boy], *ولدي مصطفى* [My son Muṣṭafā], *أيها القارئ الصغير* [Young reader], etc. His prefaces also motivated children to read more. Another feature that distinguished Kīlānī's stories was his use of vocabulary which he knew would be difficult to understand followed by an explanation in simple words in brackets (al-Bakrī, 2009).

All of these new practices, innovations and activities that Kīlānī brought to the field of children's literature (translated and written) were a result of his personal and professional habitus. In the early years of his life a seed was planted which, years later, produced a pioneering translator in the field of children's literature translation in the early twentieth century in Egypt. The next section attempts to shed light on Kīlānī's personal and professional habitus.

#### **4.6 Personal and Professional Habitus of Kāmil Kīlānī (1897-1959)**

Kīlānī's personal habitus was formed during his early childhood. He was surrounded by people who nurtured his mind and fuelled his imagination, namely his father, his uncle, the Greek governess who worked in his house, a coachman, and the sweet-seller in his district (Badawī, 1999). Kīlānī was born to a prominent father, an engineer who owned a large library full of scientific and mathematical books (Badawī, 1999). He acknowledged that his father was "a brilliant mathematician" whose library contributed to his knowledge (Badawī, 1999, p.28). Kīlānī's uncle told him bedtime stories and encouraged him to memorise poems (Badawī, 1999). Similarly, the Greek governess, who worked in Kīlānī's house while he was a child, narrated Greek legends and stories to him before he fell asleep.



The people who contributed to structuring Kilānī's habitus were not confined to his house; the coachman and the sweet-seller in Kilānī's neighbourhood cultivated his literary dispositions too. Kilānī noted that the first time he heard the story of Sayf Ibn dhī Yazan<sup>37</sup> was through the coachman (Badawī, 1999). He was further influenced by Muṣṭafa al-Ḥalabī who sold بسبوسة, [*basbousa*; a popular dessert in Egypt]; al-Ḥalabi had memorised the poetry of ‘Abd al-Ġanī al-Nabulsī, who was an eminent Sunni Muslim scholar and Sufi (Badawī, 1999). He was also inspired by a *rababa*<sup>38</sup> poet called ‘Abdū الشاعر [literally meaning the poet], who narrated folk-heroic epics. He regularly attended nightly events held by the poet and listened to him reciting poetry (Badawī, 1999). Kilānī himself notes that listening to Arabic stories, Greek myths, and the adventures of heroes in *rababa* poetry expanded his literary and linguistic repertoire (Badawī, 1999).

One of the main dispositions of Kilānī's personal habitus was criticism. He began to develop a critical eye from the age of seven. He became critical of Egyptian children's books, comparing them to Western's books for children. He reported to his friend Sayyid Ibrāhīm that the national books did not motivate children to read (Badawī, 1999). Because his friend challenged him to write a similar book, he started writing his first story, الأمير صفوان [Prince Safwan]. This story was rejected by the publisher due to Kilānī's young age (Badawī, 1999). Kilānī started writing critical articles published under the pseudonym *K. K* until he gained fame (Badawī, 1999). These factors left a heavy imprint on the structuring of Kilānī's personal habitus. This critical persona was internalised in Kilānī's habitus and its influences appeared in his translations, as will be shown through a textual analysis of his translation of *Gulliver's Travels* in the following section.

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<sup>37</sup> An Arabic folklore epic, which involves a lot of action and events.

<sup>38</sup> The *rababa* "is a traditional stringed instrument, which was the instrument of choice for the travelling performers who specialized in recounting traditional tales (in colloquial Egyptian) about historic and mythological characters, like al-Zahir Baybars, Abu Zayd al-Hilali, Antar ibn Shadad, etc." (Fahmy, 2007, p.80).

## 4.7 *Gulliver's Travels* as Mediated by Kāmil Kilānī

### 4.7.1 The Textual Level

The analysis at the textual and paratextual levels helps in drawing tentative conclusions about the linguistic and stylistic choices of the translator and the extent to which these choices reflect the relationship between Kilānī's habitus (personal and professional) and the structure of the field. The analysis focuses on the way in which the translation of *Gulliver's Travels* is mediated by Kilānī, through a sociological reading of the translation within its historical and socio-cultural context. It sheds light on three main areas: the translator's stance towards the Arabic language, the influences of Kilānī's profession as a teacher on his translation, and the references to Islam within the text.

Regarding the translator's stance towards language, as previously mentioned, Kilānī was born and brought up during a time when Egypt had been subjected to colonisation by different Western countries. Kilānī published his translation of *Gulliver's Travels* (1931) at a time when Egypt was struggling to shape its national identity. Regarding Kilānī's linguistic habitus, it is important to highlight that he was a conscious and ardent supporter of Modern Standard Arabic. He made great efforts to produce an Arabic language free of Western influences, and was keen to remove all traces of foreignness. This strategy was enacted at more than one level. Firstly, he removed any foreign-sounding words and substituted them with Arabic ones. The following are some examples:

#### Example 1:

Swift (1909, p.4) depicts the people of Lilliput as speaking a very obscure language as follows:

#### ST:

[He] cried out in a shrill, but distinct voice, 'Hekinab dagul'.

Kilānī (2002a<sup>39</sup>, p.12) avoids these foreign words completely. This can be seen in the following example:

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<sup>39</sup> Kilānī's translation of *Gulliver's Travels* was originally published in 1931 (Kilānī, 1947). However, because it is difficult to obtain the original edition, I depend here on the most recent edition which was republished in 2002 and it is available online.

TT:

ونطق بجملة لم أفهم معناها.

BT:

He uttered a sentence that I couldn't understand.

The previous translations of Bishara (1873) and Şabrī (1909) used Arabic transliterations to translate these complex words. Bishara (1873, p. 8) translates these words as follows:

TT:

وصرخ أحدهم قائلاً (خاكينا دغول).

BT:

[He] cried out saying 'Khakina daqul'.

Similarly, Şabrī (1909, p. 13) translates this sentence as follows:

TT:

وزعق بصوت عال قائلاً (هكينا ديجول).

BT:

[He] cried out saying 'Hekina daqul'.

Kilānī transliterates the names of characters, ships and institutions into Arabic. Al-Direeni (1993) criticises Kilānī's omission of the names of the ships and shipmasters in all the four voyages. However, reading the translator's strategies within the sociological context, it is possible to see that Kilānī, like many other Egyptians, during this century, wanted to revive the Arabic language by removing it from Western linguistic influences.

## Example 2:

ST:

I accepted an advantageous offer from Captain William Prichard, Master of the Antelope (Swift, 1909, p.2).

TT:

فاضطرت إلى السفر في سفينة كانت ذاهبة إلى جزائر الهند الشرقية (Kilānī, 2002a, p. 9).

BT:

I was forced by necessity to sail in a ship which was going to the islands of East India.

Kīlānī's professional habitus as a teacher exerts an overwhelming power over his translation practices. When Kīlānī, the teacher, adopts the role of a translator, his professional habitus interferes, as demonstrated at the paratextual and textual levels. At the paratextual level, a pertinent example here is the biography of Jonathan Swift covering five pages (124-128), which is given in an appendix to the first volume. Kīlānī (2002a, p.124) adds a footnote in which he writes:

**TT:**

اقتبسنا هذه الكلمة من ترجمة سويفت لتكون عوناً لحضرات المدرسين على فهم حياة مؤلف هذا الكتاب.

**BT:**

I inserted this biography as a guide for teachers so that they can understand basic information about the author of the source text.

At the textual level, Kīlānī allows himself much freedom in translating Swift's text, making radical changes in many parts of the ST by means of additions. It can be assumed that these additions reflect the utopia that Kīlānī wants to see in the Egyptian educational system. Al-Direeni (1993, p.52) comments on these additions:

نصوص مُسهبة ومُطولة من تأليفه يستعرض فيها أفكاره وآراءه ونظرياته الخاصة في عدد من الموضوعات العامة المهمة، ويتحين الفرصة المناسبة لحشرها بين نصوص الكتابة الأصلية بحيث تبدو وكأنها جزء أصيل من الكتاب.

These amplifications were inserted [by Kīlānī] in which he presents his own views, thoughts and opinions about general important topics. When he gets any chance, he crams his own added and amplified paragraphs within the original paragraphs to make them look like parts of the source text.

In the first volume entitled *جلفر في بلاد الأقزام* [Gulliver in the Land of the Dwarves], Kīlānī adds four lengthy sections covering eight pages. These are entitled as follows:

- 1- أساليب التربية [Methods of Education] (2002a, pp.87-88) ;
- 2- حب الحقيقة [Love of the Truth] (2002a, p.89) ;
- 3- دراسة التاريخ والفلسفة [The Study of History and Philosophy] (2002a, pp.89-92) ;
- 4- آراء وقواعد [Rules and Opinions] (2002a, pp.92-94).

Under the section *أساليب التربية* [Methods of Education], Kīlānī narrates how the dwarves choose well-qualified teachers for their children. He also describes their educational curriculum as beneficial for the intellectual growth of their children. One pertinent example expresses Kīlānī's view of teaching children morphology and syntax as follows:

**Example 1:****ST:**

They have certain professors well skilled in preparing children for such a condition of life as it befits the rank of their parents, and their own capacities as well as inclination (Swift, 1909, p.46).

This has been translated by Kīlānī (2002a, p.84) as follows:

**TT:**

وفيها أساتيد مدربون قد أتقنوا فنون التدريس والتهذيب، ووقفوا حياتهم على خدمة النشء وتثقيفهم، وقد جعلوا نصب أعينهم أن يبتثوا في نفوسهم مقاصد الخير والشرف، وخلال العدل والشجاعة والتواضع والرحمة، ويغرسوا في قلوبهم- منذ- طفولتهم- حب الوطن والدين.

**BT:**

They have certain professors well skilled in teaching and educating children. **They have devoted their lives to educating the young, they keep in their minds teaching children good deeds, justice, courage, humility and compassion. They implant in children's hearts the love of both homeland and religion.**

This example shows that Kīlānī adds certain characteristics of the teachers that he wishes Egyptian teachers to have. He wants to have well-skilled teachers who can devote their lives to the education of the young nation and open their eyes to good qualities such as 'justice, courage, humility and compassion'. He also adds that these teachers implanted in children's hearts the love of their homeland and religion. These additions can be justified on two levels. First, Kīlānī published this translation at a time when Egyptian intellectuals began to highlight the important role of teachers in children's education and in raising an educated and strong future generation of Egyptians who would be able to resist foreign imperialism; see section (4.2). Second, Kīlānī was aware of the inactive role of teachers in educating children. Accordingly, he attempted to depict a utopian society in this children's story which could be read by the gatekeepers of children's literature whether they were parents, teachers or educators. The role of the teacher was criticised in an article by Zakī Mubārak, a prominent Egyptian critic and journalist at that time, published in *al-Balāgh* newspaper in 1931. In this article, Egyptian teachers were criticised for their inactivity in the field of education in general and the field of children's literature in particular. Mubārak (1931) argued that teachers in Egypt cared only about their salary and that the ideal teacher who would devote

his life to educating and teaching children did not exist. One piece of evidence for their inactive role was the flourishing of the field of Arabic children's literature through two important figures Muḥammad Al-Harāwī (1885-1939) and Kāmil Kīlānī (1897-1959), who were not teachers (Mubārak, 1931). al-Harāwī was a chief accountant in the Egyptian National Library and Archive in Cairo (Mubārak, 1931). Kīlānī was an employee in al-Awqāf Ministry (Ministry of Pious Endowments) (Mubārak, 1931). While Kīlānī in fact worked as a teacher for part of his life, it seems from Mubārak's words that he contributed in the field of children's literature more when he was an employee of al-Awqāf Ministry than as a teacher. This addition of the teacher's role is explained by the fact that Egyptian society during that time suffered from a lack of teachers who were devoted to their jobs – this being a feature of the macro-structure of the society in which the translation was published.

### Example 2:

In this same section, Kīlānī describes the educational curriculum of the Lilliputians as beneficial for the intellectual growth of their children. Kīlānī (2002a, pp.87-88) emphasises that teachers teach children issues related to their everyday lives as follows:

#### TT:

وهم يعتقدون أن الذهن الإنساني يجب ألا يعرف- من ألوان العلم- إلا الضروري الذي ينفعه في الحياة ويُبِير له السبيل إلى النجاح.

#### BT:

The human's mind should learn good knowledge which benefits a person in his life and enlighten his road to success.

Ideal teachers, as Kīlānī (2002a, p.88) portrays them, do not teach children morphology and syntax – a view he expresses in the TT as follows:

#### TT:

لا يكدون أذهان تلاميذهم في تعلم لغة قديمة أبلاها الزمن، وقضي عليها بالموت، ولا يرهقونهم بال نحو والصرف وما إلى ذلك.

#### BT:

[Teachers] do not teach archaic languages to children, and do not bother them with morphology and syntax.

An article by Yusuf al-Shārūnī which was published in *Al-Rīsala* magazine in 1957 appears to support the assumption noted earlier of the relation between Kilānī's additions and his own views (al-Shārūnī, 1961). al-Shārūnī writes that during an interview with Kilānī, the latter explained his complaint that teachers of the Arabic language teach complex literary texts to students, asking them to analyse sentences syntactically and morphologically (al-Shārūnī, 1961). Kilānī compares learning syntax and morphology to learning anatomy and science at a college of medicine, and suggests that these two subjects should be taught at colleges and universities and not in elementary or secondary schools (al-Shārūnī, 1961).

Under the section, حب الحقيقة [Love of Telling the Truth], Kilānī states that teachers in Lilliput encouraged students to admit their mistakes and reward them for doing so. In the same section, he emphasised their loyalty to their emperor and the need for children to loyally serve their country. This is a theme which was emphasised by all the social agents in the field during this period when Egypt was shaking off British imperialism (Kilānī, 2002a, p.89):

**TT:**

وهم ينشدون في جمهرة الشعب أن يخلصوا لإمبراطورهم إخلاص حب ووفاء وولاء، لا إخلاص خوف وتملق ورياء.

**BT:**

They ask the people to be loyal to their emperor with sincerity, love, and devotion, and not to be loyal due to fear, flattery or hypocrisy.

Under the section دراسة التاريخ والفلسفة [The Study of History and Philosophy], Kilānī writes (2002a, p.89):

**TT:**

أما دراسة التاريخ فهي على غير ماألفه في مدارسنا.

**BT:**

Their way of studying history differs from what we are used to in our schools.

Again, this example shows the influence of Kilānī's profession as a teacher in which he recommends through his translation a utopian way of studying history in schools.

The entitled section آراء وقواعد [Rules and Opinions], reflects another aspect of the influence of Kilānī's profession on his translation. Corporal punishment was a

prominent issue when Kilānī published this translation in 1931 in Egypt. Students were beaten in schools and the punishments meted out by teachers were often cruel (Şaleḥ, 1966). The stick had become a symbol of the teacher's power in the classroom in Egypt (Cribiore, 2005). The following example reflects Kilānī's view of this kind of punishment (2002a, pp. 93-94):

**TT:**

وهم يحظرون على المدرسين أن يعاقبوا تلاميذهم عقاباً يؤذيهم في أبدانهم، فحسبهم أن يحرموهم بعض المزايا التي تطمح إليها نفوسهم- إذا لم يجدوا بداً من عقابهم- وكثيراً ما يعاقبون الطالب بحرمانه حضور درسين أو ثلاثة، فيكون لذلك العقاب أبلغ الأثر في نفسه (...) وهم يبتعدون كل الابتعاد عن ضرب الطالب أو إيلاّمه، لأنهم يرون أن أمثال هذا العقاب يُعوّده الخوف والجبن- منذ نشأته- فلا يُشفى منهما في مستأنف حياته.

**BT:**

Corporal punishment is forbidden. If students need to be punished, teachers ban them from attending two or three lessons, and this is the best punishment. (...) Teachers do not beat students at all or blame them, because they are aware of the negative effects of this act on students' lives.

These added sections about the educational curriculum of the Lilliput, which do not exist in Swift's text, were motivated by Kilānī's view of the proper and appropriate subjects that Egyptian educators and teachers should take into consideration. In the same section, [Rules and Opinions], Kilānī (2002a, p.92) seems to present his opinion of literary style, as follows:

**Example 1:**

**TT:**

وعندهم أن الأسلوب الأدبي يجب أن يجمع بين الجمال والوضوح- سواء في ذلك أسلوب النظم وأسلوب النثر- وهم يمتنون التكلف والإغراب في اللغة، ويرون من فساد الذوق والأنانية الممقوتة أن يتشقق الإنسان بألفاظ غير مألوفة، ليتظاهر بأنه متفرد بغريب اللغة عن بقية معاصريه.

**BT:**

The literary style, as viewed by the Lilliputians, should involve a combination of clarity and elegance in both prose and poetry. The Lilliputians detest the use of foreign words in writing and dislike the person who distorts his speech with these unfamiliar words. They do not believe that using unfamiliar, foreign words elevates a person above his contemporaries.

**Example 2:**

**TT:**

وعندهم أن اللغة لم تُخلق إلا لتؤدي الأغراض بأيسر لفظ وأوضح بيان، من غير تصنع ولا لبس. فإذا أغفل الكاتب هذه الأصول الجوهرية، ولجأ إلى الأسلوب المعقد والاستعارات الغامضة، والكنائيات الغريبة، ونبا عن الأسلوب السهل الصافي، كان موضع سخرية الناس، وكان بيانه -في نظرهم- كأنه ثوب مرقع لا جمال فيه ولا روعة (Kilānī, 2002a, p.92).



**BT:**

For them, language is used to convey a message in simple and direct words without the adoption of an ornate style. If a writer adopts a complex written style using strange metonyms and obscure metaphors, his writing style will not be aesthetically pleasing.

These two examples show how Kilānī is keen to preserve the Arabic language; it is he himself who detested the use of foreign words not the Lilliputians. These additions reflect his own view of literary style and the kind of language that should be used in writing. The previous example was discussed in an article written by ‘Abdulāh al-Dashlūṭī in 1934. al-Dashlūṭī (1934, p.192) comments:

فهنا ترى فيما نقلنا إليك-أيها القارئ الكريم- أن المؤلف أراد أن ينقذ لغة أمته من الانحطاط، ويرتفع بها من الهوة التي رسبت فيها، فساق النصح في القلب الذي رأيت، ليسلم هو مما يخاف، مع درك أمنيته التي أخذ على عاتقه تحقيقها.

Here as you see, dear reader, that the author wanted to save the language of his nation from decadence, and to lift it up from the abyss into which it had fallen. He, therefore, gave advice in this way as you have seen, so that he would be safe from what he was afraid of, with the realisation of his wish that he took upon himself to fulfil.

Kilānī thus took on himself the role of advisor to the Egyptian nation at a time when Egypt was suffering from the linguistic effects of the British colonialism. Kilānī’s words expressed his desire to see children speak and write using good Arabic. The translator, here, presents his own views about the proper use of language. It seems that he addressed not only children but also wanted his words to reach adults. In the same section, Kilānī (2002a, p.93) also presents another view in regards to child-rearing during that time. He points out that the educators in Lilliput not only care about children’s minds but also about their bodies:

**TT:**

على أنك إذا قصرت عنايتك على تعهد جسمه وأهملت العناية بتنقيفه، فإن الحماسة والجهل يملآن عقله، فلا يستطيع أن يؤدي لوطنه ما يفرضه عليه من الواجبات والفروض.

**BT:**

But if you did not care about a child’s body and mind, then, he will be ignorant and foolish. Consequently, he will not be able to serve his country or bear his duties and responsibilities towards his nation.

Here Kilānī echoes Taha Hussein’s view, which was previously mentioned about the child-rearing on the levels of both mind and body; see section (4.2).

The third stage in which Kilānī mediates Swift's text appears in the responding to target readers' expectations by adding Islamic references in the TT. On one hand, this practice is influenced by his personal habitus. Kilānī was raised in an Islamic environment. He memorised the Quran when he was in a primary school (Badawī, 1999). His use of Quranic verses is significant in all of his translations and writings, not only in this case study. There are twenty-three instances of intertextuality with Quranic verses in the translation of the four voyages of *Gulliver's Travels*. On the other hand, Kilānī's didactic and pedagogical writing style was acquired from the profession he was engaged with: teaching. Didacticism is also a characteristic of the field of children's literature generally in the Arab world (Mdallel, 2004). In Bourdieu's terms, it is one of "the rules of the game" (Bourdieu, 1995, p. 226). It is important to mention here that the habitus of the translator is interwoven with the structure of the field of children's literature translation. The habitus of the translator here is well aligned with the 'rules of the game' of the field of children's literature translation in Egypt during the early twentieth century.

Kilānī adds Islamic references within the TT using two main strategies: deletions and additions. Al-Direeni comments (1993, p.53):

جلفر الذي يتحدث في كتاب كيلاني هو شخص متفائل متطبع بطباع العرب المسلمين في أساليب الصياغة اللغوية ذات الرنين والفخامة وفي المنطلقات الفكرية والعقائدية.

Gulliver who speaks in Kilānī's version is an optimistic person who had the traits of an Arab, Muslim character. This can be discerned from the linguistic choices which reflect Gulliver's ideology and thinking.

Kilānī omits aspects that are considered taboo in Islam and in Egyptian culture, and/or that were unacceptable in the field of children's literature generally at the time. The deletion of references to Gulliver's love affair in Chapter 6 were made mainly to comply with the moral constraints of children's literature at the time. Other translators also deleted this scene because it "violates the taboo on sexual activity in children's literature (...) [this event] disappears from translations for children; it is unnecessary and thus can be easily omitted" (Shavit, 1986, p.123). Another example occurs in the fifth chapter of the first voyage when Gulliver urinates on the fire to put it out. Like Şabrī, Kilānī substitutes the urine with water translating this as: فأسرعت إلى مسكني، وحملت طستاً كبيراً كنت أستحم فيه، وكان مملوءاً بالماء – لحسن (Kilānī, 2002a, p.75) [I

went quickly to my abode and brought a washbowl which I had used for a shower. It was full of water which I threw into the fire to extinguish it].

In some instances, Kilānī adds Quranic intertextuality and Islamic values. Take for example, the passage in which Swift (1909, p.3) describes the circumstances Gulliver finds himself in after the shipwreck:

### Example 1:

ST:

I swam as fortune directed me, **and was pushed forward by wind and tide.**

This has been translated by Kilānī (2002a, p.10) as follows:

TT:

أما أنا فظللت أسبح-على غير هدى- حتى هدأت العاصفة قليلا وكنت كلما دب اليأس إلى قلبي اعتصمت بالصبر وتعلقت بالأمل، حتى نهكت قواي، ولم أستطع حراكاً، فاستسلمت للقدر، **وفوضت أمري إلى الله.**

BT:

I swam blindly until the storm abated a little, and whenever I felt disappointed, I bore myself up with patience and hope. When I lost control and could not move any more, **I commit my case to Allah.**

The underlined sentence added by Kilānī draws on a Quranic verse (44) taken from Sūrat Ghāfir **وَأَفْوضُ أُمْرِي إِلَى اللَّهِ** [I commit my case to God] (translated by Abdel Haleem, 2005, p.304).

### Example 2:

Another addition made by Kilānī is in the fourth volume when he describes the facial features of the giants. Although Swift attempts in the ST to show them as very ugly, Kilānī (2002b, p.61) concludes their description with the following added sentence:

TT:

ليس في الدنيا مخلوق دميم، فإن كل ما أخرجته يد ذلك الصانع العظيم الذي أبدع الكون، **وخلق الإنسان في أحسن تقويم، إنما هو جميل.**

BT:

There is no ugly creature on earth because everything was created by a great Creator who creates the universe and **creates man in the finest state.**

This example shows that the translator endeavours to add Islamic references to Swift's *Gulliver's Travels*. Kilānī takes a whole verse from the Quran as it is "[He]

creates man in the finest state” and weaves it into the narrative smoothly. The clause is taken from verse 4 of Sūrat Al-Tin. Al-Direeni (1993) comments on this added section, that Gulliver in Swift’s version is a character who wants to portray human beings as the ugliest creatures on earth; he does not look for any opportunity to glorify the Creator who creates a man in the finest state. One reason for the translator’s intervention and his concluding sentence is that the addressees of his translation are Arab children in an Islamic country. The translator does not want to mock the facial features of the giants because this act contradicts Islamic values and principles. Allah warns Muslims not to mock at each other, saying in the Holy Quran: يَا أَيُّهَا الَّذِينَ آمَنُوا لَا يَسْخَرُ قَوْمٌ مِّنْ قَوْمٍ عَسَىٰ أَن يَكُونُوا خَيْرًا مِّنْهُمْ وَلَا نِسَاءٌ مِّنْ نِّسَاءٍ عَسَىٰ أَن يَكُنَّ خَيْرًا مِّنْهُنَّ [Believers, no one group of men should jeer at another, who may after all be better than them; no one group of women should jeer at another, who may after all be better than them] (translated by Abdel Haleem, 2005, p.339).

### Example 3:

#### ST:

In choosing persons for all employments, they have more regard to good morals than to great abilities (Swift, 1909, p.45).

#### TT:

وهم يحرصون على الدين أشد الحرص ويفقهون أطفالهم فيه، لا اعتقادهم أنه أصل الخير ومصدر الفضائل وجُماع الأخلاق النبيلة، ولا يسندون أي عمل من الأعمال العامة لأي رجل لا يحرص على دينه ولا يخشى الله (Kilānī, 2002a, p.83).

#### BT:

They adhere to religion and explain it to their children because they believe that it is the source of good, virtues and all noble morals. They do not assign any public employment to a man who does not adhere to religion or fear Allah.

This example shows how Kilānī makes religion and fear of Allah the top priorities of a man’s life.

### Example 4:

#### ST:

But I endeavoured to divert him from his design, by many arrangements drawn from the topics of policy as well as justice: and I plainly protested, that I would never be an instrument of bringing a free and brave people into slavery (Swift, 1909, p.39).

TT:

ورأيت أن أسلك كل وسيلة لأحوله عن رأيه الخاطئ، فأكثرته له من الأمثلة والحجج على سوء عواقب البغي، و**اظهرت له خطر سياسة العنف، ومزايا العدل والعفو عند المقدرة**. وأبى علي ضميري وإنصافي أن أكون عوناً على الظلم (Kilānī, 2002a, p.70).

BT:

I endeavoured to divert him from his wrong opinion, by providing him with many examples and pieces of evidence about **the effects of injustice**. I warned him against following **a policy of violence**, and I explained to him **the benefits of justice**, and **the virtue of forgiveness even if one is able to punish someone**. My conscience forbade me from assisting in injustice.

This example shows how Kilānī takes the opportunity in this situation to talk about Islamic principles and values such as ‘the benefits of justice’, ‘the effects of injustice’, and ‘the virtue of forgiveness even if one is able to punish someone’.

### Example 5:

ST:

Neither had I so learned the gratitude of courtiers, **to persuade myself that his Majesty's present severities acquitted me of all past obligations** (1909, p.58).

TT:

ورأيت أن **أدفع الإساءة بالإحسان**، وان أكتفي بالهرب من هذه البلاد (Kilānī, 2002a, p.108).

BT:

I decided to **repel evil with good** and it was enough for me to escape from this land.

In Islam, Allah orders Muslims to be forbearing at a time of anger and to find excuses for those who treat them badly. In the Holy Quran, Allah says to Muslims: **ادْفَعْ بِالَّتِي هِيَ أَحْسَنُ فَإِذَا الَّذِي بَيْنَكَ وَبَيْنَهُ عَدَاوَةٌ كَأَنَّهُ وَلِيٌّ حَمِيمٌ** [Repel evil with what is better and your enemy will become as close as an old and valued friend] (translated by Abdel Haleem, 2005, p.309). In this verse, Allah shows that this virtue will turn an enemy into a close friend. Prophet Muhammad, peace be upon him, advises Muslims to repel evil with good. As a Muslim, Kilānī intervenes in the text and turns Gulliver into a Muslim who repels the evil and enmity of the Lilliputians with good.

**Example 6:****ST:**

That wine was not imported among us from foreign countries, to supply the want of water, or other drinks, but because it was a sort of liquid which made us merry, by putting us out of our senses; diverted all melancholy thoughts, begat wild extravagant imaginations in the brain, raised our hopes, and banished our fears; suspended every office of reason for a time, and deprived us of the use of our limbs till we fell into a profound sleep; although it must be confessed, that we always awaked sick and dispirited (Swift, 1909, p 244).

**TT:**

وقد حدثته أن في بلادنا – من لذائذ الأشرية الصالحة- ما يغنينا عن الأشرية الضارة، التي نجلبها من أقاليم البلاد. ولكن ترف الحضارة طالما جر الأهلين إلى التهافت على هذه المهلكات القاتلة، التي تذهب بعقولهم، وتضع من حواسهم، وتملاً أخلادهم بالخيالات والأوهام الجنونية، ثم تسلمهم آخر الأمر إلى نوم عميق. ثم استأنفت صاهلاً: ومن المحقق الذي لا يمتري في صحته كائن كان، أن شارب هذه المهلكات يستيقظ من سباته (نومه) العميق محزوناً كاسف البال، مشرد الفكر، حائر اللب، مجهود الأعصاب، ويصبح- بعد زمن قصير- نهزة الأمراض ونهب الآلام والعلل ويعاني من متاعب الحياة وأسقامها ما يحجب إليه الموت في كل ساعة (Kilānī, 2002d, pp.106-107).

**BT:**

I told him that we did not need to import from foreign countries harmful drinks because we have enough healthy drinks. However, people follow the illusion of civilisation and rush to have these kinds of drinks which put them out of their senses and made them lose their minds and lead them to a profound sleep. I continued my speech saying: undoubtedly, the drinker of these deadly drinks woke up from his profound sleep sorrowful, mindless, confused and nervous. After a short period, he became diseases-prone and will continue from suffer from this life till he wishes to die every single hour of the day.

As shown in the previous example, Kilānī is keen to show the bad effects of drinking wine as it is prohibited in Islam. Unlike the previous translations of Bishara and Şabrī, Kilānī seems to establish a norm in the field of children's literature that children should not be exposed to the word wine in the target culture as this directly clashes with their Islamic values.

The following are only four examples out of twenty-three instances of Quranic verses mentioned in his translation:

**Example 1:****ST:**

A young girl **threading an invisible needle with invisible silk** (Swift, 1909, p.42).

TT:

وأذكر أنني رأيت فتاة تُدخل خيطاً في سم الخياط (ثقب الإبرة) (Kilānī, 2002a, p.78).

BT:

I remembered that I saw a girl who **passed a thick rope through the eye of a needle**.

The bold underlined sentence refers to Sūrat al-A'raf, verse 40: **حتى يلج الجمل في سم** الخياط [even if **a thick rope were to pass through the eye of a needle**] (translated by Abdel Haleem, 2005, p.97).

Example 2:

ST:

Because they hold an opinion that in eleven thousand moons, **they are all to rise again** (Swift, 1909, p.43).

TT:

لأنهم يعتقدون أن يوم البعث سيجي بعد أحد عشر ألف قمراً، وحينئذ يبعث الله من في القبور (Kilānī, 2002a, p.79).

BT:

Because they hold an opinion that in eleven thousand moons, **God will raise the dead from their graves**.

This refers to Sūrat Al-Hajj, verse 7: **[God will raise the dead from their graves]** (translated by Abdel Haleem, 2005, p.209).

Example 3:

ST:

Still with **a pretty strong gale from the West** (Swift, 1909, p. 144).

TT:

وأعقبها ريح صرصر هبت علينا من الغرب (Kilānī, 2002c, p.9).

BT:

And was followed **by a furious wind** from the West.

This example also shows intertextuality with Sūrat al-Hāqqa, verse 6: **بريح صرصر** [And was destroyed **by a furious wind**] (translated by Abdel Haleem, 2005, p.387).

**Example 4:****ST:**

The war being at an end (Swift, 1909, p. 192).

**TT:**

ولما وضعت الحرب أوزارها (Kilānī, 2002c, p.53).

**BT:**

Until the toils of war have ended.

This refers to Quranic verse 4 from Sūrat Muhammad, حَتَّى تَضَعَ الْحَرْبُ أَوْزَارَهَا [until the toils of war have ended] (translated by Abdel Haleem, 2005, p.331).

The following section analyses the paratextual elements attached to Kilānī's translation of *Gulliver's Travels* in order to briefly shed light on how Kilānī invests in his cultural and symbolic capital in the field.

#### 4.7.2 The Paratextual Level

This section sheds light on three elements of the paratextual level in Kilānī's translation of *Gulliver's Travels*:

- 1- List of his publications (cultural products);
- 2- Opinions of the most prominent names in the field of education (ministers of education);
- 3- Kilānī's literary productions.

Figure 4-7 below shows the blurb of the first and the third volumes which feature Kilānī's literary productions. This involves nine categories: Comic Stories, Indian Stories, Arabic Stories, Stories from The Arabian Nights, Scientific Stories, The Most Famous Stories, Stories for Acting, Myths of The World, and Shakespeare's Stories. The symbolic capital of *Gulliver's Travels* in its source culture and that of its writer explain why Kilānī chose this story and grouped it under the heading أشهر القصص [The Most Famous Stories]. The category of أشهر القصص [The Most Famous Stories] includes the translations of *Gulliver's Travels*, each voyage being dealt with in a separate volume, and the translation of Daniel Defoe's *Robinson Crusoe*. Kilānī's literary productions, as the blurb shows, consist of a combination of works translated from different cultures, catering for the interests of children of different age groups from early years until the last stage of



childhood. The diverse nature of the listed items adds a symbolic value, which accordingly leads to economic gain. Ali (2018, p. 98) points out that this kind of listing of the publications of the translator not only serves as a means of promoting his/her cultural capital, but also functions as “a marketing tool designed to invite the reader to consider the acquisition of the translator’s other works”. This list of publications, as Ali notes, invites the reader to construct “an image of the translator as an author and as an active social agent” in the field (2018, p. 98).



**Figure 4-7** The blurb of the first and the third volume of Kilānī’s translation of *Gulliver’s Travels*

Kilānī not only listed his literary productions, but he also attached the positive reviews from authoritative figures in Egypt during the 1960s regarding his productions in the third volume of his translation. Figure 4-8 below shows the paratext which is attached to the translation:



Figure 4-8 Last page of the third volume of Kilānī's translation of *Gulliver's Travels*

This paratextual page features nine testimonials by reputed political authorities in Egypt such as Aḥmad Luṭfī al-Sayyied<sup>40</sup>, Aḥmad Naguib al-Hilālī<sup>41</sup>, Ja‘afār Wallī Pasha<sup>42</sup>, Ali Maher Pasha<sup>43</sup>, Muḥammad al-‘Ashmāwī<sup>44</sup>, Muḥammad Bahi al-Deen Barkāt<sup>45</sup>, Muḥammad Tāwfiq Raf‘at Pasha<sup>46</sup>, Muḥammad Ḥelmī ‘Eissa Pasha<sup>47</sup>, and Muḥammad Ali ‘Alūba<sup>48</sup>. Such favourable comments function as consecrating frames for Kīlānī’s translation. The reviews introduce Kīlānī as a credible translator and author with a unique and elegant style, which bestow upon him sufficient symbolic capital. Put differently, these reviews not only establish Kīlānī’s symbolic capital but also his ‘embodied cultural capital’, exemplified by his style of translation and the level of Modern Standard Arabic he used. These reviews positively affect the readers’ perception of the translations. As Bourdieu (1992, p.239) notes, “the authorized point of view may come from a great critic or prestigious preface-writer or established author”. Ali (2018, p.98) points out that the position of reviews as an epilogue in a translated work is used to “credit the

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<sup>40</sup> Aḥmad Luṭfī al-Sayyied (1872-1963) served as a professor and later as a rector of the Egyptian (Cairo) university (Esposito, 1998).

<sup>41</sup> Aḥmad Naguib al-Hilālī (1891-1958) works as a Minister of Education in the government of Muhammad Tawfiq Nessim (Lentz, 2014). In 1937, he was again named a Minister of Education in the government of Mustafa el-Nahas (Lentz, 2014). He was a Prime Minister of Egypt from March 1 till June 29, 1952 (Lentz, 2014).

<sup>42</sup> Ja‘afār Wallī Pasha (1880- 1963) was a minister in the Ministry of Awqāf in 1919 (Badrāwī, 2012). In 1922, he became the Minister of Education (Badrāwī, 2012).

<sup>43</sup> Ali Maher Pasha (1883-1960) was the Minister of Education in 1925 and served in this position for a year (Lentz, 2014). He was a Prime Minister of Egypt from January 27 till March 1, 1952 (Lentz, 2014).

<sup>44</sup> Muḥammad al-‘Ashmāwī was a minister in the Ministry of Education in Egypt, though no specific date has been found when he held this position (Mūbark, 2011).

<sup>45</sup> Muḥammad Bahi al-Deen Barkāt was a minster in the Ministry of Education in Egypt though no specific date has been found, when he held this position (Ḥusayn, 2013).

<sup>46</sup> Muḥammad Tāwfiq Raf‘at Pasha (1886-1944) was a minister in the Ministry of Education in 1920 (al-Jaborī, 2003). He became the head of معجم اللغة العربية [Arabic Language Academy] in 1934 (al-Jaborī, 2003).

<sup>47</sup> Muḥammad Ḥelmī ‘Eissa Pasha (1883-1953) was a minister in the Ministry of Awqāf for a year (Rizk, 2003). In 1931, he became the Minister of Education for a year and a half (Rizk, 2003).

<sup>48</sup> Muḥammad Ali ‘Alūba (1875-1956) was the Minister of Education in Egypt (Şafwa, 2018).

translator and assert his overall contribution to the field". The reviews bring to the fore Kīlānī's symbolic capital, which successfully leads to economic capital, and highlights his 'embodied cultural capital' too. Further enhancing the above reviews attached to the third volume of the translation, the fourth volume contains other anonymous reviews of Kīlānī's literary productions as shown in figure 4-9 below:



Figure 4-9 Last page of the fourth volume

These elements of the paratext attached to Kīlānī's translation of *Gulliver's Travels* show how Kīlānī plays the game well in the field of children's literature to secure readers, sales and esteem.

## 4.8 Conclusion

This chapter attempted to map the field of children's literature translation in Egypt during the twentieth century. The translation activities within this field were positively influenced by changes in the field of power; the field of politics and the field of education. The partial Independence of Egypt in 1922 was considered as one of the main socio-political factors during the first half of the twentieth century that affected the structure of the field of children's literature translation, its boundaries and its forms of capital. Although publishing translated literature to children was still closely connected to the field of education, new modes of production appeared which made literature available for children outside the field of education. These new modes of production include publishing translated literature through magazines. Through Bourdieu's concept of capital, this chapter showed that children's magazines created new temporary forms of capital such as the symbolic and economic. However, the struggle over economic capital seemed to be more than a struggle for other forms of capital. This was evident through the short lifespan of these magazines which ceased publication for reasons relating to widespread poverty and illiteracy in Egypt.

The chapter also showed how the field of children's literature translation took a step back after the War of 1967 due to the attention paid by intellectuals to produce literature originally written in Arabic to children. Distributing books and magazines outside the geographical boundaries of Egypt enhanced the economic form of capital. This consequently led to increase in publishing more translated stories through magazines. One consequence of this was something of a cultural invasion, because independent publishers were solely interested in economic rewards regardless of the content of the translations which may have clashed with the Islamic values of Arab and Muslim communities.

The second half of the twentieth century witnessed collaboration between Arab countries in producing literature written in Arabic for children. During this period, the field of children's literature in general (translated and written) received increased attention from all the states and scholars. This, in Bourdieu's terms,

enhanced the symbolic capital attached to children's literature, which encouraged the authors and translators to invest more in the field through cultural productions.

Against this background, the chapter examined two representative translations of *Gulliver's Travels*. The first was produced in 1909 by 'Abd al-Fattāḥ Ṣabrī and the second was produced in 1931 by Kāmil Kīlānī. The two translations proved to be influenced by the social trajectory and the habitus of the translators rather than following the doxic practices prevalent within the field of children's literature translation during the time of their publications. 'Abd al-Fattāḥ Ṣabrī's translation of *Gulliver's Travels* was analysed through Bourdieu's concept of habitus and social trajectory. Inclusion of social and political criticism in the translation which was supposed to address children at a time when the doxic practices of the field were not appropriately established made it difficult to understand the translator's decisions without contextualising the translation within its socio-political context. Shedding light on Ṣabrī's professional habitus reveals that Ṣabrī seems to be an 'orthodox' employee who seized the opportunity of translating *Gulliver's Travels* to express his 'heterodoxic' voice. The publisher with whom Ṣabrī published his translation may also justify the inclusion of such political and social criticism. It could be concluded that the habitus of the translator, his social trajectory and the publisher's stance have greater influence on the translator's decisions than the prevalent doxa of the time.

Twenty years later, Kīlānī published his translation of *Gulliver's Travels*. Kīlānī's version of *Gulliver's Travels* was shaped by his views and beliefs. Many of Gulliver's views reflected Kīlānī's own views. Gulliver was presented as an optimistic Muslim and Arab person. An examination of Kīlānī's social trajectory seemed to justify his intervention at the textual level. To a large extent, the TT was influenced by the personal and professional habitus of the translator whose voice appeared as a critic, teacher and reformer.

At the paratextual level, Kīlānī attempted to flag the endorsements he received as a means of legitimising his membership in the field and keeping his dominant position. The chapter benefited from Bourdieu's concept of capital in analysing this practice of Kīlānī. The chapter also analysed the consecration enjoyed by Kīlānī which led to his remarkable success in the field. It shed light on his strong capitals and showed how Kīlānī succeeded in investing in them. The following chapter will address the field's development in the next century laying special

emphasis on the new stakes and the more legitimate forms of capital that emerged in the field of children's literature translation.



## **Chapter 5 The Publishing Boom in the Field of Children's Literature Translation in the UAE (2001-2017): *Gulliver's Travels* in the Twenty-First Century**

### **5.1 Introduction**

The previous chapter explored the socio-political factors that influenced the field of children's literature translation in Egypt during the twentieth century (1901-2000). It examined the dynamics of the field, its agents and the available forms of capital therein. It showed how the field of children's literature translation has grown noticeably outside the geographical boundaries of Egypt in the second half of the twentieth century. This growth has given rise to new positions which has consequently led to new genres, new themes, new modes of production, and new forms of capital. Therefore, this chapter aims to shed light on the recent development of the field of children's literature translation in the UAE during the twenty-first century (2001-2017). It aims to answer the following questions:

- 1- What are the factors that led to the publishing boom of translated children's literature in the UAE during the twenty-first century?
- 2- How does a sociological reading of Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* 2015-2017 help in understanding the effects of one's habitus and social trajectory on the decisions taken at the textual level?

### **5.2 The Shifting Interest in the Field of Children's Literature Translation from Egypt to the UAE: A Political-Economic Account**

As was mentioned in the previous chapter, Mrs Suzanne Mubarak made noticeable efforts to enhance productions within the field of children's literature (translated and written) during the era when her husband Hosni Mubarak (1981-2011) ruled Egypt; see section (4.2). Mrs Mubarak started developing the field of children's literature (translated and written) in Egypt in the 1980s (Abu Nasr, 1996). However, the Revolution of 2011, when the Egyptians demanded the end of the thirty-year-old regime of Hosni Mubarak, had negative impacts on the structure of the field of children's literature (translated and written) in Egypt. It also affected the forms of capital within the field and its volume of productions



both in quantity and quality. Therefore, this section attempts to examine how the field of power (i.e. politics and economics) could exert huge influences on the field of cultural productions (i.e. the field of children's literature: translated and written).

It could be argued that Egypt was active in the production within the field of translated and written children's literature during the first decade of the twenty-first century (2001-2011). This activity in the sector of producing literature for children could be mainly attributed to the support and patronage that the field of children's literature received from the field of power. The extensive homology between the field of power and the field of children's literature during the period (2001-2011) in Egypt was represented through the efforts that Mrs Mubarak exerted to raise the productions within the latter field. Mrs Mubarak was an ardent advocate for the rights of children (Walsh, 2011). She worked on eradicating illiteracy among children (Walsh, 2011). She aimed to achieve this through practical steps. She was a strong supporter of equal education opportunities to both genders in Egypt (Walsh, 2011). She became an active technical advisor for the National Council for Motherhood and Childhood in Egypt; one aim of this council is to monitor the education of children (Walsh, 2011). Her words at a recent IBBY jubilee illustrate clearly her interests in developing the field of children's literature in Egypt (translated and written):

Our joint mission continues to inspire and motivate all those who believe in the great value of children's books, the act of reading and learning in shaping a better future. Indeed, we must never underestimate the power of the word. It is through words and images that people have shared their thoughts and feelings, their fears and aspirations and their dreams to create a better future, that is what IBBY is all about shaping a better tomorrow (Walsh, 2011).

The previous words of Mrs Mubarak reflected her interest in elevating children's books to guarantee a better future for Egyptian children. Mrs Mubarak arranged a campaign named *Reading for All* which aims to boost literacy among children by reading literature to them aloud (Walsh, 2011). The output of this initiative was fifty million books and 1,400 published titles for children between 2002-2009 (Masud, 2013). Mrs Mubarak also attempted to import the best American books for children through translations. She travelled to the United States to meet with American publishers of children's literature and discussed with them the possibility of translation and printing because Egypt needed variety in children's

books (Tyler, 1988). Mrs Mubarak also sponsored the *Read for Your Child* campaign in 2001 (Khallaf, 2002). A dozen translated stories were published in the *Read for Your Child* campaign for very young children (Khallaf, 2002). The dependence on translated stories from other languages resulted from the fact that the selected translated stories conveyed universal messages to children at this particular young age (Khallaf, 2002). In her efforts to advance the field, Mrs Mubarak also established a centre for documenting children's literature in Egypt in 1988 (Tyler, 1988). This centre facilitated research in the field of children's literature by authors and illustrators (Tyler, 1988). Undoubtedly, these efforts of Mrs Mubarak enhanced the economic and symbolic forms of capital available within the field of children's literature in Egypt.

As a result of Mrs Mubarak's interest and efforts in the field of children's literature, it is possible to say that this period (2001-2011) Egypt witnessed increased activities and greater engagement from other social agents (i.e. translators, authors, and publishers). On the level of publishers, it has been noted that many specialised publishers for children emerged such as دار الشروق [Dar El Shorouk], and دار السفير [Dar al-Safeer] ('Abd al-Khāliq, 2011). Mrs Mubarak established portable libraries and published books for children at a low-cost (Walsh, 2011). The UNICEF organisation commended the state-sponsored library known as مكتبة الأسرة [The Family Library] (Motawy, 2021). The Arab Thought Foundation has awarded Arab Innovation Prize to this library in 2008 for printing 70 million classic and modern books for Egyptian children and selling them at affordable prices (Motawy, 2021). This gave a chance to Egyptian families to have a complete library at their houses, known as the "family library project", for less than 100 Egyptian Pounds (equal to 4.72 GBP at the time of writing) (Motawy, 2021).

The initiatives of Mrs Mubarak affected publishers in a positive way, specifically the establishment of the Award of Suzanne Mubarak (Motawy, 2021). Publishers within the field were encouraged to publish for children not only for the sake of economic rewards but for the prestige (i.e. symbolic capital in Bourdieu's terms) that accompanied winning this prize (Motawy, 2021). This prestigious status was accompanied by the publishing of 30 thousand copies of the winning books for use in libraries funded by the Egyptian Ministry of Education (Motawy, 2021). This shows how encouragement from the field of power (i.e. Mrs Mubarak) in the form of initiatives and prestigious prizes led to economic success for publishers

despite the fact that the books in question were sold at low prices. However, it is important to note how these publishers themselves moved to meet the presented criteria for winning prizes and thus reach the extensive printing of their books.

Masud (2013) notes that publications during Mubarak's era were strictly censored by the government and any book that crossed a red line set by the government "could get not only its author but also its publisher in trouble" (p.17). In light of the previous words, it is reasonable to suggest that the social agents involved, (i.e. translators, authors, and publishers) responded to the rules of publishing set by the government (the field of power). In Bourdieu's terms, it could be said that the publishers addressed themes and topics chosen by the government in an attempt to guarantee economic success. This shows children's literature as a very powerful tool in the hands of politicians. There is a general agreement among scholars within the field about the role played by the field of power in censoring the content of children's literature to serve specific political agendas/aims. Mdallel (2004) acknowledges that "children's literature in the Arab world is a powerful political propaganda tool in the hands of politicians and decision-makers." Mdallel (2004) also highlights the role of the governments in censoring and shaping the content of the literature presented to children. In the same vein, El Kholy (2017) argues that "politicization of children's literature has been and still is a reality in children's books" (p.49). Although the role played by the government in censoring children's literature in the Arab world has been significantly highlighted by scholars, it seems that there are very few studies investigating this role in greater detail, specifically in Egypt. Masud (2013) supports this view by noting that the indoctrinating of children's books has been very rarely discussed by scholars within the field of Arabic children's literature. Only two studies have been identified which investigate the intervention of the field of power in the content of children's books to serve their aims and political agendas. One was conducted by Motawy (2021) which investigated picture books that were originally written in Arabic and were produced between 2002-2020. Motawy (2021) focuses on how these picture books reflect the changing values of Egyptian society without giving much details about how the field of power intervened in changing the content. The other study was conducted by Masud (2013) which was in the form of a brief journal article attempting to shed light on the negative side of the use of children's literature by the field of power during Mubarak's era.

In light of the argument presented in Masud's paper (2013), it could be safely argued that one of the main agents within the field of politics (i.e. Mrs Suzanne Mubarak) censored the books produced for children and was keen to introduce an ideal picture of Egypt to keep her political position safe. Books introduced to children during Mubarak's rule did not touch upon any prevalent social, economic or political problems to keep children believing that the virtual content within the books is similar to their real lives (Elabd, 2015). In addition, the field of power supported some authors in writing original Arabic literature for children which strongly supported their ideological and political aims (Elabd, 2015). The influences of the field of power (the field of politics in this case) on the choices of what literary content should be translated and written for children are manifest in the following words:

Tailoring a manipulated cultural consciousness through the virtual world of the book, the government hoped to control and indoctrinate its readers with its view of reality. The premise is that children will internalize the submission to certain values because they have been conditioned to accept them through their reading. These results are achieved without depicting hostility or violence toward children; rather, books use powerful yet subtle psychological or emotional forces to reach or influence children, such as the shame of disappointing an authority figure represented by a loving parent (Masud, 2013, p.17)

In light of the previous words, it could be noted that the field of politics in Egypt during this era subtly censored the content of children's literature to make it supportive of their political aims. For example, the respect/fear of authority figures was connected to patriotism (Masud, 2013). This theme was well presented in a book entitled ما عليه شيء [No Problem] which was written by Abdul-Tawwab Yousuf (1928-2015) (Masud, 2013). This book revolved around authority figures including teachers in schools, mothers and grandfathers in houses (Masud, 2013). The teacher in the public schools represented the authority of the state although the positions of the teacher were low in the hierarchy of the officials of the government (Masud, 2013). Another example could be seen in the books published in The Education Peace Series, a major series of children's literature (2002-2007) that targeted children and young adults, which presented a life that is alien to Egyptians (Masud, 2013). These books portrayed "excellent schools with good amenities, youth with no socio-economic problems, and communities with no political oppression" (Masud, 2013, p.7). However, many Egyptians in real life and during that particular period did not have access to excellent

education, essential health services, adequate nutrition or even safe clean water (Masud, 2013). These books which presented a contrary picture to the real life of the Egyptians were seen by Masud (2013) as indoctrinating books that help to instil in young readers an ideal picture of Egypt and set it as a norm although it was non-existent. In an analysis of the state-sponsored children's literature in Egypt (1954-2011), Elabd (2015) found that the stories, during Mubarak's era, lack creativity and critical thinking which consequently made young Egyptians unable to formulate sound political or social decisions when they became older. Motawy (2021) incorporates the same view about the lack of critical thinking in children's books. Manipulating the content of children's books was done to prevent any toleration of topics that may stir resistance and political actions.

Although the field of power expended noticeable efforts in advancing the field of children's literature (translated and written), it could be noted that authoritative figures in the field of power were keen to keep children ignorant of the real situation of Egypt. Masud's study (2013) concludes that although Mrs Mubarak did advance the field of children's literature significantly particularly through the initiative of *Read for Your Child*, "it would be hard to imagine what thirty years of democracy, rather than of authoritarianism, would have accomplished for the literacy, education, and development of Egyptians at all levels" (p.7). Elabd (2015) notes that keeping children away from political participation did not decrease political actions but rather encouraged them elsewhere. When the Revolution of 2011 started, many Egyptians protested against the governmental reading programme *Reading for All* because it was related to the ruling political authority and specifically to Mrs Suzanne Mubarak, the former First Lady of Egypt (Ṣubḥī, 2012). Protestors viewed Mrs Mubarak as the wife of a president unwelcome among Egyptians and underrated her social status and position. Accordingly, it became hard for the Egyptians to see her involvement in or support for any field of cultural production. Some protesting Egyptians held signs that said: "Reading for All and Injustice for All" (Masud, 2013, p.6). One of the charges levelled against Mrs Mubarak was her censoring of what was published for children to serve her political agenda. On the other side of the spectrum, many scholars viewed these initiatives of Mrs Suzanne Mubarak as very rewarding in enriching the field of children's literature (translated and written) and in encouraging children to read regardless of the political interventions made in the content of children's books (Motawy, 2021; 'Abd al-Fatāḥ and 'Abū al-'Aynīn,

2012). This thesis focuses on the important role of the field of politics in advancing the field economically and symbolically. Therefore, Mrs Suzanne Mubarak's involvement within the field of children's literature was seen from a positive perspective as her initiatives and prizes guaranteed economic success for publishers. This consequently enriched the field during Mubarak's era.

The prosperity of the field of children's literature (translated and written) did not last longer than ten years in Egypt in the twenty-first century. The fall of Mubarak's regime shook up the economic and symbolic capital within the field of children's literature. The economic field was turned upside down during the post-2011 political situation in Egypt. Ya'qūb Shārūnī (1931-) commented on the negative impact of post 2011 situation on publishing for children as follows:

أن أبرز التحديات تكمن في انصراف دور النشر عن طباعة كتب الأطفال، مُرجعاً السبب إلى المبالغ الضخمة التي يحتاجها الكتاب حيث يجمع المحتوى بين النصوص والرسوم التي يلزم طباعتها بالألوان، وكل ذلك في ظل الارتفاع الكبير لأسعار الكتب منذ عامين.

(cited in al-Sayad, 2019)

The most prominent challenges lie in the reluctance of publishers to print children's books. This was attributed to the huge sums of money needed to print a book which required high quality printing with colours for the texts and illustrations. This was among the situation when book prices increased two years ago.

In the same vein, Faṭīma al-Ma'dūl; who worked as a manager for The National Centre for Children's Culture said:

على مدار الـ ٢٠ عاما الماضية كانت دور النشر التي تطبع كتباً للطفل قليلة للغاية، وساعد على إدخالها أسباب حكومية خارجة عن السوق، منها إنشاء جائزة سوزان مبارك في مصر، تلك الجائزة التي بدورها فرضت شراء الكتاب الفائز في وزارة التربية والتعليم، بالإضافة إلى المعونة الأمريكية التي وفرت لمصر مبالغ مالية جعلت عددا كبيرا من الناشرين يقتحمون مجال كتاب الطفل ولكنها تراجعت عقب ٢٠١١.

(cited in al-Sayad, 2019)

Over the past 20 years, there were very few publishers that published books for children. What gave rise to these publishers were the governmental funding not the market including the establishment of the Suzanne Mubarak's Award in Egypt. This prize in turn imposed the purchase of the winning book in the Ministry of Education. In addition to this, American aids provided Egypt with sums of money that made a large number of publishers enter the field of children's books, but it declined after 2011.

On the level of individuals, it could be noted that the economic rewards were an obstacle to see any increase in the productions of the field of children's literature

(translated and written) in Egypt post-2011. al-Ḥamāmshī editor-in-chief of the books' series for boys and girls commented on this as follows:

يشير الحمامصي (...) إلى معاناة الكتاب المصريين من نقص الموارد المالية، لأن الكاتب يتقاضى عن القصة ٤٠٠ جنيه، وهو مبلغ زهيد جدا لا يمكن أن يشجع أي أحد على الاستمرار في كتابة أدب الطفل، وقد يجعله يرفض نشر إنتاجه، وتظل أعمال الكثير من الكتاب في الأدراج، وهو الأمر ذاته مع الرسامين. وهم مجموعة من الشباب الموهوبين الذين لديهم طاقة على العطاء والإبداع.

(cited in 'Āṣim, 2013)

al-Ḥamāmshī referred (...) to the suffering of Egyptians writers from a lack of financial resources. The writer is paid 400 Egyptian pounds (i.e. 18.45 £) for writing a story, which is a very low amount that cannot encourage anyone to continue writing in children's literature, and may make him/her refuse to publish his production. Therefore, the works may remain in drawers and the same matter applies to illustrators too who were a group of young talented people who had the energy of giving and creativity.

Amid this economic depression, consumers were also not interested in buying children's books. Nūrhān Rashād, an agent responsible for publishing children's books at Al Dar Al Masriah Al Lubnaniah, describes how publishers deal with the retreat of consumers as follows:

ولكن بشكل عام الإقبال على كتب الأطفال قليل (...) وأصبحت الدار تقوم بطبع سلسلتين مترجمتين وكتابين فقط على مدار العام تلافيا للخسارة. وتعتمد الدار على إعادة طبع بعض القصص التي لا يزال هناك إقبال عليها مثل حكايات سندريلا وسنوايت تلك الشخصيات العالمية التي لا تزال تلقى إقبالا من جانب الطفل العربي.

(cited in 'Āṣim, 2013)

But in general, the demand for children's books is little (...), and the publisher began to print only two translated series and two books throughout the year in order to avoid loss of money. The publisher relies on reprinting some stories that are still popular, such as the stories of Cinderella and the Snow White, the World well-known characters, that are still popular to the Arab child.

A stark contrast to the situation in Egypt in relation to the field of children's literature [translated and written] can be seen in one of the Gulf countries, the UAE. Mona Lamloum, a writer in the field said that:

هناك مؤسسات ثقافية تخصص الان جوائز لكتب الطفل واهتمام بعض الدول العربية لاسيما الامارات اكبر من مصر في هذا الصدد كما أن القيمة المادية للجوائز كبيرة أيضا.

(cited in al-Sayad, 2019)

There are cultural institutions that now allocate prizes for children's books. The interest of some Arab countries, especially the UAE, is greater than Egypt in this regard, and the financial value of the prizes is also great.

Hoda Harkous, a writer in the field also described this period in the UAE as *أحد العصور الذهبية لأدب الطفل* [one of the golden ages in the history of children's literature] (cited in Hūkal, 2019). Referring to this age as 'a golden age' came as a result of the funding received from the government to elevate the publishing for children and establishing book fairs for children's books (Hūkal, 2019).

The growth of Egypt's economy "has been sluggish since 2011" (Cavatorta et al., 2017, p.9). The political situation post-Mubarak's fall "remains ill-defined" (Cavatorta et al., 2017, p.7). Egypt's economy was heavily dependent on "petroleum and gas, agriculture, tourism, and remittances from migrant workers, mainly in Gulf countries" (Cavatorta et al., 2017, p.8). It has been noted that many Egyptians post-2011 began to migrate to the UAE. The UAE welcomed many Egyptian businessmen whose opportunities were affected by the unstable economic and political situation in their home land (El Karoui, 2016). In contrast to Egypt where many career opportunities are blocked, the UAE represents more open opportunities, with a number of ways to improve skills and competences (El Karoui, 2016). The reasons mentioned by Egyptian migrants post-2011 include "economic and political obstacles in Egyptian society such as corruption, nepotism, bureaucracy, the absence of individual liberties, unemployment and underemployment" (El Karoui, 2016, p.48). A statistical study conducted by the International Organisation for Migration (IOM 2011) on the preferable migration destination of Egyptians after the 2011 political unrest showed the UAE as the second most attractive migration country (23%), below Saudi Arabia (26%) (El Karoui, 2016). The UAE's "security and stability" were the two main driving forces for many Egyptians to choose it as a second home to live in (El Karoui, 2016, p.48). This migration of Egyptians to the UAE is similar to the migration of Syrians to Egypt during the nineteenth century (see section 3.2). As the migrant Syrians contributed in the prosperity of the translation, it could be safely argued that the Egyptian migrants also contributed in the prosperity of the translation within the field of children's literature in the UAE. There seems to be some evidence that support this view. The Egyptians authors, illustrators and editors worked with the recent Emirati publishers that specialised in publishing translated and written literature for children (Chèvre, 2016a); this will be discussed in the following section. Overall, the previously discussed economic and political factors contributed in transforming the cultural supremacy in producing children's books (translated and written) from Egypt to the UAE. The following section attempts to



show how the political and economic stability of the UAE led to its publishing boom in the field of children's literature.

### **5.3 The Field of Children's Literature Translation in UAE: A Political-Economic Account**

The UAE was participating in what can be termed as "a children's publishing boom" in 2007 (Shehab, 2017, p.317). It has played a leading role in developing the field of translated and Arabic children's literature. Researchers in the field of children's literature in the UAE argue over its early genesis. al-Khawaja (2018) argues that the genesis of the field of children's literature dates back to the late 20<sup>th</sup> century. However, Aisawi and Addhafeeri (2017) have a different view about the beginning of the field of children's literature in the UAE. They note that the rising importance of the field of children's literature had been recognised by the Arab Gulf-States including the UAE during the twenty-first century specifically around 2007. In Bourdieu's terms, it could be argued that the field of children's literature, both translated and originated in Arabic developed rapidly in the UAE because of the great support it received from the field of power. The more patronage given to the field of children's literature by those operating in the political field, the greater success the field is likely to experience. Hence, this section attempts to briefly analyse this constantly-growing field, its forms of capitals and the dynamism that characterises the struggle between its agents; individuals and institutions.

The homology between the field of power; (the field of politics and the field of economics) with the field of translated and Arabic children's literature in the UAE was one of the main factors that led to the prosperity of this field despite its young age. Political authorities in the UAE have cultivated the publishing of children's books through establishing publishing houses, "guaranteeing high prices for children's books, funding book purchases for public or family libraries, financing support for the purchase of foreign rights and developing public policies promoting books and reading" (Chèvre, 2016a, p.225). The development that the field of children's literature witnessed in the UAE during the twenty-first century was not limited to the UAE's national boundaries. The UAE's practices in the field echoed what happened after the 1967 war when Arab countries collaborated to produce literature originally written in Arabic for children; see section (4.2). The

UAE encouraged what could be called pan-Arab publishing (Chèvre, 2016a). It welcomed authors, illustrators and publishers from all over the Arab world to contribute in enriching the field of Arabic and translated children's literature through their writings and translations. The newly-established Emirati publishers in the field call "on the expertise found in neighbouring countries" to produce good Arabic books for children (Chèvre, 2016b, p.286). The UAE founded and financed the publishers but left the creativity of the production in the hands of Egyptian and Lebanese editors who collaborated with authors and illustrators "working for the publisher (...) from throughout the Arab world" (Chèvre, 2016a, p.224). This financial support from the field of power; the field of politics to the field of Arabic and translated children's literature in the UAE which went beyond its national territory raised the position of the UAE to the centre of "cultural gravity (...) in the field of publishing" for children around the Arab world (Mermier, 2016, p.206).

Despite its notable efforts in the field of children's literature translation, it seems that the UAE has invested heavily in the field of Arabic children's literature. The inclination to invest more in the homologous field of Arabic children's literature is highlighted by Sheikha Bodour bint Sultan Al Qasimi during this period. She stressed the need for stories which are written originally in Arabic as follows:

There is a large trend in the Arab world to translate books from other cultures into Arabic; this is a great way for a child to learn about a different culture. However, there also needs to be some home-grown books that are written and illustrated by Arabs who will be able to interpret the world the way an Arab child sees it (Nawotka, 2009).

The previous words showed the interest of Al Qasimi in establishing the field of Arabic children's literature. Al Qasimi's efforts in establishing this new field in the UAE could be read through Bourdieu's concept of capital. It seems that this field offers cultural, symbolic and economic capitals for its members. These forms of capital were designated for the social agents when the UAE became a member of the International Board on Books for Young People (IBBY). The UAE officially established its local branch of the Board on Books for Young People (UAEBBY) in 2010 (UAEBBY, 2018). This branch was well known as a non-profit and non-governmental organisation (UAEBBY, 2018). It has exerted great efforts in endowing the members of the field of Arabic children's literature with a considerable amount of cultural capital. It has done this through organising workshops for producers (authors, translators and publishers) and co-producers

(illustrators, teachers, librarians and editors) in the field. These specialised workshops aimed to develop the skills and the competencies of the social agents within the field of Arabic children's literature. In collaboration with relevant institutions who are concerned with children's literature, the UAEBBY organises workshops delivered by local and international experts for authors, illustrators and publishers of children's books (UAEBBY, 2018). UAEBBY also supports those who are keen to promote reading among children such as the librarians and teachers through workshops and training courses (UAEBBY, 2018). Another example of developing the skills of the social agents who want to join the field of Arabic children's literature could be noted in a project named The Books-Made in the UAE. This project was jointly launched by the UAEBBY and the Goethe Institute - Gulf Region in 2012 (UAEBBY, 2018). It aims to encourage talented young Emirati writers and illustrators to develop their skills in writing and illustrating children's books under the supervision of a group of renowned international illustrators, writers and experts in the field of children's literature (UAEBBY, 2018). Examples of past themes discussed during the workshops of this project include children's picture books, young adults' books, comics, Emirati folktales, and books on children's rights and safety (UAEBBY, 2018). In 2013, the Warsha Programme was launched to build a new generation of talented Arab authors, illustrators and publishers of Arabic children's books (UAEBBY, 2018). It mainly focuses on improving the skills and competence of young individuals in order to facilitate the composition of books that are rooted in local Arab culture and to create books that surpass international standards (UAEBBY, 2018). Another initiative which is designed to achieve similar goals of developing the skills of national social agents is called Guest of Honour. This initiative offers an opportunity for national authors and illustrators to learn from the experience of international experts (UAEBBY, 2018). During the Sharjah Reading Festival in April of each year, the UAEBBY hosts a different IBBY section (UAEBBY, 2018). The guests include a writer, illustrator, and representative of the IBBY section (UAEBBY, 2018). They stand in their own section in the UAEBBY stand to display their own works, and conduct readings and workshops (UAEBBY, 2018). These organised workshops, training courses and initiatives introduced by the UAEBBY represent the kind of cultural capital that the social agents can accumulate when joining these cultural activities.

In addition to the initiatives and workshops that were organised by UAEBBY to producers and co-producers within the field, UAEBBY organised other workshops and initiatives to consumers: children. Through aiding a wider group of consumers; children readers, the UAE contributed in allowing those who lack economic capital to accumulate cultural capital i.e. knowledge and education. This is done through the Kan Yama Kan initiative which was launched in 2015 (UAEBBY, 2018). The aim of this initiative is to provide quality books for children who live in “areas that suffer from difficulties in gaining access to books as a result of social or natural conditions, unrest, and wars” (UAEBBY, 2018, no pagination). These books are considered a source of knowledge, entertainment, and psychological support for underprivileged children (UAEBBY, 2018). Since the UAE is a country of great affluence, the Kan Yama Kan initiative is organising book donation campaigns throughout the Emirates (UAEBBY, 2018). Then, the team works to deliver the donated books to children living in less fortunate circumstances (UAEBBY, 2018). 2012 witnessed the foundation of Sharjah IBBY Fund for Children in Crisis for the region of Central Asia and North Africa, with the generous support of the Sharjah government (UAEBBY, 2018). The fund is to a large extent dedicated for the development and support of long-term projects that target children in post-crisis situations and children who live in precarious conditions (UAEBBY, 2018). As a result of these efforts, the UAEBBY has been recognised for its remarkable achievements (UAEBBY, 2018). In 2016, the UAEBBY won a “UAE Pioneers Award” as the “Best Non-profit Organisation” which encouraged reading among young adults during the “Year of Reading by His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai” (UAEBBY, 2018, no pagination).

It is also possible to suggest that the UAE looks for economic success through its efforts in publishing children’s literature. This could be noted through launching of initiative that may discover the demands of the readers and their interest so that the publishers could meet these demands. The struggle of publishers for economic capital is exemplified in an initiative launched by the UAEBBY for children. This initiative is called the “Read, Dream, Create”<sup>49</sup> campaign (UAEBBY, 2018). It aims to understand the needs of the Arab child, identifying

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<sup>49</sup> For more information, visit the campaign website: [www.readdreamcreate.ae](http://www.readdreamcreate.ae).

the issues and topics that need to be addressed in Arabic children's literature. It also aims to encourage interaction between children and books. It is designed in such a way as to motivate children and young people to read and develop their skills through reading and interpreting stories and turning their ideas into stories. The "Read, Dream, Create" campaign has had a number of achievements, such as:

- 1- Organising more than 20 reading activities.
- 2- In cooperation with the Ministry of Education, visiting more than 60 schools and reaching more than 6,000 students.
- 3- Conducting specialised workshops on dyslexia.
- 4- Organising competitions in creative writing and illustration for children and young adults.
- 5- Organising more than 20 workshops for children, librarians and teachers.

Viewing the organisation of these workshops from Bourdieu's perspective, it could be assumed that publishers in the field struggle for accumulating economic capital through every possible means that guarantee economic success in the field of publishing children's literature. There are other evidences that may support the struggle of publishers in the UAE in the field of Arabic children's literature for economic capital. This could be clearly noted in the establishment of prizes which have large financial rewards for its winners. Due to its stable economic and political situation, the UAE has "invested in the sector of children's books publishing, in strong contrast to the non-existent cultural policies in the rest of the Arab world" (Chèvre, 2016a, p.225). The UAE launched "big annual awards (...) for distinctive books" for children (Aisawi and Addhafeeri, 2017, p.156). In Bourdieu's words, it could be said that Sheikha Bodour bint Sultan Al Qasimi endowed the field of Arabic children's literature with symbolic and concrete forms of economic capital through setting up The Etisalat Award<sup>50</sup>. This award is considered as one of the most important awards for children's literature in the Arab world (UAEBBY, 2018). It is also one of the most remunerative awards with a value of AED 1.2 million, (equal to about 253,614.84 Pound sterling) (UAEBBY,

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<sup>50</sup> For more information of this Award, visit its website: <https://etisalataward.ae>.

2018). It is sponsored by Emirates Telecommunication Corporation (UAEBBY, 2018). The award offers one million dirhams to the best book published for Arabic children the money being split equally between the author, the illustrator and the publisher. Sheikha Bodour bint Sultan Al Qasimi wants to see more commitment from contributors in the field and believes that money is a motivating factor. She argues:

The Etisalat Award will hopefully bring about some healthy competition between the current publishing houses. (...) My intention is for us to see eye-catching, well produced, interesting books for children out there in our bookshops. At the end of the day publishing is a business and money is a motivating factor and will hopefully spur the publisher's interest to put more time and effort into the books they produce (Nawotka, 2009).

This award triggers a new form of struggle between the social agents, including individuals and institutions to gain the symbolic and economic capital this award offers. Since its establishment in 2009, the Etisalat Award witnessed a rise in the number of children's books competing to win the award (Middle East Online, 2020). The number of books in 2010 was 88 and in 2019 it reached to 175 books (Middle East Online, 2020). The economic value of this prize pushed publishers in Arabic and foreign countries to compete over it (Middle East Online, 2020). The following words illustrate this kind of competition:

استقبلت الجائزة في السنوات الأخيرة مشاركات من ناشري كتب عربية للأطفال في دول عربية وغربية عديدة توجد فيها جاليات عربية كبيرة وهو دليل على تأثير الجائزة في قطاع النشر وفي توجهات دور النشر الأجنبية التي أخذت تحرص على ترجمة بعض إصداراتها إلى اللغة العربية (Middle East Online, 2020).

In recent years, the award has received contributions from publishers of Arabic books for children in many Arab and Western countries in which there are large Arab communities, which is evidence of the award's influence in the publishing sector and in the orientations of foreign publishers that are keen to translate some of their publications into Arabic.

The previous words show that The Etisalat Award knows no geographical boundaries and it is not limited to Emirati producers and co-producers in the field. This practice heightened the struggle and pushes the social agents who are interested in the field of Arabic children's literature to publish the best versions of children's books. It is also important to note that this award contributes in diversifying the modes of production of Arabic children's literature. In response to advances in technology, the Award added a category in 2017, the 'Digital Book App', to encourage the publication of stories for children in digitalised forms (UAEBBY, 2018). The Etisalat Group also won a "UAE Pioneers Award" as "the

Best Private Sector Initiative to Encourage Reading among Children in acknowledgment of the Etisalat Award for Arabic Children's Literature, which is organised by the UAEBBY" (UAEBBY, 2018, no pagination). This is not the only award that was established by the UAE, there were many other awards that were established recently in an attempt to enhance the symbolic and economic forms of capital within the field of children's literature in the Arab world. These awards include: the Sharjah Award for Children's Books; the 'Abd Al-Rahman bin Hamid Awards for Culture and Science (Children's Literature Branch); the Etisalat Awards for Children's Books (UAEBBY); and the Sheikh Zayid Book Award (Children's Literature Branch) (Aisawi and Addhafeeri, 2017). However, the most financially generous award is the Etisalat Award, which was established in 2009, "offering rich prizes, totalling about \$266,000, in five categories" (Aisawi and Addhafeeri, 2017, p.156). The winners are announced during the Sharjah International Book Fair, every year in November (UAEBBY, 2018).

The Sharjah International Book Fair is one of the most important book fairs in the Arab world especially for the publishers of children's books (Kreidieh, 2015). The Gulf countries took the initiative to sign partnerships for the sake of the development of children's literature through this annual book fair (Aisawi and Addhafeeri, 2017). As a result of this openness to the rest of the world, English, French and German books have begun to be translated in greater numbers for Arab children (Aisawi and Addhafeeri, 2017). This kind of cultural communication between the Arab countries and the West in regards to children's book publishing has led to better literary styles, new ideas and "high artistic standards of design and illustration" (Aisawi and Addhafeeri, 2017, p.158). Another result of this communication has been collaboration with foreign artists (Aisawi and Addhafeeri, 2017). This facilitates more 'positions' and 'position-takings' within the field. Children's books sell well at the Sharjah event (Kreidieh, 2015). This could explain the role of The Sharjah International Book Fair in boosting the sales figures in the field which could be viewed in Bourdieu's words as a means for publishers to accumulate economic capital.

As a way of enhancing the symbolic value of children's literature, the UAEBBY celebrates The International Children's Book Day (ICBD). This day has been celebrated on or around Hans Christian Andersen's birthday (April 2) since 1967 to bring attention to children's literature (UAEBBY, 2018). Each year, a different

national section of IBBY takes the role of being the international sponsor of International Children's Book Day (ICBD) (UAEBBY, 2018). This entails deciding upon a theme and inviting a prominent author from the host country to write a message to the children of the world and a well-known illustrator to create a poster (UAEBBY, 2018). Bookshops participate in increasing the cultural and symbolic values of children's books through lowering the price of children's books. During the whole month of April, bookshops offered discounts and promotions on children's books (UAEBBY, 2018).

This governmental support in promoting the field of children's literature had endowed the field with symbolic and concrete forms of economic capital. In Bourdieu's terms, it could be said that the homology with the field of politics and the finance received from the government offer new positions for newcomers who want to join the field. The establishment of prizes which are both economically and symbolically remunerative motivated both individuals and institutions to take part in this field. Interest in the field of children's literature has been redefined following the establishment of these awards. Given the significant state backing of translation by the UAE, individuals can enter the field of children's literature with high confidence because the field can guarantee economic and symbolic capitals for them. On the level of individuals, Ashraf al-Khamāysī (1967-) represents an example of a newcomer to the field of Arabic children's literature who had previously accumulated significant symbolic capital through publishing Arabic novels in the field of adult literature. Information about al-Khamāysī's literary productions is flagged in the paratextual zone of his series رحلات غير عادية [Extraordinary Travels]; see figure (5-1). A short biography of al-Khamāysī at the end of each volume of the series includes the information that he won the first award organised by أخبار الأدب [News of Literature] for his short story عجلات عربية [The Four Wheels of the Hand-Pushed Cart] (1994) (al-Khamāysī, 2017). His novel منافي الرب 2013 [Lands of God's Exile] reached the longlist for The International Prize for Arabic Fiction (IPAF) in 2014 (al-Khamāysī, 2017). This is the most prestigious and important literary prize in the Arab world, and is managed in association with the Booker Prize Foundation in London (International Prize for Arabic Fiction, 2020). The same novel was also longlisted, in the same year, for the Chinese Institute Contest Okioda (al-Khamāysī, 2017). al-Khamāysī's novel انحراف حاد [Severe Swerve] also made it to the longlist for the



Sheikh Zayed Book Award in 2015 and the International Prize for Arab Fiction in the same year (al-Khamāysī, 2017).

On the level of the institutions, new publishing houses were established in the UAE and financed by political figures who invited translators and editors from all over the Arab world to participate in developing children's literature both translated and written (Kesseiri and Hashem, 2013). An example of a publisher in the field of children's literature translation is Kalima. This publisher is a non-profit organisation founded in 2008 which funds translations and publications in the Arab world (Kesseiri and Hashem, 2013). It seems from Bourdieu's perspective that Kalima as a non-profit project is disinterested in direct economic rewards and focused more on other types of capital. However, it could be argued that Kalima is continually and heavily influenced by economic factors. This influence manifests itself in the struggle for economic capital which is clear in the translation choices of these agents. The degree of this influence can be measured by looking at the subjects chosen to be translated for the readership. Sapiro (2008) argues that studying the strategies of publishers and their publication lists can facilitate developing a sociological approach (a Bourdieusian account) to the activities of publishing as well as publishing translations. Bourdieu himself argues that the selection process can be observed sociologically through studying the series of agents involved in it; from editors, publishers, authors and translators to their final products (Sapiro, 2008). The Kalima translation project follows five steps in its title selection process (al-Sarrani, 2016). The first step is creating a longlist based on credible sources of works, e.g., "Prize winners, Publisher Series and Bestsellers" (al-Sarrani, 2016, p.138). The second step is cross-checking these against existing translated works to begin building a database. The third step is defining filters, e.g. "Classic/Modern/ Contemporary, Genre Balance (literature, bibliography)". The fourth step is applying these filters, and the fifth step is grouping and selecting titles to be translated (al-Sarrani, 2016). The conclusion that can be drawn from the title selection steps seemingly indicates the economic goals of the Kalima translation project. Choosing bestseller books and prize-winning authors in the field of children's literature is likely indicative of symbolic and economic motivations. The volume of the symbolic capital of the bestseller books and the prize-winning authors in their source culture can guarantee economic success in the target culture. Bourdieu (1986, p. 252) notes that symbolic and cultural forms of capital are "transformed

(...) disguised forms of economic capital". For example, Kalima has translated a trilogy from German written by Christine Noestlinger, one of the most famous children's literature authors in Germany (Middle East Online, 2011). Noestlinger won the most important international award in the field of children's literature, the Hans Christian Andersen Award (Middle East Online, 2011). This information is flagged on the blurb of the Arabic edition.

In 2007, Sheikha Bodour bint Sultan Al Qasimi established Kalimat, which specialised in publishing children's literature originally written in Arabic (Chèvre, 2016b). It is important to note here that Kalima translation project is different from Kalimat publishing house. It is not clear from their websites the approaches of translations they adapted in their translations. There is also no clear criteria of acceptance or refusal of the translations. Kalimat publishing house educates children about Arab and international culture through various books introduced to them via collaboration with award winning writers and illustrators from all over the world (Kalimat Group, 2020). Kalimat has succeeded in publishing books for children with attractive content that "appealed to their minds and intellect" (Abdullah, 2015, no pagination). Al Qasimi said that the establishment of Kalimat came at a time:

when the digital revolution was reaching its peak, and the prevailing zeitgeist of this period was imbuing us with a spirit of digital innovation and optimism. We were also fully aware that we needed to innovate to survive, with the publishing landscape obviously starting to change rapidly. Our aim is to always stay ahead of the curve (Abdullah, 2015, no pagination).

Al Qasimi's words reveal her awareness of publishing for children during a period that witnessed rapid growth of technology. Snir (2017) asserts that the rapid development of electronic media, specifically television, and the availability of internet access worldwide has had a major influence on both the production and consumption of children's literature. Boudour Bint Sultan Al Qasimi also argues that publishers in the field of children's literature "need to keep up with the technological advances and create sufficient rich and interactive content to meet with the ever-changing needs of consumers" (Jewell, 2015, no pagination). These words could be viewed from Bourdieu's sociological lens as a call for the social agents to innovate new modes of production. By keeping pace with the time and its challenges, the publishers work on guaranteeing economic success. Accordingly, the modes of production have taken two directions: (1) obtaining

rights from foreign publishers to translate stories into Arabic and transfer illustrations drawn by foreign illustrators, and (2) designing specific websites/applications which present stories for children in an attractive way. Examples of the first direction can be seen in the practices of the Kalima Project which has obtained publication rights from a Korean publisher of a translation of *Gulliver's Travels* and other classics. The publication of this version was coordinated by the Abu Dhabi Tourism and Culture Authority in 2011, and the book was translated by Samer Abū Hawash. Although these stories have been translated many times before, the publisher wanted to obtain the rights to use the high-quality illustrations found in the Korean publications. In personal correspondence with the translator, Abū Hawash, has explained that Swift's *Gulliver's Travels* is one of many internationally known literary classics for which the Kalima Project obtained publication rights and in some cases translation rights to translate it into Arabic (2019). Obtaining publication rights from a Korean publisher to translate *Gulliver's Travels* and other well-known stories such as *The Sleeping Beauty* by Charles Perrault, *Robinson Crusoe* by Daniel Defoe, and *Little Women* by Louisa May Alcott can be interpreted as a struggle for economic capital. Although these books have been translated before, they were re-introduced to Arab children in an attractive way, encouraging them to "wander and dive into the journey of colours" and illustrations (Middle East Online, 2011, no pagination). These new colourful versions of the books may attract more consumers and secure more monetary return. In this way the Kalima Project guaranteed itself economic success.

Examples of the second mode of production include the *Lamsa*<sup>51</sup> website which embraces digital storytelling, and also the *Horouf* website. Digital and technological advances have significantly influenced the printing and publishing of children's books. Producers and co-producers in the field have attempted to satisfy the twenty-first century child who is accustomed to the fast-paced materials from different digital sources such as computers, videogames, smartphones, and tablet apps. This explains why the Emirati publishers nowadays attempt to produce printed texts that "mimic or resemble digital texts

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<sup>51</sup> Lamsa is a website designed to attract kids aged 2-8 years old through presenting educational and entertaining content for them; for more information visit its website <http://www.lamsaworld.com/>

in wording, style, type of images or format” (Robertson, 2016, p.92). Some printed texts have borrowed ideas about page design from digital texts (Robertson, 2016). Exposure to digital and technological resources and global access to information have altered the boundaries, themes and views represented in children’s books (Robertson, 2016). Before the beginning of the twenty-first century, there was little in Arabic on the internet for children (Aisawi and Addhafeeri, 2017). The findings of 2013 study on digital publishing in the field of children’s literature in the Gulf region reveal the problems related to this practice such as “lack of creativity, poor design, absence of sound effects, and few interactive options” (Aisawi and Addhafeeri, 2017, p.163). However, there are few successful apps produced in the Gulf such as Pink and Blue, قصتي [My Story], a free app that deals with the daily life of a brother and sister (Aisawi and Addhafeeri, 2017).

Kalimat publisher also seems to exhibit its symbolic status through its website. It is stated on the website that Kalimat has published 250 books written for children and young adults which have been translated into different languages and received awards both locally and internationally (Kalimat Group, 2020). Kalimat also won the Sheikh Zayed Book Award for best publisher in 2017 (Kalimat Group, 2020). Kalimat has won several prestigious prizes, including, “awards at Beirut Book Fair in 2009 and 2010, and the Best Children’s Book Award from the Riyadh-based International Forum on Children’s Education and Development in 2011” (Shehab, 2017, p.317). In 2016, it won the Best Publisher Award for Asia in the international Bologna Children’s Book Fair (Kalimat Group, 2020). At the London Book Fair in 2014, it reached the final nominations for excellence in the publishing industry (Kalimat Group, 2020). In addition to these awards, it won the Arab 21 Award from the Arab Thought Foundation in 2012, and two Arab 21 awards in their third edition in 2015 (Kalimat Group, 2020). It has been described as “a major game changer for children’s book production in the Arabian Gulf region”, mainly because children’s books that have a very high production quality are now being produced (Shehab, 2017, p.317). It could also be noted that the Emirati publishers benefited from the social media specifically Twitter in exhibiting its publications, prizes, and activities. In Bourdieu’s words, this wide celebration of its achievements (its symbolic status) shows the publishers’ struggle to accumulate economic capital.

It could be safely argued that the high sale figures and the economic success the Kalimat publisher achieved in the field led to its expansion into different publishing sectors. It has been reported that the number of books published by Kalimat has increased from five to seventy-five in the young-adult category over the past few years, and they hope that in years to come, they will publish more (Shehab, 2017). Over the years, Kalimat has expanded into Kalimat Group, a mother company which has given birth to four publishing houses since 2017: 1- Horouf, 2- Rewayat, 3- Kalimat Quarto and 4- Comics (Kalimat Group, 2020).

Horouf was the first publishing house to be established by Kalimat Group after Kalimat (Kalimat Group, 2020). It was dedicated to encourage early education in the Arabic language among children in an attractive and innovative way (Kalimat Group, 2020). The motto of Horouf was التعلّم متعة [learning is fun] (Kalimat Group, 2020). Its publications were comprehensive and diverse, targeting children in several age groups (Kalimat Group, 2020). They were available in printed and digitalised forms through the Horouf app (Kalimat Group, 2020). Rewayat was subsequently established with the aim of publishing translated and Arabic literary works for adults (Kalimat Group, 2020). It aimed to provide “a professional platform for narrative talents in the Arab world” (Kalimat Group, 2020, no pagination). When the Kalimat readers grew, this required establishing another publisher to meet their demands (Abdullah, 2015). Therefore, Rewayat was established to publish novels and short stories for both young adults and adults (Abdullah, 2015). In an interview with *Khaleej Times* newspaper, Sheikha Bodour bint Sultan Al Qasimi said: “the idea of establishing Rewayat came seven years after the launch of Kalimat, the first publishing house in the UAE dedicated solely to publishing and distributing high quality Arabic children’s books” (Abdullah, 2015, no pagination). Asked about the establishment of Rewayat, Al Qasimi said: “our base was one of expertise in children’s literature and once we had established ourselves as a leading publisher in that canon, we developed the confidence to expand into new directions” (Abdullah, 2015, no pagination). Rewayat also aimed to present books to their audience in the best possible format, “from choosing the right title, to editing and production, to finally making them available to readers in various bookstores and local and international book fairs” (Kalimat Group, 2020, no pagination).

Kalimat Quarto was established then after signing a strategic partnership with the international Quarto group<sup>52</sup> (Kalimat Group, 2020). It aims to publish and distribute the publications of the imprints affiliated with Quarto in Arabic (Kalimat Group, 2020). Comics is the most recent imprint established and aims to offer the art of comics to Arab readers, ranging from illustrated novels, to manga and other works (Kalimat Group, 2020). One of its goals is to encourage Arab artists who are interested in the art of comics by providing them with a professional platform to publish their works and giving them the opportunity to read the best foreign comic works and translate them into Arabic (Kalimat Group, 2020).

Similarly, Rewayat bases its decision to publish books on their anticipated economic value, convertible from the cultural and symbolic capital attached to them. It seems that Rewayat selects books for translation because the titles have appeared on foreign best-sellers' list, especially *The New York Times* Best Seller List, and flag this information on the cover of the translations. For example, *I am Malala* topped *The New York Times* best-selling book list as stated on the front cover of the original. In the translated version, this information is also given on the front cover. حفيدة الراعي [The Shepherd's Granddaughter] by Anne Laurel Carter received the Canadian Library Association Book of the Year for Children Award, The Society of School Librarians Best International Book Award, The IRA Notable Book for a Global Society and the Jane Adams Honour Award for Peace (Rewayat Catalogue, 2017). The award-winning series *White Giraffe* by Lauren St John was chosen to be translated into Arabic (Rewayat Catalogue, 2017). Deborah Ellis is best-known for her Breadwinner trilogy; a series that has been published in twenty-five languages, with more than one million dollars in royalties (Rewayat Catalogue, 2017). The vast majority of the translations produced by Kalimat and its branch Rewayat were found to be commercially oriented. The prominent feature that defines these translations is that they are usually bestsellers. Thus, it could be argued that the translations largely aim at achieving economic success. This situates the private publishers in the UAE which specialise in production for the field of children's literature around the

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<sup>52</sup> Quarto is one of "the leading global illustrated book publisher" (The Quarto Group, 2017). It creates various books and products in a variety of formats for adults, children and the whole family. Its products are informative and visually appealing (The Quarto Group, 2017).

heteronomous pole of large-scale circulation, which favours “bestsellers and other commercial genres” (Sapiro, 2008, pp.159-160).

The symbolic and economic forms of capital turn the field into an area worthy of investment. This not only lead to the establishment of specialised publishers in the field, but it drove publishers in the field of adult literature to begin including children’s literature as one of their publishing sectors. Motivated by the prizes and the huge sales that come with winning them, publishers who previously specialised in scientific, religious or school books have set up new sections for children’s books (Chèvre, 2016a). Dr. Latifa Al-Najar, the owner of the first publishing house in the UAE specialising in children’s literature has expressed her worries about the fast growth of publishers specialising in children’s literature, claiming that this is indicative of the struggle for economic goals (al-Mousa, 2014). It has also been noted from mapping the field of children’s literature (translated and written) in the twenty-first century that many authors who joined the field of Arabic children’s literature were inspired by plots of the foreign stories. However, these foreign stories were altered differently. The next section aims to discuss this new trend within the field of Arabic children’s literature from a sociological perspective.

#### **5.4 The Field of Arabic Children’s Literature**

Taking the plot of foreign stories and producing stories for children written in Arabic is not a totally new practice. It was perhaps initiated by Aḥmad Shawqī who was inspired by the *Fables* of La Fontaine to produce a similar work in his poetry collection الشوقيات [The Poems of Shawqī] (see section 3.6). Alsiary (2016) explains that the field of children’s literature translation had a great influence on enriching the general field of Arabic children’s literature. In the twenty-first century, however, there seems to be more tendency on the part of social agents (authors and publishers in the field of Arabic children’s literature) to reformulate Western literary classics and folktales. This tendency can be summarised in two main trends. The first involves producing Arabic stories which are inspired by the plots of foreign stories, but setting these stories in a particular Islamic period such as Andalusian, Mamlūk, etc. The second trend involves rewriting the well-known classics and fairy tales with slight changing either to the endings or to the

storyline. The following paragraphs provide examples of these two recent trends in the field of Arabic children's literature.

Alsiary (2016) notes that translation of foreign children's literature has given an opportunity for new genres that are popular in the field of Western children's literature to appear in the field of Arabic children's literature. Examples of these are long novels published in series with fantasy or adventure themes (Alsiary, 2016). These models of writings which were brought into the field of children's literature through translation, contributed to developing production of children's literature originally written in Arabic (Alsiary, 2016). The influence of the field of translation on the field of Arabic children's literature is seen in publications by the Saudi publisher Kadi and Ramadi<sup>53</sup> (Alsiary, 2016). This publisher takes some popular models of writing for children in other cultures, modifies them and then introduces them in a form that is socially acceptable and culturally suitable for Saudi children (Alsiary, 2016). For example, it has published a series of stories about sea pirates and legends that mimic *Robinson Crusoe* and *Pirates of the Caribbean: Jack Sparrow* (Alsiary, 2016). However, this series of stories is set during the Andalusian era and the characters are Arab heroes (Alsiary, 2016). The main character in the story is given an Arabic name, *Saif*, but his nickname is *Jack Pizarro* (Alsiary, 2016). The series is entitled *سلسلة مغامرات بيزارو و قراصنة البحر* [The Adventures of Pizarro and the Sea Pirates], and it is a trilogy (Alsiary, 2016). This series which was published by a Saudi publisher in Saudi Arabia exemplified the first trend in which the rewriters were inspired by the foreign plots and introduced similar stories but with Arabic names of the characters and choosing a specific Islamic period(s) as a setting for the events. This trend was not only popular in Saudi Arabia but it was also followed by an Egyptian author: Ashraf al-Khamāysī who rewrote the plot of *Gulliver's Travels* and published it in a new series entitled *رحلات غير عادية* [Extraordinary Travels] with the Emirati publisher: Rewayat. al-Khamāysī chose Arabic names for the characters in the series and set the events during the Mamlūk period.

The second trend that was introduced by the authors (i.e. rewriters) in the field involved producing Arabic stories for children based on well-known classics and

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<sup>53</sup> For more information on Kadi and Ramadi and the books they publish for children see: <http://www.kadiandramadi.com/>



fairy tales, but either with different endings or different storylines. By way of illustration, the following rewritings of these stories exemplified this new trend. In 2011, Buthaina Al Eissa published her book *قيس وليلى والذئب* [Qays, Layla and the Wolf] which consists of five chapters; each telling a separate story. She did not target young readers and the age of the readers is not explicitly stated. It could be read by both adults and young adults. In the first chapter, Al Eissa rewrites a collection of fairy tales such as *سندريلا* [Cinderella], *ليلى والذئب* [Little Red Riding Hood], *بياض الثلج* [Snow White], *الجميلة والوحش* [The Beauty and The Beast], *سام والفاصوليا* [Sam and The Beanstalk]. In her re-narration of these well-known classics, Al Eissa provided the readers with the converse of happy endings. For instance, she narrates what happens to Snow White after she gets married to the prince and how she lives unhappily with him (Al Eissa, 2011). In the same vein, she portrays how the beauty in *الجميلة والوحش* [The Beauty and The Beast] lived a miserable life with the beast who transformed into a handsome and an arrogant prince (Al Eissa, 2011). Al Eissa is a Kuwaiti author (Khalil, 2020). She was a child when her homeland Kuwait was invaded by Iraq during the 1990 Gulf-War (Khalil, 2020). However, this war affected her negatively (Khalil, 2020). It changed her optimistic view of the world. It changed her into a gloomy person who preferred tragic ends for the stories or realistic ending as she claims (Khalil, 2020). She acknowledged that she chose sad and tragic atmosphere for her stories (Khalil, 2020). Viewed from Bourdieu's concept of habitus, the sad/tragic endings of the stories could be attributed to the effects of Al Eissa's habitus on her cultural product.

Arwa Khamis, a newcomer to the field of Arabic children's literature, has similarly produced three books in which she rewrites the well-known fairy tales in a different way. Her first book, *حفلة شاي في قصر سندريلا* [Tea Party in Cinderella's Palace] (2015), is written for young adults from 15 to 18 years old. This book invites the readers to engage in a dialogue with their favourite characters from well-known fairy tales and other children's stories (al-Kawfḥī, 2020). The stories chosen include: Charles Perrault's *Little Red Riding Hood* and *Cinderella*, the Brothers Grimm's *Snow White*, *Rapunzel*, *The Magic Porridge Pot*, and *The Elves and the Shoemaker*, James Matthew Barrie's *Peter Pan*, Lewis Carroll's *Alice in Wonderland*, and Hans Christian Andersen's *Aladdin and the Magic Lamp*, and *The Princess and the Pea* (al-Kawfḥī, 2020). Khamis creates imaginary conversations in which the characters of these stories (Peter Pan,

Snow White, Rapunzel) are invited to drink a cup of tea with the readers in Cinderella's palace and are asked a series of questions. al-Kawfḥī (2020) argues that Khamis' book achieved a set of objectives that are of a great benefit to its readers. The first is to encourage readers to re-read stories, and analyse characters and events from a new critical perspective (al-Kawfḥī, 2020). The second objective involves teaching young readers how to engage in dialogues and encourage them to ask questions (al-Kawfḥī, 2020).

Through the series of questions with the characters, Khamis seems to encourage young readers to think of how to solve their problems and face reality (al-Kawfḥī, 2020). An example of this can be seen through a conversation with Rapunzel (al-Kawfḥī, 2020). Khamis (2015, p.41) asks Rapunzel the following questions:

وأنت يا رابونزل، أحقاً أحببت الأمير؟ أم لأنه كان الرجل الوحيد الذي صادفك وأنقذك؟ ماذا لو لم يمر الأمير ويسمع صوتك وأنت تغنين ويقرر إخراجك من برجك؟ هل كنت ستتصرفين أو تفعلين أي شيء للخروج؟ وما معنى الحب يا رابونزل؟ ما معناه؟

And what about you Rapunzel? Are you really fell in love with the prince? Or is it because he is the only man you have met? What if he hadn't passed by and heard you while you were singing? Would you have done anything to get out of your imprisonment in the tower? What is love then Rapunzel?<sup>54</sup>

Another feature that distinguishes Khamis' book is her encouraging of readers to reconsider their judgment of the stories and the need to hear the stories from another point of view (al-Kawfḥī, 2020). An example is found in the story of ليلى والذئب [Layla and the Wolf] (al-Kawfḥī, 2020). The author here asks Layla a series of questions, suggesting that the old story told about the wolf is false because the wolf confessed that it is Layla who destroyed the flowers in the forest (al-Kawfḥī, 2020). Khamis (2015, p.50) then writes:

لا أعرف تنمة قصته ولكن ألا تظنين أنه من حق الذئب أن يقص قصته من وجهة نظرة لمرة على الأقل.

I don't know the end of the story. But do you not think it is fair for the wolf to tell his story from his point of view for once at least?

Khamis' second book is entitled كوب قهوة في جزيرة الكنز [A Cup of Coffee in Treasure Island] (2019). It is written in the same style. It is a collection of eleven fairy tales in which readers meet eleven fictional characters (though different ones from those in the first book) from the following stories: Beauty and the Beast, Jack and

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<sup>54</sup> A permission to translate parts of the novels was sought from the ST author (Arwa Khamis).

the Beanstalk, Tarzan, Silver, Goldilocks and the Three Bears, Pinocchio, The Emperor's New Clothes, Hansel and Gretel, The Little Mermaid, The Ugly Duckling, and The Prince and the Frog (Khamis, 2019). In a series of critical questions, the author asks Jack about the beanstalk, Tarzan about his life in the jungle, and Beauty about the Beast. In this last case, Khamis (2019, pp.32-33) attempts to imagine a new ending to the story in which the roles reversed such that the woman is the Beast:

يا جميلة.. وماذا لو كنت أنت الوحش؟ هل كان الأمير سيحبك وتنتهي القصة بقبلة وحب وزفاف أميري؟

Beauty ...What if you were the Beast? Would the prince fall in love with you and the story end with a kiss and a royal wedding?

Khamis is a Saudi author who has a PhD in the history of fashion and she is currently working as an associate professor in King Abdulaziz university (Khamis, 2020). Her style of rewriting the well-known classics in a way that invites the readers to think critically about the endings may be attributed to her educational level. As a scholar, she wants to introduce literature for children which is not purely educational and instructive. On the contrary, she wants children to learn how to question and criticise the stories they heard. In an interview with her, she highlights the importance of rewriting the well-known classics in a modern way (Khamis, 2020). She notes that the time when Cinderella was initially narrated hundred years ago, the best situation for a woman to get married; this happened to Cinderella who married to a prince and lived in a palace (Khamis, 2020). However, Khamis viewed narrating Cinderella's story in the same storyline as unsatisfactory for a girl who lives in the twenty-first century and has other opportunities to work and learn other than getting married only and staying at home (Khamis, 2020).

As the previous examples show, the rewriting of Western stories, classics, and fairy tales by Buthaina Al Eissa and Arwa Khamis show how each rewriter twisted the plots and proposed new endings different from the endings of the source texts. For instance, Khamis invited the readers to think of reversing the roles in *الجميلة والوحش* [The Beauty and The Beast] and made them think of a new ending. However, Al Eissa introduced a sad ending of the same story in which the beast turned into a different and an unkind person. During the translation process, it could be noted that some translators change and alter the endings of the source texts to meet the expectations of the target readers. For instance, Shakespeare's

tragic play *Hamlet* was changed to a happy ending in Egypt during the nineteenth century to meet the expectations of the target readers (Hanna, 2006). However, this is not the case in the previous examples of Al Eissa and Khamis. As shown above, it seems that Al Eissa and Khamis altered the storylines of the source texts as a result of the effects of their personal and professional habitus. Therefore, it could be safely argued that changing the plot of the source text may not only be attributed to meeting the expectations of the target readers. Rather, the habitus of the rewriters could be one of the reasons that motivated the producers (i.e. the authors) to change the plot of the source texts. Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* (2015-2017) is used as an illustrative case study in this chapter to shed light on the final product of this rewriting and to see to which extent it is affected by the habitus of its producer. The following sections provide a sociological analysis of al-Khamāysī's rewriting of *Gulliver's Travels* in greater detail.

## **5.5 A Profiling of Ashraf al-Khamāysī's Rewriting of *Gulliver's Travels***

Ashraf al-Khamāysī's version of *Gulliver's Travels* is a different case from other works examined in this thesis on many levels. First, al-Khamāysī's رحلات غير عادية [Extraordinary Travels] is neither a translation nor an adaptation but a rewriting of the plot of Jonathan Swift's *Gulliver's Travels*. Second, al-Khamāysī is not a translator, but rather an author primarily in the field of adult literature. Thus, he could be considered as a newcomer to the field of Arabic children's literature. He began his production in the field of Arabic children's literature in 2013 by publishing a series of stories for children entitled السكاته [The Pacifier] (Rafqī, 2016). Then, he published his series رحلات غير عادية [Extraordinary Travels] for young adults in 2015 (Rafqī, 2016). His entrance into the field of Arabic children's literature was after he achieved remarkable success in the field of adult literature and reached longlists and shortlists for prestigious awards in the field. Hence, this section attempts to initially understand the forms of capital that qualified al-Khamāysī to take part in the new field of Arabic children literature in the UAE by publishing a series of four volumes with one of the newly-established Emirati publishers; Rewayat. This section also aims to profile the series and read it within

its socio-cultural context identifying the similarities and differences with the source plot of Jonathan Swift's *Gulliver's Travels*.

As for the industry of publishing, it could be noted that all agents engaged with the marketing of books including authors "benefit from literary prizes in the form of symbolic as well as economic capital" (Steemers, 2021, p.102). By way of illustration, "the symbolic capital of a new Nobel Prize in literature" will be consequently converted into economic capital (Steemers, 2021, p.102). This could be seen in the boost of sales of the winners of literary works. This kind of symbolic capital can be also applied to "other prestigious national or international prizes, or even mention on their shortlist or longlist prove to be accrediting vehicles with similar effects" (Steemers, 2021, pp.102-103). It could be noted that the newly-established Emirati publisher, Rewayat, as previously discussed; see section (5.3), decided to publish books based on the anticipated economic value, convertible from cultural and symbolic capital attached to them or to their authors. Rewayat seems to invest in the symbolic capital of al-Khamāysī which was accumulated through winning prizes and reaching the longlist and shortlist of international prizes. This practice of the publisher is clearly seen by dedicating the final page of each volume of al-Khamāysī's series to exhibit the awards and the cultural productions of al-Khamāysī as follows:

## المؤلف

أشرف الخمايسي قاص وروائي مصري من مواليد الأقصر، مصر، عام 1967. يعمل محررًا بمجلة الثقافة الجديدة. صدر له ثلاث مجموعات قصصية: "الجبريلية"، "الفرس ليس حرا"، "أهواك". ومجموعة للأطفال: "السَّكَّاتة". وثلاث روايات: "الصنم" و"منافي الرب" ورواية "انحراف حاد". فاز بالجائزة الأولى في مسابقة صحافية "أخبار الأدب" للقصة القصيرة على مستوى الوطن العربي، عن قصة "عجلات عربية الكارو الأربعة". رواية "منافي الرب" وصلت إلى القائمة الطويلة للجائزة العالمية للرواية العربية عام 2014. كما وصلت إلى لقائمة الطويلة لمسابقة معهد "أكيودي" الصيني في العام نفسه. ورواية "انحراف حاد" وصلت إلى القائمة الطويلة لمسابقة الشيخ زايد 2015، كما وصلت إلى القائمة الطويلة للجائزة العالمية للرواية العربية عام 2015.

**Figure 5-1** The final page of each volume of al-Khamāysi's series رحلات غير عادية [Extraordinary Travels]

The previous page illustrates the way in which the publisher invests in the symbolic capital of the author through highlighting the awards that al-Khamāysī won and his literary productions in the field of adult literature. The page is a biography of al-Khamāysī which describes him as an Egyptian storyteller and novelist in the field of adult literature. He works as an editor at الثقافة الجديدة [The New Culture] magazine in Egypt. After that, he published two short stories entitled الجبريلية [Gabrielle] (1995) and الصنم [The Idol] (1999). al-Khamāysī won the first award across the Arab world organised by أخبار الأدب [News of Literature] for his short story عجلات عربة الكارو الأربعة [The Four Wheels of the Hand-Pushed Cart] (1994) (al-Khamāysī, 2017). His novel منافي الرب [Lands of God's Exile] (2013) was longlisted for the International Booker Prize and it remains one of the best-selling novels in Egypt (al-Khamāysī, 2015a). انحراف حاد [Severe Swerve] (2014) also reached the longlists for two prestigious prizes: the Sheikh Zayed Book Award (2015) and the International Prize for Arab Fiction (2015) (al-Khamāysī, 2015a). The phenomenal success that his novels achieved and his subsequent rise to fame granted al-Khamāysī a kind of recognition (symbolic capital in Bourdieu's sense) that paved his way as a newcomer in the field of Arabic children's literature and led him to publish a series of four volumes for children.

His series seems to challenge the prevailing doxic practices that govern the field of Arabic children's literature during the twenty-first century at many levels. First, engaging in social and political criticism appears to be al-Khamāysī's main aim in rewriting the story. Through the character of sultan Barqūq, it can be assumed that al-Khamāysī attempts to represent an example of a dictatorial Arab leader, whose words are the only ones that should be heard. al-Khamāysī also provides a social criticism of Egypt throughout the series. The second 'heterodoxic' practice is the inclusion of sexual taboo. A more in-depth examination of this case of rewriting will help establish the extent of the author's investment in promoting 'heterodoxic' views.

The series رحلات غير عادية [Extraordinary Travels] opens with a two-and-a-half-page introduction by al-Khamāysī. In his introduction, al-Khamāysī acknowledges that he was inspired by Jonathan Swift's *Gulliver's Travels*, particularly by the imaginative islands that Gulliver visits in the ST, including the island of dwarves, the island of giants, and Laputa Island. He contends that the plot of *Gulliver's Travels* is no longer satisfying for young adult readers in the twenty-first century

(al-Khamāysī, 2015b). He supports his argument by suggesting that Swift's narrative style, which was well received in the seventeenth century, is now أصاب [odd and obsolete] (al-Khamāysī, 2015b, no pagination). He further explains that [it is very sad to see this literary masterpiece forgotten and put down] (al-Khamāysī, 2015b, no pagination). It is for this reason, al-Khamāysī tells the readers, that he decided to write a new version of *Gulliver's Travels* as a series called رحلات غير عادية [Extraordinary Travels]. The plot of al-Khamāysī's series was set in Egypt. Gulliver becomes Taymūr. While Gulliver's job is a doctor in the ST, Taymūr works as a typist at a printing company in Alexandria in the rewriting version.

The first volume is called [Taymur and King Jandilu] تيمور والملك جانديلو. It tells the story of Taymūr's adventures on the island of dwarves, over fifty-four chapters (two hundred and six pages). This volume draws on scenes from *Gulliver's Travels* and characters from Greek mythology. al-Khamāysī introduces references to Poseidon<sup>55</sup> the God of the Sea and his foolish son, the Angel of the Sea, who forewarns ships that they will be sunk and wrecked. Taymūr takes a voyage by sea in order to find a cure for his ill daughter, Sarah, who is nine years old. However, during the voyage, the Angel of the Sea goes on board the ship, and the captain tells Taymūr that his appearance is a bad omen, meaning that the ship is going to sink. Taymūr is washed ashore on an island. He finds himself in a land of tiny people, who are less than six inches (fifteen cm) tall. al-Khamāysī brings the reader into the twenty-first century world by setting the actions of this story in a modern technological society that has cameras, televisions, and the most up-to-date weapons. In Swift's ST, Gulliver meets the dwarves who carry bows and arrows, but Taymūr meets thousands of tiny soldiers who have guns and tanks and fly around in helicopters and fighter aircraft. This volume has an adventurous atmosphere. Taymūr kidnaps the king of this island and puts him into his pocket. The king remains captive in Taymūr's pocket until Marjān and her father Jafār successfully rescue him. At the end of the story, the readers are told that Marjān is a doppelganger of Taymūr's daughter, Sarah, and she has been cured of the same disease that is afflicting Sarah. This means that Taymūr has

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<sup>55</sup> In Greek mythology, Poseidon is the God of the Sea, who shakes the world and its seas with his might (Westmoreland, 2007).



found the cure that he has travelled for. After obtaining the medicine for Sarah, the king gives Taymūr some miniature farm animals to take back home with him.

In the second volume, called *تيمور ولعنة ملاك البحر* [Taymur and the Curse of the Angel of the Sea], the character of sultan Barqūq is introduced, along with various characters from Greek mythology. This volume consists of forty-three chapters (two hundred and eleven pages). The plot describes Taymūr's adventures on the island of giants. In this volume, sultan Barqūq is portrayed as a feared tyrant. From the first chapter, the readers are presented with Taymūr's fear of sultan Barqūq's injustice and punishment. This can be obviously seen when the narrator comments that if Taymūr did not show the miniature farm animals that he brought from the island of dwarves to the sultan, this action would lead Taymūr to ربما يودى بتيمور إلى السجن، فيحبسه مدى الحياة [perhaps it will lead Taymur to **prison to spend his life forever there**], أو إلى سيف الجلاد ليقطع رأسه [or **to the sword of the executioner who will cut his head off**] (al-Khamāysī, 2017a, p.2).

Later on, when the sultan sees the tiny creatures and is astonished by the existence of such an island somewhere in the world, he gives orders to prepare a ship to take Taymūr to the island of dwarves and bring back their inhabitants, animals, airplanes, and cars as follows:

TT:

على ان تبحر (هذه السفينة) فوراً للبحث عن هذه المملكة العجيبة، ولا تعود الا محملة ببعض من أهلها، وحيواناتها، ودوابها الحديدية، وطياراتها، وحيواناتها، وان عادت خاوية من مثل هذه الموجودات والتركيبات فالسيف بانتظار رقاب كل افراد طاقمها (al-Khamāysī, 2017a, p.7).

BT:

[The ship] should sail immediately to look for this wonderful island. It should come back with its inhabitants, animals, cars, and aeroplanes. If it returns without these items, then **the sword of the executioner awaits the entire crew.**

Taymūr boards a ship called al-Ṣabira (Patience) with captain al-Mughīr. They face a wild sea, and, again, their journey starts with a bad omen when the Angel of the Sea ascends the scaffold of the ship. Taymūr is washed ashore after another shipwreck, this time in a land of giants. He is separated from his friends who are taken captive by a giant fisherman. Eventually, the giant fisherman captures Taymūr and two of his friends, and puts them in a box, before taking them to the sultan with the hope of gaining a reward. However, when the fisherman opens the box, it seems empty because of the tiny size of Taymūr and

his friends. The sultan who rules this island of giants resembles the character of the sultan Barqūq, in terms of his tyrannical and dictatorial behaviour. He thinks that the fisherman is making fun of him and immediately he calls for the executioner to execute him:

TT:

أتَهْزَأُ بِسَمُو حَضْرَتِنَا أَيُّهَا الْكَذَّابُ الْأَشْرُّ؟! ... خَذُوهُ إِلَى الْجِلَادِ لِيَقْطَعَ رَأْسَهُ  
(al-Khamāysī, 2017a, p.196).

BT:

Did you make fun of our Majesty, insolent liar? **Take him to the executioner to cut off his head.**

The previous example shows as if al-Khamāysī wants to portrait every ruler in the story with traits of oppression and injustice. At this point, Taymūr attempts to speak, waving his hand trying to point out his own existence. He speaks with the sultan, and asks him to build a ship to take him and his friends back home. Taymūr also asks the sultan if he may take items from the island, such as ostrich eggs and an apricot stone, as proof of the existence of such an island of giants; this is similar to the end of each voyage in Swift's text. However, al-Khamāysī's plot seems to have political dimension to this end when he narrates that if Taymūr does not bring strange items to the sultan, he might be executed. The sultan agrees to build a giant ship called نوح [Noah] to take them back to their country, and gives Taymūr what he asks for.

This volume presents religious references that might go against the beliefs of young Muslim readers. When the crew finds the Angel of the Sea, one of them says:

TT:

صرخ أحدهم، بعد أن أفاق من تأثير المفاجأة: رحمك يا زيوس العظيم (al-Khamāysī, 2017a, p.41)

BT:

When he recovered from his astonishment, one of them screamed and said, **Great Zeus Have Mercy.**

Then, when the Angel of the Sea disappears, they say:

TT:

حمدا لـ زيوس العظيم قد اختفى (al-Khamāysī, 2017a, p.79).

BT:

He disappeared! Thanks to Great Zeus.

These examples show that the characters believe in Great Zeus as a God who saves their lives. In personal correspondence with the author about including religious references in the series that might go against Islamic teachings such as believing in the power of the angel of the sea, swearing by the great Zeus and thanking him as a God, al-Khamāysī (2019) answers:

إذا كان الإسلام مع تعارضه مع محتوى بعض الأديان الأخرى قادرا على التعايش معها، وتكوين علاقات إنسانية بالغة الروعة مع مختلف الأديان. فلماذا لا نلقي مزيدا من الضوء لتوضيح ذلك؟ في وقت تحاول فيه بعض القوى، وأقصد بها حكومات غربية، وحتى عربية متواطئة لأسباب تخصها، إبراز الإسلام على أنه دين صدامي يرفض غيره من الأديان. إذا كنا نريد صناعة جيل عربي مسلم يحمل رسالة التعايش بوعي وفهم من أصحاب الديانات الأخرى فليس ثمة مهرب من طرح ذلك على أطفال هذا الجيل المأمول. فإذا فعلنا ذلك فليس من بأس بأن يكون التفاعل مع ديانات وأرباب بائدة من مثل آله الإغريق أو الفراعنة.

Even though Islam contradicts other religions, this does not mean that it cannot accept others and their beliefs. Muslims can have relations with others under the banner of humanity. So, why should we not highlight this issue in literature written for young adults? This is especially the case at a time that there are some forces, and I mean here Western governments and even Arab ones for their own reasons, which depict Islam as an intolerant religion that does not accept other religions. If we aim to raise a Muslim Arab generation who can live with others regardless their different religions, there is no other choice than to include such diversity of religions in literature written for the young. If we do this, there is no problem with the young readers' interactions with ancient Greek Gods or even the Pharaohs.

The previous words of al-Khamāysī show that he intentionally included these religious beliefs in his series to children. As he said, he wants to expose the Muslim Arab children to the diversity of religions. Viewed from Bourdieu's perspective, it could be argued that al-Khamāysī's beliefs and disposition dictated his decisions in the series. That is, he wants to implant his values and beliefs to children regardless what children should be taught according to the prevalent beliefs within the field of Arabic children's literature.

Sultan Barqūq appoints Taymūr as a commander of the ship which is equipped with weapons to colonise European countries. However, again, as soon as the ship sets sail, the Angel of the Sea appears. This time, Taymūr decides to follow him. He takes them to an exotic island called Būsa, which is very similar to Laputa island in Swift's *Gulliver's Travels* in many respects. First, Būsa island is situated at the base of an inverted triangle, and its rulers can move the island if they feel threatened. Second, the island is very scientifically advanced. Third, the

inhabitants have a strange appearance in that their heads slant either to the left or to the right. The fourth similarity is in the depiction of women who are overtly sexual.

The third volume تيمور وجزيرة بوسة [Taymur and the Island of a Kiss] comprises thirty-nine chapters (two hundred and ten pages). This volume represents instances of political and sexual taboo. The readers are presented with another level of implied political criticism with the introduction of a new corrupt character called Qarōra Bek, who is the Minister of Security. This character enters the sultan's room to warn him about a giant mouse found on the ship. At this point, Taymūr's thoughts are revealed as follows:

TT:

"أخيرا رأيت وزير الأمن البلاد!" هذا ما قاله "تيمور" لنفسه. كان قد سمع عن بطش هذا الرجل بالبسطاء من الشعب، وظلمه الذي يقع عليهم وقع الزلازل، والبراكين (al-Khamāysī, 2017c, p.19).

BT:

"Finally, I have met the minister of security!" This was what "Taymūr" said to himself. He had heard about this man's oppression and his injustice, which fell on the poor people of his nation like earthquakes and volcanoes.

Then, the narrator talks about how the minister is a hypocrite who helps people write complaints to the sultan, and then accuses them of fabricated crimes and imprisons them.

TT:

هو شخصيا كتب العديد من المظالم، التي قرر بعض جيرانه رفعها للسلطان، كي يدفع عن كواهلهم ما ناءت به من أطماع "قارورة بك" وفساده، لكن الأمر لم يكن يتغير عما هو عليه، وإن تغير فلأسوأ. فكثيرا ما تم القبض على أصحاب المظالم، المرفوعة، لتقام عليهم حدود جرائم لفقت لهم تلفيقا! (al-Khamāysī, 2017c, p.20).

BT:

He himself wrote down many grievances which some of his neighbours decided to raise with the sultan in order to relieve themselves of the desires and corruption of "Qarōra Bek". However, nothing changed and even if it had changed, it was for the worse. Those who wrote the complaints were arrested and punished for fabricated crimes!

The narrator not only describes the characteristics of the minister, but also the minister's physical features, as follows (al-Khamāysī, 2017c, p.20):

TT:

وله عينا "ثعلب" وأنف مكور مائل للسواد، كأنف "الكلب"، بينما دارت حول ذقنه لحية، مقصوصة لتلتحم بشارب، رفيع، أعلى شفتين غليظتين، ما أوحى أن هذا الجزء من وجهه يليق تماما بوجه "القرد".

BT:

His eyes were like those of a fox. His nose was black and round like that of a dog. The beard around his chin was trimmed in such a way that it connected to his thin moustache, above his full lips. This part of his face was exactly like that of a monkey.

Comparing someone's eyes to a fox's, their nose to a dog's and their face to a monkey's is an extremely rude insult in Arabic culture generally (Harb, 2016). This is considered as a kind of political taboo that was inserted by al-Khamāysī. The narrator also describes the tyranny of sultan Barqūq, who orders the execution of his minister Qarōra Bek because he does not like his warning about a giant mouse on the ship (al-Khamāysī, 2017c, p.22) as follows:

TT:

وصاح بصوت كالرعد: يا جلاد. اقطع رأس هذا الوزير حالا، دون إبطاء، ولن نقبل فيه شفاعة.

BT:

He shouted with a voice that sounded like thunder. Executioner! Cut off the head of this minister immediately, without delay. We will not accept any intercession.

The narrator describes how Taymūr feels sorry for the minister when he is taken to the execution chamber (al-Khamāysī, 2017c, p.20) as follows:

TT:

وصعب عليه حال الوزير، "قارورة" بك، وهو يجر بين اثنين من الحراس، يسحبانه إلى بيت الإعدامات، كي يسقيه الجلاد من نفس الكأس الذي تسبب، هو نفسه، في سقيه لكثير من عامة الشعب.

BT:

[Taymūr] felt sorry for the minister "Qarōra" Bek when he was dragged to the execution chamber by two of the guards. Now the executioner would treat him in the same cruel way that he had treated so many of the common people.

The sultan is portrayed as someone devoid of humanity:

TT:

وكان السلطان لم يأمر، للتو، بإزهاق روح إنسان، إذ عاد إليه هدوءه بسرعة، ونظر ناحية "تيمور"، وقال: فلتكمل (al-Khamāysī, 2017c, p.23).

BT:

The sultan looked as if he had not just made an order to kill a man. He rapidly regained his composure, looked at "Taymūr" and said, Carry on.

The narrator also reveals Taymūr's thoughts about the sultan:

TT:

للحظة تمنى تيمور لولا يكون في صحبة السلطان، أو حتى في جواره، إذ أن الحياة برفقة السلاطين دائما ما تمضي على جرف هار، في لحظة خاطفة، مباغتة، قد تنزلق نحو الموت، الذي يبرق على صفحة سيف الجلاذ! لا يفرق معهم "غفير" من "وزير" (al-Khamāysī, 2017c, p.23).

BT:

For a moment, Taymūr wished he had not accompanied the sultan or become close to him, because life with sultans was always full of surprises, and it could even drag you to your death, which was glistening on the executioner's blade! sultans do not differentiate between "a minister" and "a guard".

TT:

وأدرك (تيمور) أن حياة الناس عند السلاطين، والملوك، قد لاتساوى جناح بعوضة (al-Khamāysī, 2017c, p.31).

BT:

Taymūr realised that human life was not worth a mosquito's wing as far as kings and sultans were concerned.

The previous example shows similar political criticism to the one inserted by Ṣabrī (1909, p.60) in his translation when he used specific lexical phrases to exaggerate on the ugliness of being close to such people, as follows; see section (4.3)

TT:

فشعرت لأول مرة بمبلغ المكاييد والوشايات التي تنجم عن الاحتكاك ببلاط الملوك. وقد دلت الوقائع والحوادث على أن جلس الملوك والأمراء محفوف دائما بالمخاوف والمكاره لا يهنا له بال ولا تطمئن له نفس مادام في عداد المقربين.

BT:

I felt for the first time the conspiracies and calumnies that a person who serves a king may expose himself to. Incidents and events indicated that those who serve kings and princes are always surrounded by fears and worries; they do not enjoy peace of mind and they do not feel secure.

This volume includes sexual references. For example, the writer refers to a lady who kills her husband after she discovers him having an affair with a neighbour as the following example illustrates (al-Khamāysī, 2017c, p.118):

TT:

قامت سيدة تدعى "بواسه" بقتل زوجها، ويدعى "بيس"، لاكتشافها علاقة غرام حميمة بينه وجارتها، تدعى "باسواه".

BT:

A lady called "Bawwāsa" killed her husband, "Bīs", after she discovered that he had an intimate relationship with her neighbour Bāswāh.

A reference is also made to the rape of a child by one of the characters as follows (al-Khamāysī, 2017c, p.125):

TT:

ارتكب "سببو سيا" أفظع جريمة، بلغت شناعتها حدا لا يمكن معه لإنسان أن يرتكبها، حيث لم يستطع مقاومة فورته كشاب، بلغ الثلاثين ولم يتزوج بعد، ولن يتزوج، فاعتصب الطفلة "باساسا"، التي بالكاد بلغت التاسعة من عمرها، قبل أن يقتلها خنقا.

BT:

"Sībū Siyā" committed the most terrible crime. He could not resist sexual temptation, and by the time he turned thirty he had still not married and would not do so. He raped a nine-year-old child called "Bāsāsā" and then killed her.

Women are presented as sexual at many levels. For example: when the crew arrive, the women of Būsa island begin to compare them to their husbands as follows (al-Khamāysī, 2017c, p.172):

TT:

وماذا فعلنا برجالنا الانكباء يا "سيواسة"، إن رؤسهن المثقلة صارت تعيق عمل ...

BT:

What have we done with our clever husbands, "Sibwāsa". Their heavy heads began to hinder the work of ...

The euphemistic dots at the end of these words are meant to mute the taboo that is about to be uttered which might offend Arab readers, in this case young adults. Another reference occurs when the newly arrived sailors take away the women and spend time with them flirting with and kissing them, as follows (al-Khamāysī, 2017c, p.173):

TT:

والحقيقة أن البحارة والجند الوافدين لم يخيبوا ظن نساء جزيرة "بوسة"، لقد اصطحبوهن إلى المنتزهات والشواطئ، يلاعبوهن، يضاحكوهن، يغازلوهن، حتى إنهم قبلوهن أيضا، وتكلموا معهن كثيرا.

BT:

In fact, the newly arrives sailors and soldiers did not disappoint the women of "Kiss" island. They took them to parks and beaches, played

**with them, laughed, flirted and even kissed them. They also talked with them a lot.**

As for the name of this island Būsa, the author attempts to justify his choice by creating a conversation between their king and Taymūr about the reason for naming this island as a kiss, as follows (al-Khamāysī, 2017c, p.184):

**TT:**

**"بوسة" تعني "قُبلة"، والقُبلة فعل امتنان ومسالمة ومودة، وسمينا جزيرتنا بهذا الاسم كي تتجذر هذه المعاني النبيلة في قلوب شعبنا.**

**BT:**

**"Būsa" means "a kiss" and a kiss is an act of gratitude, conciliation, and affection. This is why we called our island by this name, so that these noble meanings would stay in the hearts of our people.**

At the end of the voyage, نوح [Noah's] ship sinks on the shores of Būsa island. Because it is a movable island, Taymūr and the captain decide to occupy it and bring it back to sultan Barqūq.

As the previous examples illustrate, al-Khamāysī included political and social criticism. His delineations of the rulers could be considered as a political taboo. It could be clearly noted through al-Khamāysī's interviews with different newspapers that he was unpleasant with the political situation of Egypt. In one of the interviews, al-Khamāysī says that he favours the implementation of democracy after the Egyptian Revolution of 2011 (al-Khamāysī, 2014). He says that he wants 'Abd al-Fattāḥ al-Sīsī to achieve الحرية، العيش، والعدالة الاجتماعية [freedom, good living standards and social justice], these being the main demands of the Revolution (al-Khamāysī, 2014). He expresses his sadness that some poets and writers have been arrested during al-Sīsī's rule (al-Khamāysī, 2014). Another problem that al-Khamāysī points to is the unfair law that prevents people from protesting (al-Khamāysī, 2014). He concludes that he is not a supporter of al-Sīsī and will not be until the three pledges of [freedom, good living standards and social justice] have been met (al-Khamāysī, 2014). Although it appears that al-Khamāysī was triggered by the political/social situation in Egypt, it is important to note that the political/social criticism that al-Khamāysī inserted in his series was general and he did not address a specific political situation neither in Egypt nor in UAE. This is supported by a personal correspondence with the author, al-Khamāysī (2019) asserts that his series contains political and social



criticisms because he believes that children's literature should not be separated from social and political situations. al-Khamāysī wants the younger generation to be aware of the politics that surround them. In this same correspondence, he refers to his motivations in presenting the sultan in the way he does as follows:

إذا كان هناك ذكر لملك ما، أو سلطان ما، في أي قصة، شعبية كانت، أو كلاسيكية، أو للأطفال، فإن النقد السياسي حاضر فيها شئنا أم أبينا، فيذكر الملك، أو السلطان، إما بالعدل أو بالجور، وهذا نقد سياسي تلقائي. ونحن نعيش في منطقة من العالم، أقصد الوطن العربي، ربما لم تشهد حاكما ديموقراطيا عادلا، بالمعنى الحقيقي للديموقراطية والعدل، بعد عمر بن عبد العزيز. فالطبيعي أن الحاكم أو السلطان إذا استحضر في قصة ما أن يكون ظالما أو جائرا. فإذا صورت قصة ما السلطان أو الملك بالعدل فلا بد من أنها قصة تستدعي رغبة باطنة في وجدان الكاتب العربي، ويتمنى لو يراها حاضرة في الوجود.

If there is a reference to any king or any sultan in a story whether it is a folktale, classic, or for children, the political criticism can be found willy-nilly. This kind of political criticism automatically occurs whenever the author mentions a king or a sultan in his story. The ruler is presented either as a just ruler or a tyrannical one. We are living in a part of the world, I mean the Arab world specifically, where we have never had a *just and democratic ruler who can meet all the criteria of democracy and justice after Omer bin 'Abd al-'Aziz*. So, if a writer refers to a sultan or a ruler, *it is normal to describe him as a tyrant*. However, if a story represents a ruler as just, *this is a wish in the mind of an Arab author and he wishes to see it in reality* (My translation, emphasis added).

The previous words of al-Khamāysī show that he did not address a certain ruler but he believes that whenever there is a reference to a king or ruler, 'the political criticism can be found willy-nilly'. This could be attributed to his own experience with the political situation in Egypt and how he viewed the Egyptian rulers. This displeasure of al-Khamāysī towards the political authorities in Egypt pushed him to portray the political authorities in his series *رحلات غير عادية* [Extraordinary Travels] as tyrant and unjust. However, this is his personal opinion and it could be argued that this is not preferable specifically with children's literature.

When asked about the reason for sexual references in a series produced for young adult readers, al-Khamāysī (2019) replies:

القضية الجنسية إحدى القضايا الكبرى التي تواجه الكبار، والسبب أنها قضية فرضها المجتمع العربي على شعوبه باعتبارها قضية مخجلة، يجب أن تظل في إطار المسكوت عنه. هذا في المجتمع العربي الآن، في القرن الواحد والعشرين، فيما في القرن السابع والثامن وحتى القرن السادس عشر ربما كان العرب قادرين على التكلم فيها بأريحية، بل وتصنيف عشرات الكتب التي تتناولها ببساطة. كان الهدف من هذه التلميحات الجنسية هي إعداد اليافع للتعامل مع المسكوت عنه، خصوصا وإننا عربيا نعاني من أمور كثيرة مسكوت عنها، لينها توقفت عند حدود المشكلة الجنسية.

Sexuality is classified as one of the most controversial issue by adults. The reason for this can be attributed to Arab society which internalises in its members the view that sexuality is a shameful matter which you should not discuss. This is the case now in Arab society in the twenty-first century. However, in the seventh, eighth and even sixteenth centuries, Arabs were able to talk about this issue comfortably and we can identify tens of books

that discuss sexuality in a straightforward way. The reason I include sexual references in this series is to prepare this young reader to deal with undiscussed issues, especially given that as Arabs we suffer from many undiscussed not only sexuality.

The previous words of al-Khamāysī reveal his opinion towards the inclusion of sexual taboos in his series which was introduced to Arab children. By including sexual references, al-Khamāysī wants to prepare children to deal with what he calls ‘undiscussed issues’ in conservative cultures like that of the Arab. However, these views and opinions could be considered as the author’s own and one can argue over its inclusion for young conservative Arab children. The inclusion of taboos in children’s literature can still be considered as a controversial issue. One may openly discuss them and the other may regard them as taboos that should not be discussed. Viewing these insertions from the perspective of religion and culture, the researcher does not agree with the discussion of such taboo topics in a book introduced to Arab children.

It is important to note that al-Khamāysī’s series was accepted to be published with an Emirati publisher without any objection to the taboos inserted in it. One may here question the censorship of the Emirati publishers to the books introduced to children. ‘Āṣī (2010) notes that censorship in the Arab world varies from a country to another. What was published in Lebanon may not be accepted in other Arab countries. He avers that UAE, Oman and Qatar were among the main Arab countries that removed censorship from their publications to a large extent. In the same vein, the senior National Media council of UAE book fairs acknowledges that there was no censorship of any book entering the book fairs in UAE (Masudi, 2016). These lenient rules of censorship may indicate the publishing success of al-Khamāysī’s series that may not be accepted for publication elsewhere with such taboos.

The fourth volume of the series, called *تيمور والسلطان برقوق* [Taymūr and Sultan Barqūq] tells the story of the sultan’s attempts to dominate the world using the power of Būsa island. This volume comprises forty-four chapters (two hundred and one pages). It begins with messengers arriving in Alexandria, telling the sultan about the arrival of Būsa island on the beach of Alexandria. The sultan does not believe the messengers and calls for them to be executed. When Taymūr arrives and shows the island to the sultan, we are presented with another dimension of the sultan’s tyranny as follows (al-Khamāysī, 2017d, p.18):

TT:

ورأى تيمور الدهشة في عيني السلطان، فأراد أن يلفت نظره إلى خطأ بعض قراراته المتسارعة، تحديداً تلك التي يستدعي فيها الجلد، قال له: كما ترى يامولانا، كان رسل الإسكندرية المساكين على حق إذا! فهم السلطان ما يرمى إليه تيمور، فقال دون اهتمام: لكل أجل كتاب لن يتجاوزته، ربما لو لم يلقوا حتفهم بقرار سلطاني للقوقه برفسة حمار، القرار السلطاني أكرم.

BT:

When Taymūr saw the astonishment in the eyes of the sultan, he felt it was a suitable time to talk about the hastiness of his decisions, particularly in relation to his constant calls to the executioner. He said, as you can see Mawlāna, the poor messengers of Alexandria were telling the truth! The sultan understood the meaning behind Taymūr's words and said carelessly, There is a scripture for every age which it will not exceed. Perhaps if they had not met their deaths through the sultan's decree, they might have been killed by a donkey's kick. The sultan's decision is better.

al-Khamāysī (2017d, p.20) presents social criticism of Egypt in his description of the sultan riding through the streets of Būsa island, as follows:

TT:

أين هذا من شوارع القاهرة الضيقة التي يتصادم فيها الناس بالبغال والحمير ومختلف أنواع الدواب؟!

BT:

How can we compare these streets to the narrow streets of Cairo where people are hit by mules, donkeys and many other animals?

The narrator soon reveals that the inhabitants of Būsa island are not Muslims, and so the sultan asks Taymūr to call these people to Islam, but Taymūr replies as follows (al-Khamāysī, 2017d, p.21):

TT:

لكن كيف بنا لو أنهم مشوا في بلادنا، فأروها متخلفة كل هذا التخلف عن جزييرتهم، ثم سألونا إن كان هذا هو مصير البلاد التي تعتنق الإسلام؟

BT:

But what if they were to walk in our country and see how backward it is in comparison to their island! They would then ask us: Is this the fate of an Islamic country?

The sultan then appoints Taymūr as a prince of this island and instructs him to conquer the world. al-Khamāysī develops a plot that takes both the sultan and Taymūr on new adventures on the island of dwarves and the island of giants before returning them to Egypt at the end of the story.

In this volume, al-Khamāysī develops a sub-plot, which is a romantic story between the Angel of the Sea and his late wife Samkiyanū, who is killed by mistake by the inhabitants of Būsa island, as they seek to extract bits of coral reef to use as lights. The Angel of the Sea attempts to take revenge for her death. However, he sees his deceased wife in a dream and she tells him how much she loves him and how she does not want him to seek revenge for her death. Instead, she asks the Angel to forgive those who caused her death. al-Khamāysī is very attentive to the needs of his young adult readers who are seeking a romantic touch to the plot and at the same time he attempts to teach them a moral lesson; that of forgiveness.

The profiling of the novel and the examples cited above show how the series integrates many religious, political and sexual references in a way that challenges the doxic practices that have governed the field of Arabic children's literature. Therefore, in order to understand al-Khamāysī's previous decisions in rewriting the story, it is important to shed light on his habitus and trajectory. This can help in understanding the strategic decisions, discussed above, taken by al-Khamāysī during rewriting *Gulliver's Travels*. The following section aims to understand the practices of al-Khamāysī from Bourdieu's sociological perspective.

### **5.5.1 A Bourdieusian Account of al-Khamāysī's Rewriting of *Gulliver's Travels***

The three Bourdieusian concepts of hysteresis, trajectory and doxa are helpful in reading the rewriting of *Gulliver's Travels* by al-Khamāysī sociologically. Although the doxa can shed light on part of the prevailing norms 'rules of the game' in a specific Arab country, the other Bourdieusian concepts such as hysteresis and trajectory can explain the changes that occur to one's habitus. The notion of hysteresis; see section (2.6) has the potential to provide a sociological insight into the style of al-Khamāysī and his choices at the micro-level. al-Khamāysī has experienced hysteresis two times in his life when he joined two different fields; the field of adult literature and later the field of religion when he became a Salafi.

In 2000, al-Khamāysī's active production in the field of adult literature was interrupted by a political incident. al-Khamāysī decided to cease writing in the field of adult literature after watching Muḥammad al-Durrah, a twelve-year old Palestinian boy who was shot dead in his helpless father's arms by the Israeli army on 30 September 2000 (Al-NaharTV, 2018). This scene was captured by a

television camera and the whole world saw it (Al-NaharTV, 2018). Disappointed by the passive reaction of intellectuals to this heart-breaking incident, al-Khamāysī devoted himself to religion at home and this led him to become a *Salafi*<sup>56</sup> (Al-NaharTV, 2018).

His affiliation with Salafism can be considered an important experience which contributed to forming his habitus. In a published interview in *Al-Ayyām* newspaper, al-Khamāysī said that he remained a Salafi for ten years (al-Khamāysī, 2015a). During this period, he ordered his wife to wear the niqab (full face veil) and began preaching in mosques and delivering sermons (al-Khamāysī, 2015a). He memorised half of the Holy Quran and studied the Ḥadīth of Saḥīḥ al-Būkhārī, intending to write a book of Ḥadīth explanations (al-Nābī, 2014). He also worked in different jobs, including as a shepherd, building contractor for new city infrastructure, manager of a frozen food store, grocery store worker, and driver of a Tok Tok<sup>57</sup> delivering food (al-Khamāysī, 2015a). al-Khamāysī asserts that working in all these professions contributed to making him a distinctive author today (al-Khamāysī, 2015a). Influences of his affiliation with Salafism could be noted throughout the series. These influences manifest themselves through the language used by al-Khamāysī which relies on the use of Quranic and Ḥadīth intertextuality. The following table shows instances of Quranic intertextuality:

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<sup>56</sup> "Salafism is a branch of Islam whose adherents believe in a pure interpretation of the Koran and Islamic law. Salafists are orthodox Muslims who consider the Islam practised by Muhammad and his companions as the only true version of the religion" (A Dictionary of Law Enforcement, 2015, no pagination).

<sup>57</sup> Tok-Tok is "a strange hybridized vehicle that is something between a motorized tricycle and a rickshaw, covered with open sides, a front seat for a driver and a two-person back seat" (Russell, 2013, p.375). It is used as a method of transportation in areas and roads in Egyptian cities where cars cannot be used (Russell, 2013).

Table 5-1 al-Khamāysī's intertextuality with Quranic verses.

Number	TT	BT	Quranic intertextuality	Back translation of Quranic verse
1	"والذي لا توحى بسمته الطيبة بانها نذير شر مستطير" (al-Khamāysī, 2017a, p.11)	"his innocent smile did not indicate that it is a sign of <b>widespread woes</b> "	"يَخَافُونَ يَوْمًا كَانَتْ شَرُّهُ مُسْتَطِيرًا" (سورة الإنسان: ٧)	<i>Al-Insan</i> verse (7): "They fear a day of <b>widespread woes</b> " (translated by Abdel Haleem, 2005, p.401)
2	"برق وجه ابنته "سارة" ككوكب دري" (al-Khamāysī, 2017a, p.17)	"his daughter's face "Sara" shines <b>like a glittering star</b> "	"كَانَهَا كَوَكَبٌ دَرِّي" (سورة النور: ٣٥)	<i>Al-Nur</i> verse (35): " <b>like a glittering star</b> " (translated by Abdel Haleem, 2005, p.223).
3	"يطوف عليه ولدان يمسون الأباريق المملوؤة بمشروبات سلسبيل" (al-Khamāysī, 2017a, p.170)	" <b>everlasting youths will go around among them with glasses full of drinks called salsabil</b> "	"يَطُوفُ عَلَيْهِمْ وَلَدَانِ مُخَلَّدُونَ بِأَكْوَابٍ وَأَبَارِيقَ" (سورة الواقعة: ١٧)  "عَيْنًا فِيهَا تُسَمَّى سَلْسَبِيلًا" (سورة الإنسان: ١٨)	<i>Al-Waqia'a</i> chapter verse (17): " <b>everlasting youths will go round among them with glasses</b> " (translated by Abdel Haleem, 2005, p.356). <i>Al-Insan</i> verse (18): "from a spring called <b>salsabil</b> " (translated by Abdel Haleem, 2005, p.401).
4	"أيها الكذاب الاشر" (al-Khamāysī, 2017a, p.196)	" <b>insolent liar</b> "	"الكَذَابُ الْاَشِرُ" (سورة القمر: ٢٦)	<i>Al-Qamar</i> verse (26): " <b>insolent liar</b> " (translated by Abdel Haleem, 2005, p.351).
5	"فمن أوتي الحكمة فقد أوتي خيرا كثيرا" (al-Khamāysī, 2017a, p.201)	" <b>Whoever is given wisdom has truly been given too much good</b> "	"وَمَنْ يُؤْتَ الْحِكْمَةَ فَقَدْ أُوتِيَ خَيْرًا كَثِيرًا" (سورة البقرة: ٢٦٩)	<i>Al-Baqara</i> verse (269): " <b>Whoever is given wisdom has truly been given too much good</b> " (translated by Abdel Haleem, 2005, p.269).
6	"عمائل "بني الأصفر" يشيب لها الولدان" (al-Khamāysī, 2017b, p.2)	"The actions of Banū Aşfar (children of the yellow one) <b>will turn children's hair grey</b> "	"يَجْعَلُ الْوِلْدَانَ شِيبًا" (سورة المزمل: ١٧)	<i>Al-Muzzamil</i> verse 17: "a day <b>that will turn children's hair grey</b> " (translated by Abdel Haleem, 2005, p.395).

7	"فقد أوتي بسطة في الجسم" (al-Khamāysī, 2017b, p.20)	"God ... has given him great ... stature"	"وَزَادَهُ بَسْطَةً فِي الْعِلْمِ وَالْجِسْمِ" (سورة البقرة: ٢٤٧)	<i>Al-Baqara</i> verse 247: "God ... has given him great ... stature"  (translated by Abdel Haleem, 2005, p.247).
8	"تمضي على جرف هار" (al-Khamāysī, 2017b, p.23)	"it moves on the brink of a crumbling precipice"	"عَلَى شَفَا جُرْفٍ هَارٍ" (سورة التوبة: ١٠٩)	<i>Al-Tawba</i> verse (109): "On the brink of a crumbling precipice"  (translated by Abdel Haleem, 2005, p.126).
9	"كاعجاز نخل خاوية" (al-Khamāysī, 2017b, p.108)	"Like hollow palm-trunks"	"كَانَهُمْ أَعْجَازَ نَخْلٍ خَاوِيَةٍ" (سورة الحاقة: ٩)	<i>Al-Hāqqa</i> verse (9): "Like hollow palm-trunks"  (translated by Abdel Haleem, 2005, p. 387).
10	"مال رسل الإسكندرية تترى اليوم" (al-Khamāysī, 2017c, p.4)	"why the messengers of Alexandria were sent in succession today"	"ثُمَّ أَرْسَلْنَا رُسُلَنَا تَتْرًا" (سورة المؤمنون: ٤٤)	<i>Al-Mu'minūn</i> verse (44): "We sent Our messengers in succession"  (translated by Abdel Haleem, 2005, p.217).
11	"لكل أجل كتاب" (al-Khamāysī, 2017c, p.18)	"There was a Scripture for every age"	"لِكُلِّ أَجَلٍ كِتَابٌ" (سورة الرعد: ٣٨)	<i>Al-Ra'd</i> verse (38): "There was a Scripture for every age"  (translated by Abdel Haleem, 2005, p.156).
12	"فقد بلغ من الكبر عتيا" (al-Khamāysī, 2017c, p.66)	"He became old and frail?"	"بَلَغَتْ مِنَ الْكِبَرِ عَتِيًّا" (سورة مريم: ٨)	<i>Mary</i> verse (8): "I am old and frail?"  (translated by Abdel Haleem, 2005, p.191).
13	"حتى يقضي الله أمرا مقضيا" (al-Khamāysī, 2017c, p.66)	"until [Allah] might bring about what has been ordained"	"لَيَقْضِيَ اللَّهُ أَمْرًا كَانَ مَفْعُولًا" (سورة الأنفال: ٤٤)	<i>Al-Anfal</i> verse (44): "He [Allah] might bring about what has been ordained"  (translated by Abdel Haleem, 2005, p.113).
14	"ريح عاتية" (al-Khamāysī 2017c, p.113)	"a furious wind"	"بَرِيحٍ صَرْصَرٍ عَاتِيَةٍ" (سورة الحاقة: ٦)	<i>Al-Haqqa</i> verse (6): "a furious wind"  (translated by Abdel Haleem, 2005, p.17).

15	"لتجوس خلال الديار" (al-Khamāysī, 2017c, p.118)	"They ravaged the homes"	"فَجَاسُوا خِلَالَ الْدِّيَارِ" (سورة الإسراء: ٥)	<i>Al-Isrā'</i> verse (5): "They ravaged your homes" (translated by Abdel Haleem, 2005, p.175).
16	"لا يبغيان" (al-Khamāysī, 2017c, p.151)	"yet there is a barrier between them they do not cross"	"بَيْنَهُمَا بَرْزَخٌ لَا يَبْغِيَانِ" (سورة الرحمن: ٢٠)	<i>Al-Rahman</i> verse (20): "yet there is a barrier between them they do not cross" (translated by Abdel Haleem, 2005, p. 353)

Quranic verses are not the only effects of al-Khamāysī's affiliation with Salafism, al-Khamāysī also uses words and lines intertextually taken from Ḥadīth<sup>58</sup>. This intertextuality with the Ḥadīth is evident in various places in his series. In the third volume, al-Khamāysī (2017b, p.1) describes the reaction of the people on the shore when they see the huge ship in the third volume as follows:

TT:

وقفوا جامدين، كأن على رؤوسهم الطير.

BT:

They stood motionless as if they were birds perched on their heads.

The underlined verse is taken from a Ḥadīth which says: كَانَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ إِذَا تَكَلَّمَ أَطْرَقَ جُلُوسَاؤُهُ كَأَنَّمَا عَلَى رُءُوسِهِمُ الطَّيْرُ (al-'Anbārī, 1992, p. 190) [when prophet Muhamad peace be upon him talked, those sitting with him bowed their heads and listened, as if there were birds perched on their heads].

Another example where al-Khamāysī takes a line intertextually from Ḥadīth occurs in the fourth volume when a messenger enters the sultan's room saying (al-Khamāysī, 2017c, p.4):

TT:

يا مولانا، ماكنت أظن أنني سأعيش لأكون من شرار الخلق، أولئك الذين تقوم عليهم القيامة.

<sup>58</sup> "The Hadith is second only to the Qur'an in importance and authority [in Islam]. They are a collection of Islamic traditions and laws (Sunna). This includes traditional sayings of Prophet Mohammed and later Islamic sages" (Elgindy, 2013, p.85).



BT:

Mawlana, I do not think that I will live to be one of the worst people upon whom the Hour will come.

The previous line is taken from the Ḥadīth of Prophet Muhammad peace be upon him when he says: لا تقوم الساعة إلا على شرار الناس (al-Nnaysābūrī, 2014, p. 268) [the Hour will only come upon the worst of people].

In a personal correspondence with the author, he was asked about the reasons for using Quranic and Ḥadīths intertextuality. al-Khamāysī (2019) replied:

الاقتباسات القرآنية، وأراها ليست كثيرة، في النص الغرض منها التأكيد على قيمة ديننا الإسلامي في نفس اليافع المسلم، ثم توضيح جمال القرآن وتعاليمه لليافع غير المسلم. وكنت اعتزلت الحركة الأدبية من سنة ٢٠٠٠ وحتى ٢٠١١ بسبب مقتل الطفل محمد الدرة في حجر أبيه برصاص الصهاينة على الهواء مباشرة دون رد فعل ثقافي عربي قوي، في فترة الاعتزال هذه عشت تجربة عميقة وطويلة مع السلفيين في مصر، بدأت مع جماعة التبليغ والدعوة، فحفظت ثلث القرآن تقريبا، والمئات من الأحاديث الشريفة.

I do not use much Quranic intertextuality in the series, but the reason for this intertextuality is to highlight the value of our Islamic religion in the soul of the young Muslim on one hand. On the other hand, I want to show the beauty of the Quranic verses and the Islamic teachings to the young reader who is not a Muslim. I also ceased writing in the field of literature as a result of the incident of Muḥammad al-Durrah who was shot in front of the world by the Israeli army. In this period of seclusion, I had a deep and long experience with the Salafism in Egypt and I memorised one third of the Holy Quran and hundreds of Ḥadīths.

The previous words of al-Khamāysī supports the words of Bourdieu (2002) about the capability of changing habitus throughout history by acquiring new experiences and education. Understanding al-Khamāysī's experience with Salafism when he attempted to memorise the Holy Quran and Ḥadīths explained the influences of this experience on al-Khamāysī's language. To view al-Khamāysī's previous words from Bourdieu's perspective, it could be possible to say that the knowledge of the Holy Quran and Ḥadīths became part of al-Khamāysī's new habitus.

After ten years away from writing, al-Khamāysī decided to return to writing in the literary field. This decision was taken as a result of his preoccupation with the idea of eternity, which is against the views of the Salafism who live for the hereafter (Al-NaharTV, 2018). In 2011, he published a collection of short stories entitled الفرس ليس حرا [The Horse is Not Free] (Al-NaharTV, 2018). The ten years separating al-Khamāysī's first and second publication can probably be explained by his disappointment with the sad reality of cultural productions within the field of literature and the intellectuals' ignorance to what was going on in the world.

However, al-Khamāysī, who walked away from Salafism, developed new dispositions and stances which encouraged him to produce works that discuss taboo subjects, stirring significant controversy and eliciting various reactions from readers. He has become more audacious in breaking all kinds of taboos (religious, sexual, and political) in his works. He began to express his belief that the value of art lies in the author's ability to depict reality in the hope of changing or criticising it (Al-NaharTV, 2018). He argues that Arab countries still suffer from social problems that need to be addressed in literary works (Al-NaharTV, 2018). He comments that his view of literature for life's sake might be criticised by those who recently believed in art for art's sake (Al-NaharTV, 2018).

This kind of trajectory in different fields has led to a transformation in his habitus. This change of habitus has transformed al-Khamāysī from an 'orthodoxic' to a 'heterodoxic' writer, who challenges the doxic practices in the field he has joined whether that of adult literature or that of children's literature. Recognition of al-Khamāysī as a famous Egyptian novelist who reached the longlist for one of the most prestigious international prizes in the field of literature has encouraged him to publish more controversial works in which he expresses his own perceptions and beliefs. This form of symbolic capital gave him the 'social authority' to impose his own views of the world. Bourdieu (1989, p.23) links symbolic capital to power and authority as follows:

Symbolic power has to be based on the possession of symbolic capital. The power to impose upon other minds a vision, old or new, of social division, depends on the social authority acquired in previous struggles. Symbolic capital is a credit; it is the power granted to those who have obtained sufficient recognition to be in a position to impose recognition.

It could be noted that the way al-Khamāysī creates his characters and develops themes in his novels has links to the role he thinks literature should play in society. Two of his recent publications that seem controversial in terms of political criticism, and religious and sexual references are جو العظيم [The Great Joe] (2016) and خروف و كلب [A Sheep and a Dog] (2019). The reviews of the latter novel suggest its resemblance to George Orwell's *Animal Farm*. According to reviews compiled from the *Goodreads* website, it seems that the readers did not like al-Khamāysī's discussion of taboo topics, especially of sex. The reviews on his novels, منافي الرب [Lands of God's Exile], الصنم [The Idol], ضارب الطبل [Drummer], and جو العظيم [The Great Joe], stress that al-Khamāysī touches on topics that

considered taboo in Arab culture including politics, religion and sex. In his novel *جو العظيم* [The Great Joe], al-Khamāysī depicts the socio-political setting of Egypt after the Revolution of 2011. In a boat called *جو العظيم* [The Great Joe], a captain, his first mate and two hundred illegal refugees head towards Italy. Each character in the story represents a different persuasion. The character of the captain is depicted by al-Khamāysī as a dictatorial person who insists on his opinions being heard, even if they are wrong, and never allows anyone to object to them (Ibraheem, 2018). The captain compares himself to the President of the Republic, a king or a sultan. Through this character, al-Khamāysī wants to draw a picture of current dictatorial authorities in general and specifically in the case of Egypt (Ibraheem, 2018). One reviewer mentions that *جو العظيم* [The Great Joe] is critical of Egyptian society, as shown below:

goodreads

طريقة اختياره لتفكير الشخصيات تعبر عن أيديولوجية الكاتب نفسه، بإداناته المعروفة للنظام المصري، سواء الحالي، أو السابق، ومن ثم تحولت بعض مناطق الرواية لخطب عصماء، سردت بشكل مقالي، حاول أن يزعم فيها الكاتب ويقول بعلو صوته: أنا هنا.. أنا "الخمايسي"...! أنا صاحب موقف وصاحب قضية.. أنا الذي "فشخت" المجتمع المصري.. سوف أتحدث عن موضوع "طازة"؛ "الهجرة غير الشرعية"، سوف أدين المثقفين والفنانين والقادة.. وقد أدين السلفيين.. لكن "بالراحة".

الفن فن يا "خمايسي"، سيبك من موضوع الرسالة لأن هذا كلام قديم وعفا عليه الدهر.. الرسالة هي الفن.. جمال الفن.

**Figure 5-2** A reader's review of al-Khamāysī's *جو العظيم* [The Great Joe]

The way he chose the thoughts of the characters expresses the ideology of the writer himself, with his well-known condemnations of the Egyptian regime, whether the current or the previous one. Some areas of the novel were transformed into eloquent sermons which were presented in a narrative essay through which the author attempted to shout and say loudly: I am here. I am "al-Khamāysī" ...! I took a stance and I had a case. I am the one who "beat" the Egyptian society. I will talk about a "recent" topic; I will talk about the issue of illegal immigration, I will condemn the intellectuals, artists and leaders, and I have condemned the Salafism. But "calm down": art is for art's sake "al-Khamāysī", leave the message intended behind art because this is old and outdated talk. The message is art... the beauty of art.

The previous review presents al-Khamāysī's choice of characters and how they might mirror his own thinking and political stance towards the Egyptian regime. However, the reviewer criticises al-Khamāysī's view that literary products should have a message or be didactic, saying that this is an old trend which has been replaced nowadays by the trend of art for art's sake.



الرواية شجاعة بل جريئة، فحواها سياسي في إطار كوميدي، مليئة بالإسقاطات السياسية بوضوح وجلء،  
تناقش دكتاتورية القادة، والاستبداد الديني والمتاجرة بالدين، رمز للثورة بالنوات التي تهاجم القارب في وسط  
البحر، تستعرض تزلف المثقفين رأس السلطة وتغيير الخطاب والتلون، تقارن بين اضطهاد السلطة للمسلمين وبين  
اضطهادها للمسيحيين.

**Figure 5-3** Another review of al-Khamāysī's جو العظيم [The Great Joe]

The novel is courageous, even bold; its content is political in a comic framework, full of clear and obvious political projections. It discusses the dictatorship of leaders, religious tyranny and trading on religion. The wind which blew the boat in the middle of the sea symbolises the revolution. The novel also shows the falsity of intellectuals, the nature of power, and changes and manipulation of discourse. It compares the regime's persecution of Muslims to that of Christians.

This reviewer suggests that al-Khamāysī criticises the political system of Egypt through a comedic frame, and quotes examples of political criticism found in the novel, including the dictatorship of Arabic rulers, religious tyranny, changes in political discourse, and the suffering of Muslims and Christians under this system. Shedding light on the controversies that arise around these works facilitates an understanding of the strategic decisions taken by al-Khamāysī in his rewriting of *Gulliver's Travels*.

Similarly, in رحلات غير عادية [Extraordinary Travels], al-Khamāysī represents sultan Barqūq as a very dictatorial ruler, his dictatorial nature appearing on many levels throughout the series as discussed previously; section (5.5). Having considered al-Khamāysī's habitus, social trajectory and the experiences he went through can explain his 'heterodoxic' practices, which challenge the doxa of the field of adult and children's literature.

It can be noted that the final product of the rewriting of *Gulliver's Travels* is shaped by the influences of the re-writer's social trajectory and habitus more than by the doxic practices or the 'rules of the game' that prevail in the field of Arabic children's literature. When a newcomer enters a new field, he/she normally attempts to show a degree of compliance with the conventions that make up the structure of the field. Bourdieu explains that 'the rules of the game' or the doxa of the field needs a player who adjusted his/her habitus to them; see section (2. 6). The fee that al-Khamāysī pays in order to gain and maintain membership in the field of Arabic children's literature is his use of Greek mythology in the series because mythological creatures are a favoured feature in the field of children's literature. In a workshop entitled الموروث والراهن [The Traditional and Modern], the Sharjah Children's Reading Festival discussed myths and legends in children's literature (Mubāshir, 2015). One of the participants attempted to define myths as traditional, fictional and ancient stories which are often presented to explain natural phenomena and involved gods and fantastical creatures (Mubāshir, 2015). The participants in the workshop agreed that incorporating mythology in children's books is a good way of enriching children's imaginations (Mubāshir, 2015).

By including mythology, it seems that al-Khamāysī attempts to adjust his product to cater to 'the rules of the game'; the doxa of the field of children's literature. Demonstrating full mastery of the game being played by adjusting one's habitus to the prevailing rules seems to be challenging (Addison, 2016). Full complicity rarely happens because of the tensions that always occurs between 'the rules of the game' and its players (Tyulenev, 2014). It can therefore be assumed that the habitus of an individual may follow the doxic practices (the unwritten rules of the game in the field), or may resist them, or follow some of them while resisting others (Tyulenev, 2014). al-Khamāysī's case which was analysed above shows that he follows some of 'the rules of the game' and resist others because it has

found that he attempts to align his habitus to 'the rules of the game' but at the same time, it seems that influences from his social trajectory manifested themselves unconsciously. Alkhamis (2012) notes that some social agents can consciously align their habitus to the structure of the field based on a feel for the game. However, the influences of al-Khamāysī's dispositions, and particularly his opinions about politics, religion, and sexual references are still obvious in the series. This is seemingly justified by the author's answers which, were obtained through a personal correspondence. It is plausible that al-Khamāysī's rewriting of *Gulliver's Travels* testifies to a tension between his habitus and the doxa of the field. This tension arises from different factors including his membership of different fields as explained above.

## 5.6 Conclusion

This chapter attempted to examine the economic and political factors that affected the production within the field of children's literature translation in Egypt during the first decade of the twenty-first century. It demonstrated the influence of the field of power (politics and economics) in transforming the cultural supremacy of Egypt in the field of children's literature to the UAE. The 2011 Revolution in Egypt negatively influenced the political and economic situation which made publishing in children's literature a challenging process. On the contrary, the political and economic stability of the UAE caused what was known as publishing boom in the field of children's literature (translated and written).

Viewed from Bourdieu's two sociological concepts (field and capital), the chapter discussed the significant role of the field of power in the prosperity of the field of children's literature in the UAE despite its young age. The field of power, the political authorities in the UAE, significantly invested in the field of children's literature (translated and written) through money and prestigious prizes. The agents who wanted to join the field of children's literature in the UAE were able to compete over economic and symbolic forms of capital which became available in the field. Through Bourdieu's concept of capital, the chapter analysed the forms of capital that the new-established publishers in the field struggled to accumulate. The chapter discussed how Kalimat publication house exhibited its symbolic capital through presenting the number of its publications on its website, and the number of prizes it has won. This reference to its symbolic value showed the

interest of the publisher in economic value too. Like Kalimat, Rewayat (the publisher of al-Khamāysī's rewriting of *Gulliver's Travels*) chose to publish books which had cultural and symbolic capitals which may consequently led to the accumulation of economic capital. Rewayat achieved this by translating the best-selling books from foreign publishers; see section (5.3). It also achieved this by choosing to publish with authors who had accumulated a considerable amount of symbolic capital. This was shown from choosing al-Khamāysī who had accumulated symbolic capital from the field of adult literature. Rewayat flagged al-Khamāysī's symbolic capital in the paratextual zone.

English was not the only language that translators selected their source texts from. Book fairs in the UAE also opened their doors to Korean, Chinese, Dutch and Indian publishers to present their works. Emirati publishers signed agreement to produce Arabic editions of some of these works. Samīr Abū Hawash's translations of *Gulliver's Travels*, which will be discussed in the next chapter, showed that Korean children's books were selected because of their high-quality illustrations. These were the best books to choose in the digital age. Publishing books for children in the age of digital culture and fast internet access around the world pushed publishers in the UAE to create special apps where children can access digital stories, and this has changed the modes of productions in the field.

The chapter examined the new publishing trend which appeared in the field. This publishing trend was based on publishing Arabic stories inspired by foreign plots. Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* (2015-2017) was used as an illustrative example of this new trend in the field of Arabic children's literature. Since al-Khamāysī's version was neither a translation nor an adaptation, it was important to profile the series, identifying the practices which went against the prevalent doxic practices of the field. The profiling of the series showed 'heterodoxic' practices exemplified in touching upon controversial, sensitive topics which may be classified under the Arab world's taboo triangle: sex, religion and politics. Three concepts of Bourdieu's sociological theory, namely, hysteresis, trajectory and doxa, were used to understand the interventions by the rewriter in producing a new version of *Gulliver's Travels*. This required tracing al-Khamāysī's social trajectory and the experiences that influenced him to produce this work. The chapter also presented a sample of his literary productions in the

field of adult literature with reviews compiled from *Goodreads* website to understand to what extent he can be classified as a 'heterodox' author in the field of Arabic children's literature.

Profiling al-Khamāysī, and shedding light on his habitus and social trajectory helped in identifying the experiences that he went through and which consequently influenced his stance towards the taboo triangle in the Arab world; see section (5.5.1). The results from an analysis of al-Khamāysī's rewriting of *Gulliver's Travels* showed that there were no consistent norms that authors and translators followed in joining the field of children's literature translation. Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* showed the effects of his habitus and his breaking of the doxa of the time by including taboos.



## Chapter 6 The Retranslation of *Gulliver's Travels* in the Field of Adult Literature VS the Field of Children's Literature

### 6.1 Introduction

Chapters three, four and five traced the development of the field of children's literature translation in Egypt and UAE through the lens of translating *Gulliver's Travels* throughout three centuries. The previous chapters attempted to show how each translation of *Gulliver's Travels* was shaped sociologically by the habitus of its producer (i.e. translators). However, the reasons of retranslating *Gulliver's Travels* throughout three centuries from nineteenth century to the twenty-first century were not examined. What triggered examining the reasons of retranslating *Gulliver's Travels* in this chapter was the publishing of a new translation in the field of adult literature with a critical study that criticised all the previous translations. Dr. Mohammad Al-Direeni, a scholar-translator, introduced his translation of *Gulliver's Travels* in 1990 with a lengthy preface in which he criticised his predecessors for not having rendered Swift's work effectively. Al-Direeni (1990) considers the previous translations to be repetitive practices by translators and publishers for purely financial reasons. In 1993, he wrote a separate critical study in which he criticised specific translators in details and provided methodological steps which he recommended professional translators should follow. Therefore, this chapter was motivated by two research questions:

- 1- How does Bourdieu's sociological theory help in understanding the factors that motivated translators between 1873 and 2017 to retranslate *Gulliver's Travels* for children?
- 2- How does Bourdieu's sociology help to account for the practices of Dr. Mohammad Al-Direeni at the paratextual level when he retranslated *Gulliver's Travels* for adult readers?

In order to answer these two questions, this chapter will revisit existing views about the motivations for retranslation in the field of children's and adult literature. In light of these motivations of retranslations in the field of children's literature, the reasons behind the production of Arabic retranslations of *Gulliver's Travels* will be examined. This is done in order to contest or agree with Al-Direeni's claim

that many retranslations of *Gulliver's Travels* were commissioned for mere financial reasons.

Revisiting existing views about retranslation in the field of adult literature will also help in proposing a sociological interpretation of the practices of Dr. Mohammad Al-Direeni, who retranslates *Gulliver's Travels* for adults. Drawing on Bourdieu's concepts of capital and distinction, the chapter aims to understand the practices of Al-Direeni at the paratextual level (i.e. the preface and the critical study). Bourdieu's concept of distinction helps in understanding how Al-Direeni legitimises his new translation within the field of literary translation. The concept of capital aids in understanding the forms of capital that Al-Direeni wants to accumulate when he retranslates *Gulliver's Travels* to a different readership with such a critical way.

## 6.2 Revisiting Retranslation in the Field of Adult Literature

Retranslation is generally used to refer to the commissioning of a new translation of a source text that has previously been translated into the same target language (Susam-Sarajeva, 2003). Recently, scholars in the field of Translation Studies have attempted to explain the motivations behind the commission of retranslations (e.g. Berman, 1990; Bensimon, 1990). These studies approach retranslation from two different angles. On the one hand, some scholars argue that retranslations aim to restore elements of the ST which are missing from previous translations or to correct errors found in them. This view was initiated by scholars such as Berman (1990) and Bensimon (1990). According to it, the purpose of the retranslation is to bring forth "more appropriate, more faithful text, close to the original" (Susam-Sarajeva, 2003, p.2). According to Berman (1990, p. 1), a translation of any literary work is an "incomplete act" and it can achieve completion only through retranslations. This kind of completion, as perceived by Berman, means that new retranslations move closer to the ST in comparison to the older translations. In her review of the theoretical discussions around the retranslation hypothesis, Desmidt (2009) acknowledges that

First translations, the hypothesis runs, deviate from the original to a higher degree than subsequent, more recent retranslations, because first translations determine whether or not a text (and its author) is (are) going to be accepted in the target culture; the text is therefore adapted to the norms that govern the target audience. At a later stage, when it has become familiar with the text (and author), the target culture allows for and demands new

translations – retranslations – that are no longer definitively target oriented, but source text oriented.

Claiming that new retranslations always move closer to the ST and describing the first translation as a more domesticated version became an object of criticism within the field of Translation Studies. A possible explanation for this might be related to the fact there are new retranslations introduced which “are much closer to being adaptations of the source texts succeeding the initial [more] literal translations” (cited in Susam-Sarajeva, 2003, p. 4). The generalisability of this motif for retranslations is problematic because “first translations cannot always be said to be domesticating and subsequent translations cannot always be said to be foreignizing” (Damanhoury, 2015, pp. 9-10).

On the other side of the spectrum, retranslations can be introduced to suit the culture of the target language and to meet the expectations of the target audience. This view prioritises the bringing of “the ST closer to the readers of the day” (Susam-Sarajeva, 2003, p.4). This assumption is based on time as a crucial driving force that leads to the introduction of retranslations. Many historical, cultural and linguistic changes may occur in the target language and these changes can make translations seem dated. This requires an “updated” version of the ST that suits the “evolution of the audience, their tastes, needs, and competences” (cited in Susam-Sarajeva, 2003, p.4). These views about the motivations for retranslation suggest that there are source-oriented studies and target-oriented perspectives. The former leads towards “the ST, its otherness, the translator’s adequacy” whereas the latter leads towards “contemporary readers’ imagined expectations” (Susam-Sarajeva, 2003, p.3). Both views pertain to the issue of aging as a main motivation that triggered the commission of a retranslation.

Text aging as a motivating reason for retranslations has been an object of research within Translation Studies. Many scholars in the field became able to challenge this traditional view which related the aging of the text to the commission of a new translation (Pym, 1998; Venuti, 2004; Paloposki and Koskinen, 2004; Susam-Sarajeva, 2003; Hanna, 2006; Brownlie, 2006; Flotow, 2009; Song, 2012; Elgindy, 2013; Khalifa, 2017; and Al-Shaye, 2018). These scholars have revealed the complexity of retranslation as a phenomenon and the importance of embedding it “within a broader discussion of historical context,

norms, ideology, the translator's agency and intertextuality" (Gürçağlar, 2011b, p.233). Their explanation of retranslation depends on the agency of the translator and how socio-cultural and political factors play a key role in the commissioning of a new translation. Susam-Sarajeva (2003), Jianzhong (2003) and Hanna (2016) argue that 'linguistic aging' is not a satisfactory explanation for the phenomenon of retranslation. They support their claim using examples of the publication of more than one translation within a short span of time (Pym, 1998; Susam-Sarajeva, 2003; Hanna, 2006). Therefore, the aging of the initial translation cannot be considered as a sole motivation for retranslation.

Berman (1990) suggests that original texts remain young forever and the translations aged with the passage of time. The claim that the ST remains unchanged and young forever is contested in the field of children's literature (Huovinen, 2019). Paloposki and Koskinen (2004) find that the ST of the Swedish *Pippi Långstrump* removed racist expressions in a revised version after its initial publication. This shows that the ST can be revised if some of its parts are considered inappropriate for contemporary culture or for a certain audience (Huovinen, 2019). In the same vein, Emmerich (2017) argues that the modification of the ST is not limited to the field of children's literature. Virginia Woolf's novels serve as an illustration here; they were printed in both the USA and the UK resulting in different editions of the same ST (Emmerich, 2017). In some cases, authors may revise their works after the first published edition and add additional parts (Emmerich, 2017). An illustrative example of this is the author Riikka Pulkkinen who wrote an additional chapter in 2011 for her novel *Totta*, which was initially published in 2010. In the case of classics, there are multiple versions of the ST (Emmerich, 2017). Emmerich (2017) illustrates this by referring to the different versions of *Robinson Crusoe*, of which seventy-nine are found in her university library. These include the initial imprint of 1719, illustrated, abridged copies and numerous editions published under another title (Emmerich, 2017). Alice Colombo (2013) presents a historical account of the trajectory of *Gulliver's Travels* in Britain and how its refractions affected the trajectory of the Italian editions of the same work. The fact that a ST undergoes different modifications after the publication of an initial translation or retranslations contests the assumption that a retranslation ages and the ST remains young forever.

A translator may introduce a retranslation without knowledge of pre-existing translations. Venuti (2004) notes that some translators have no idea about the existence of previous translations. Pym (1998, p.82) defines these retranslations as “passive retranslations”. However, a translator may be fully aware of previous translations but he/she still wants to introduce a new translation. Venuti (2004) attributes this act solely to a translator’s personal preferences in relation to the ST. Pym (1998, p.82) terms this situation “active retranslation” saying that this occurs as a result of “disagreement over translation strategies”. Pym (1998, p.83) argues that “active retranslation” creates “active rivalry between different versions” of the ST. Examples of “active retranslations” are 1- a retranslation of another version of the ST introduced to different readers, 2- a retranslation introduced to correct errors in previous translations, 3- a retranslation commissioned to invalidate a restricted access (Pym, 1998, p. 10). Although Pym’s “active retranslation” successfully “locates retranslation in a complex network of factors that are related to the agency of translation as well as the socio-cultural context of translation” (Yasin, 2016, p.74), it has certain limitations in terms of ambiguity about the factors that inform this “active retranslation” and how it relates to the translator (Hanna, 2006, p.196). Hanna (2006, p.196) notes that:

Pym does not elaborate on the category of ‘active retranslation’ and does not delineate the motivations for retranslation that are ‘closer to the translator.’ Apart from suggesting that in ‘active retranslation’ there exists ‘active rivalry between different versions,’ there is no detailed discussion of the nature and mechanisms of this ‘rivalry,’ the ways in which producers of the different versions are involved in this dynamic and the ways in which the different versions fare in the translation market.

Venuti elucidates the causes of retranslations more than Pym, “situating motivating factors on the levels of canonicity, ideology, economics, and the subjectivity of translator” (Deane-Cox, 2014, p.13). Unlike Pym, Venuti (2004) believes that any retranslation was introduced to rival the previous translations regardless of the time between the two translations. According to Venuti (2004, p. 35), retranslations “deliberately mark the passage of time by aiming to distinguish themselves from a previous version through differences in discursive strategies and interpretations”. Venuti (2004) views retranslation as a special case because they are not only determined by the new interpretations inscribed by the translator in the foreign text but by the interpretations that inscribed in the

foreign text by the previous translators. This shows that Venuti considers a retranslation as a way of rereading the text. In order for a retranslation to highlight its difference from the previous translations, paratexts can be used to signal the status of the work “as a retranslation and make explicit the competing interpretation that the re-translator has tried to inscribe in the foreign texts” (Venuti, 2004, p.33).

The process of retranslation forms then, a challenge between the two differing translations. This competition between cultural products is perceived by Bourdieu as a struggle between social agents to achieve legitimacy for their work and set it out in distinctive light, i.e. a struggle between different kinds of capital. Hanna (2016) explains that the value of a cultural product is determined in relation to other products within the same field. Being aware of this fact, new producers attempt to attain distinction for their cultural products through explaining textual deficiencies in the previous products and attempting to add distinctive qualities to their own products (Hanna, 2016). It could be said, then, that distinction is what makes the product different to a certain extent from what is seen as familiar or commonplace in the field (Hanna, 2016). This difference is termed *deviation* in Bourdieu’s sociology. For Bourdieu, achieving distinction or originality for a literary product in the field of literary production requires a producer to follow this process of deviation:

The work performed in the literary field produces the appearances [sic] of an original language by resorting to a set of derivations whose common principle is that of deviation from the most frequent, i.e. ‘common’, ‘ordinary,’ ‘vulgar’, usages. Value always arises from deviation, *deliberate or not*, with respect to the most widespread usage, ‘commonplaces,’ ‘ordinary sentiment,’ ‘trivial’ phrases, ‘vulgar’ expressions, ‘facile’ style (Bourdieu, 1991, p.60, italics in original).

In his doctoral thesis (2006), Hanna attempts to provide a sociological reading of the retranslations of Shakespeare’s tragic plays in Egypt in the late nineteenth and early twentieth centuries. Drawing on Bourdieu’s concept of distinction, he argues that re-translators sought to distinguish their translations from their predecessors through various forms of distinction both on the linguistic level and in relation to the function of their retranslations. They attempted to achieve distinction at the linguistic level by pointing out various deficiencies in previous translations (Hanna, 2006). Discrediting previous translations was done through footnotes for the sake of pushing the previous translation “into the past and hence

achieving distinction” (Hanna, 2006, p.223). The other form of distinction sought was the claim made by these re-translators that their translations “fulfilled functions that were not purportedly fulfilled by previous translations” (Hanna, 2006, p.227). This means that their translations either introduced a new literary form or met the needs of a new audience. Numerous other studies have attempted to provide an alternative understanding of retranslation in terms of Bourdieu’s sociology in different fields (e.g. Elgindy, 2013; Khalifa, 2017; Al-Shaye, 2018). These previous studies discuss the motivations of retranslation in different fields but for the same readership, i.e. retranslations targeted adults only.

However, a retranslation may be commissioned with the aim of introducing a new interpretation of the ST; this happens when a retranslation addresses a different readership. Gürçağlar (2011b) notes that a previously translated work may be reoriented towards a new readership as the case with introducing children’s versions of adult classics and vice versa. Venuti (2004) also highlights the important role of the readers in introducing a new translation of the ST that was translated before. According to Venuti, the choice of retranslating a text is “premised on an interpretation that differs from that inscribed in a previous version, which is shown to be no longer acceptable because it has come to be judged as insufficient in some sense, perhaps erroneous, lacking linguistic correctness” (2004, p. 26). The re-translators may claim that their retranslations are “more adequate to the foreign text in whole or part” (Venuti, 2004, p. 26). However, these claims of adequacy, completeness and accuracy “should be viewed critically” (Venuti, 2004, p. 26). Yasin (2016, p. 69) notes that it is difficult to measure the degree of closeness to the ST because “key words such as ‘assimilated’, ‘closer’ can be understood in different ways and measured against different units of comparison (culture-specific items, grammar, style, lexis, dialects)”. Yasin’s words proved to be true specifically in trying to understand the degree of closeness to the ST in the retranslations done within the field of children’s literature. Viewing retranslations done within the field of children’s literature from the perspective of faithfulness seems to be problematic. This is because of the different norms and socio-cultural determinants that regulate the translators during specific time within a specific area.

The claims of re-translators who attempt to set their translations apart from previous translations can be “partial and biased, and should therefore be treated with every possible circumspection; all the more so since – emanating as they do from interested parties – they are likely to lean toward propaganda and persuasion” (Toury, 1995, p.65). Deane-Cox (2014, p. xxxx) notes that the aim of this persuasion is to discredit “the efforts of others, and may or may not be premised on accurate representations of those prior retranslations”. St. André (2003) argues that the desire of establishing oneself as an authority by supplanting previous translations is one of the things that motivates a translator to commission a retranslation. This can be clearly seen in the case of Dr. Mohammad Al-Direeni who considers the need to retranslate *Gulliver’s Travels* faithfully for adults because the previous versions for children are repulsive in his view. Al-Direeni sets out to distinguish his translation through different means. In Bourdieu’s terms, these means are marks of distinction that add value to his product as will be explained in details in section (6.5). Al-Direeni’s commission of a retranslation for *Gulliver’s Travels* that had been previously translated and domesticated for children in a competitive way can be an illustrative example of a struggle over capital and distinction.

### **6.3 Revisiting Retranslation in the Field of Children’s Literature**

The aforementioned discussion of the motives for retranslations in the field of adult literature has shown that the retranslation hypothesis (i.e. a production of a more source-oriented text) does not have a general value. Retranslations can be better understood as a process in which the role of the agents and the sociocultural factors are highlighted. This section attempts to understand the theoretical discussions around retranslation within the field of children’s literature. Although Desmidt (2009) acknowledges that moving towards the ST can be considered as one of the main motives for retranslating a text, she attempts to test this hypothesis within the field of children’s literature. Desmidt’s (2009) study evaluates the functionality of this retranslation hypothesis within the field of children’s literature to see to which extent it is true that new retranslations move towards the ST. Desmidt’s (2009) findings of the retranslation of a Swedish classic for children demonstrates the invalidity of the retranslation hypothesis.



Instead of a linear progress towards a ST, the retranslations under examination show radical differences from the ST in terms of geographical names, historical and cultural references (Desmidt, 2009). Skjønberg (1982, cited in Desmidt, 2009) argues that the exact opposite of the retranslation hypothesis occurs within the field of children's literature; new retranslations tend to move away from the ST. It has commonly been accepted that in the field of children's literature the retranslation hypothesis has proved to be invalid. The assumption that retranslation moves closer towards the ST is not applicable since it has been found in some studies that retranslated versions for children move away from the ST (Hoevenaar, 2017). Oittinen (2002) argues against the assumption that readers in the field of children's literature look for a source-oriented translation because translation for children is different. In order for a translation to be well received in the field of children's literature, a translator should understand the needs of the expected readers and to enter into an imaginary dialogue with the child through the text (Oittinen, 2002). This means that translators of children's literature have more freedom to manipulate the ST than those of adult literature. Shavit (2006) also supports this view pointing out to the degree of freedom that the translators of children's literature enjoy. She attributes this to the status of children's literature, which is in peripheral position within the literary system, and thus it has less value in comparison to the adult literature. This degree of freedom leads to consider the role of culture and norms in retranslations. Puurtinen (1995) asserts that translated children's literature should conform to the norms and conventions of the target language because acceptability is prioritised over adequacy in this kind of literature. In the same vein, Oittinen (2002) and Desmidt (2009) assert that modifications are accepted in the field of children's literature because aesthetic values in this field are secondary to those in adult literature.

Recognising the inadequacy of the retranslation hypothesis for explaining retranslation in the field of children's literature has led scholars to investigate other reasons for this practice. Lathey (2010) notes that retranslation is not a simple updating process of an old translation. In the field of children's literature, retranslating texts for children can be motivated by different reasons, whether educational, literary or commercial, or a combination of all three (Lathey, 2010). The potential success of an illustrator can be another catalyst for a new translation (Lathey, 2010). The appearance of new attracting illustrations motivated the publishers to publish a new translation in a new format. This

practice was seen with the practices of Kalima project which obtained the rights from a Korean publisher to introduce new translations of classics to Arab children keeping the same Korean attractive illustrations; see section (6.4) for more analysis of this case. In other cases, translators may not like existing translations and begin to retranslate a specific work persuading a publisher that “the time was ripe for a new edition of a popular children’s book” (Lathey, 2010, p.161). This could be seen in the practices of many newcomers to the field who attempted to change in the plots of the ST and introduced new translations to children who lived in the twenty-first century (see section 5.4).

Many scholars explain retranslation in relation to the norms and context in which each translation was published (Du-Nour, 1995; Paloposki and Koskinen, 2004; Brownlie, 2006). “Changing social context and the evolution of translation norms” have been identified as major contributing factors for retranslating specific texts (Brownlie, 2006, p.150). In her examination of retranslation, Brownlie (2006) suggests that changes in historical, social and cultural context lead to new readings of the same text and consequently to different retranslations. Du- Nour (1995, p.327) studies retranslations of children’s literature into Hebrew in order to track the prevailing “linguistic and translational norms” at different periods. She found that there is a link between the evolution of linguistic and stylistic norms and the commission of a retranslation. While earlier translations are less readable and followed a biblical style as result of adhering to the prevailing norms of translation during the 1920s, later translations are more readable (Du-Nour, 1995). Brownlie (2006) finds that it is best to explain translations and retranslations in their particular contextual conditions. Brownlie (2006) notes that translations are influenced by the norms of a specific society at a certain time. In the field of children’s literature, translation is affected by the kind of language and themes that are considered suitable for children (Brownlie, 2006).

However, Brownlie (2006) argues that norms are not the only factors that affect translations and retranslations. She suggests other factors that lead to retranslations such as the personal preferences of translators and commercial interests of publishers (2006). Paloposki and Koskinen (2004) propose different explanations for retranslations. They attribute the differences between retranslations to different factors ranging from the development of literature, the relationship between the cultures of the source and target languages, historical

and ideological contexts, requirements of publishers, the expectations of the intended target readers, illustrations, the preferences of translators and their unique interpretations of the ST. In reviewing studies about retranslation in the field of children's literature, it seems that research in the English-Arabic language combination is very scarce. Apparently, no study adapted the sociological framework of Bourdieu for understanding the retranslations of a specific text. The following section attempts to read the retranslations of *Gulliver's Travels* to children from Bourdieu's sociological perspective.

#### **6.4 The Arabic Retranslations of *Gulliver's Travels* for Children**

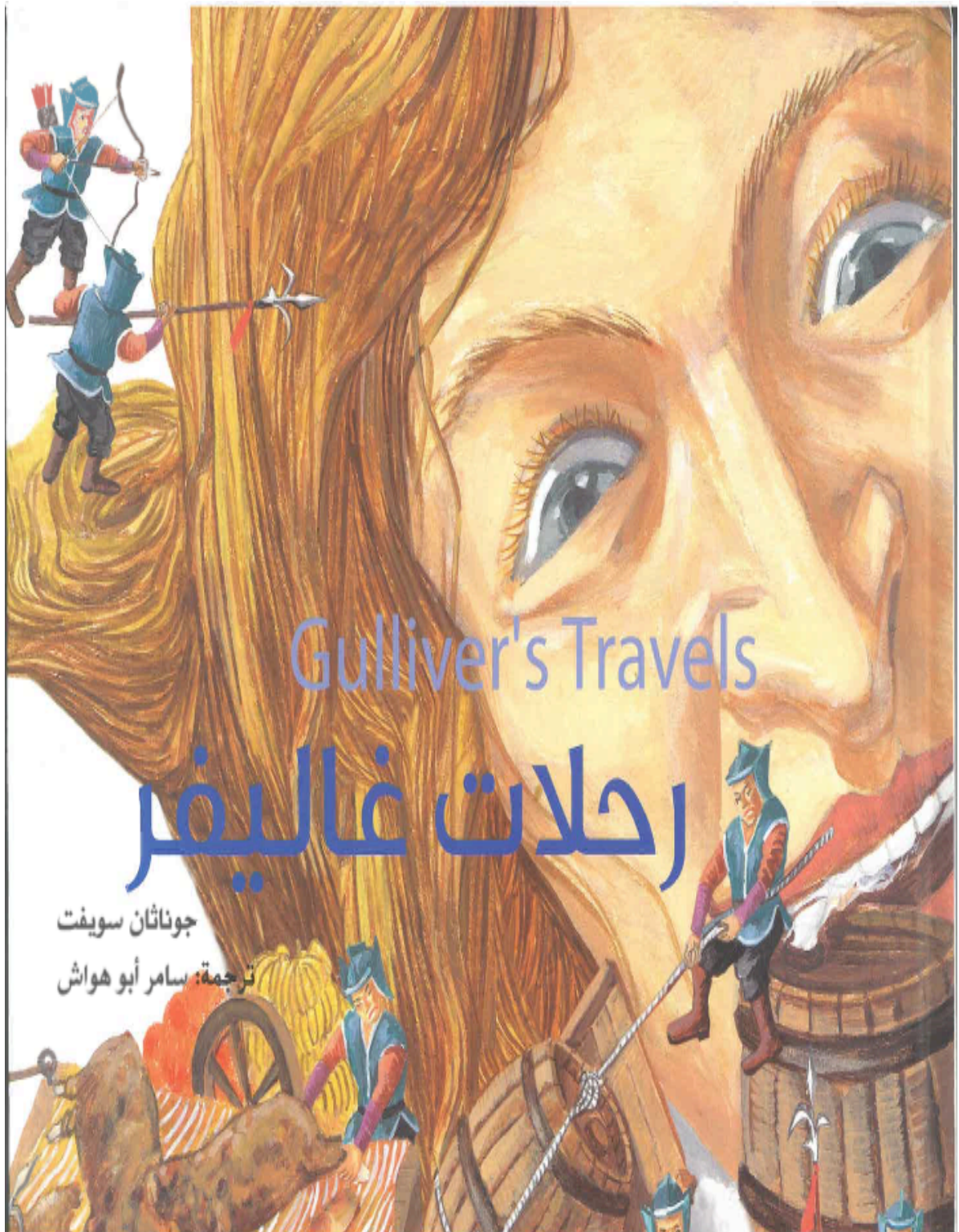
The previously mentioned assumptions about retranslation in the field of children's literature will be subjected to scrutiny in this section. An attempt is made to examine and re-evaluate these assumptions according to the data collected and analysed in the previous chapters. The motives for retranslating *Gulliver's Travels* (in 1909, 1931, 2015, 2017) will be discussed in light of Bourdieu's concepts of capital and habitus. The discussion of these versions in light of the retranslation hypothesis aims to contest the claim that the more recent versions show more fidelity to the ST. There are many factors that prove the invalidity of the retranslation hypothesis in the field of children's literature.

Gürçağlar's study (2011a, p.53) examines different retranslations of *Gulliver's Travels* into Turkish noting that the relation between the different versions is not "a dialogical one where translators and publishers address previous and contemporary translations by pointing out their criticism or indebtedness to them". This lack of "implicit or explicit dialogue with other editions makes it difficult [to consider] some editions of *Gulliver's Travels* as conventional retranslations" (Gürçağlar, 2011a, p.53). Some translators have actively manipulated the ST in some case attempting "to create a new cultural and ideological context for their versions, however, they do not offer their views or criticism of previous translations and the resulting work lacks an explicit intertextual framework" (Gürçağlar, 2011a, p.53). The same can be clearly seen with the Arabic retranslations of *Gulliver's Travels* for children. The translators do not write prefaces in which they acknowledge previous translations. However, in their prefaces some of them explain their reasons for translating this specific text.

The 1873 version was the first translation of *Gulliver's Travels* in the Arab world. 'Abd Al-Fattāḥ Ṣabrī's translation (1909) lacks paratextual elements through which one can examine the reasons for his retranslation of the text. However, analysis at the textual level revealed that Ṣabrī was triggered to introduce a translation through which he could speak about the political and social circumstances of Egypt during the early twentieth century. Kāmil Kīlānī retranslated *Gulliver's Travels* for children during a period when Egypt had just gained its independence from Britain. His re-translation included paratextual elements: 1- a list of publication of his cultural products, and 2- opinions of the most prominent names in the field of education (ministers of education) about his translation. Elgindy (2013, p.206) notes the effectiveness of Bourdieu's forms of capital in analysing "the values attached to the paratextual elements". It is important to note that there was very little or even no economic capital at stake in the field of children's literature translation when Kāmil Kīlānī joined the field during the early twentieth century. Through his paratexts in the retranslated version of *Gulliver's Travels*, he attempts to accumulate symbolic and cultural capital which can be successfully transformed into economic capital. Children's literature translation suffered from marginality and low status during that time because of the lack of symbolic and economic capital. From Bourdieu's sociological perspective, it could be argued that Kīlānī invests in the symbolic capital of Jonathan Swift's *Gulliver's Travels* by choosing it to retranslate. It can be also noted that Kīlānī invests in his own cultural, symbolic capital in order to attract readers to buy his works so that economic capital can be accumulated and the field of children's literature can gain more prominence; see section (4.7.2).

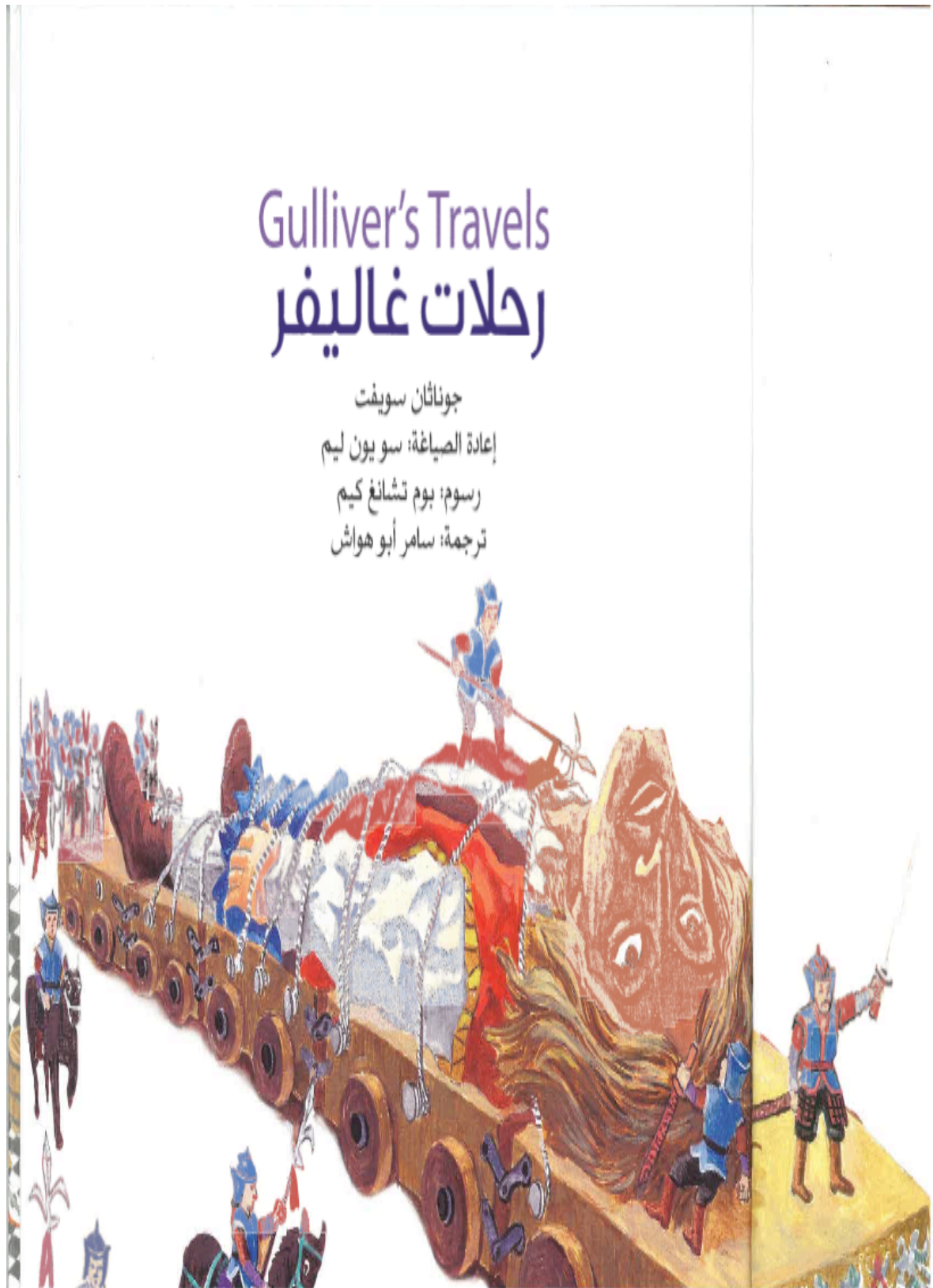
After Kīlānī's retranslation, various different versions of *Gulliver's Travels* began to appear. Instead of seeing a more source-oriented text, it was found that different versions, formats, and illustrations attempt to meet the needs and expectations of the target readers. Finding successful illustrators could be viewed as a motivating factor to commission a retranslation. This is evident in the most recent version of *Gulliver's Travels*, published by Kalima Project. This publication was co-ordinated by the Abu Dhabi Tourism and Culture Authority, in the UAE, in 2011, and was translated by Samer Abū Hawash (1972-). The Kalima Project obtained publication rights from a Korean publisher to retranslate *Gulliver's Travels* and other classics. Although these stories have been translated many times before, the publisher wanted to obtain rights to use the high-quality

illustrations found in the Korean publications. In a personal correspondence with the translator, Abū Hawash, explains that Swift's *Gulliver's Travels* is one of many internationally known classics of literature for which the Kalima Project obtained the rights to retranslate into Arabic, noting that these classics had been adapted in English language and had been illustrated by Korean illustrators (2019). The version of Samer Abū Hawash which was published in 2011 corresponds with Lathey's assumption about the role of a successful illustrator in commissioning a new translation (Lathey, 2010). The following illustrations taken from this version shows the creativity of Korean illustrators.



**Figure 6-1** The cover of Abū Hawash's retranslation of *Gulliver's Travels* (2011)





**Figure 6-2** The first page of Abū Hawash's retranslation of *Gulliver's Travels* (2011)

The last rewriting of *Gulliver's Travels* (2015) by Ashraf al-Khamāysī includes a preface which argues that previous Arabic versions of *Gulliver's Travels* failed to attract the new young generation of the twenty-first century. It could be argued that al-Khamāysī chooses to retranslate this novel to create a new cultural context for children in the twenty-first century. His version deviates significantly from the ST. In a personal correspondence with the author, he asserts that this series contains political and social criticisms because he believes that children's literature should not be separated from social and political circumstances (2019). He wants to open the eyes of the younger generation to the political situation surrounding them; see section (5.5). The rewriting of *Gulliver's Travels* by Ashraf al-Khamāysī challenges the assumption of retranslation theory which contends that later translations tend to be more source-oriented, bringing readers closer to the language and culture of the ST.

Overall, it could be noted that Bourdieu's concepts of capital and habitus can explain motivations behind the retranslation of *Gulliver's Travels* in the field of children's literature. Each translation is shaped by the social context in which it is published. Some of the translators set their translations apart through attaching paratext in which they explain their own reasons for choosing to re-translate this novel without referring to or criticising previous translations. Investing in one's own capital, legitimising the field with canonical texts such as Jonathan Swift's *Gulliver's Travels*, introducing colourful new illustrations which meet the expectations of young readers are among the reasons behind the retranslating of *Gulliver's Travels* in the Arab world from 1873-2017. It seems from the corpus analysed in this study that translators do not intend to substitute previous translations when producing a new translation of *Gulliver's Travels* for children. Venuti (2004) notes that the awareness of a translator regarding previous translations can be seen as involving competing interpretations. A new translation is introduced to "make an appreciable difference" (Venuti, 2004, p.29), "to challenge a previous version", and "call attention to their competing interpretation", (Venuti, 2013, p.104). All of these marks are found in an explicit form in Al-Dirreni's translation of *Gulliver's Travels* for adults.



## 6.5 Dr. Mohammad Al-Direeni's Retranslation of *Gulliver's Travels*: Paratextual Elements

Hanna (2016) explains that claiming better access to the language of the ST, greater knowledge about the author, and more insight into his/her cultural context are three marks of distinction that may differentiate one product from another. In Al-Direeni's retranslation of *Gulliver's Travels*, an overt claim of direct access to the ST is located on the first page of the translation as figure 6-3 below shows:



Figure 6-3 First page of Al-Direeni's translation

As shown in the above figure, the introductory phrase before the translator's name, المترجم وكاتب الدراسة [the translator and the author of the critical study] shows the efforts involved in producing this book. Including the title in its abbreviated form .د [Dr.] before the translator's name shows the readers the qualifications of the translator and prepares them to expect a high-quality translated work and analysis. In Bourdieu's terms, this practice of adding his academic degree before his name could be considered as a way of investing in the institutionalised cultural capital to accumulate symbolic form of capital which could be converted into economic capital. Alkhamis (2012) notes in his sociological analysis of the practices of Saudi translators that the title of *Dr* has a very high symbolic value when added to a person's name. This is because it "accrues recognition for the holder of the title, who is likely to be treated with more respect as a result of using this designation" (Alkhamis, 2012, p.92).

Al-Direeni is not only a translator but also a critic. In 1993 he wrote a critical study entitled رحلات جلفر في موطنه الأصلي وفي العالم العربي مسيرة متعثرة [*Gulliver's Travels* in its Country of Origin and in the Arab World: An Uneven Career] in which he criticised all the previous translators. The following sections present the marks of distinction that Al-Direeni employs at the paratextual level to set his translation in a different light. These marks of distinction that differentiate Al-Direeni's translation from the others are: 1- addressing textual deficiencies in earlier translations; and 2- claiming a novel and distinct function in the target language.

### 6.5.1 Addressing Textual Deficiencies in Earlier Translations

As previously noted, Dr. Mohammad Al-Direeni, a scholar-translator, translated *Gulliver's Travels* for adults in 1990 and wrote a critical study 1993 in which he criticised all previous translations. Hanna (2016) notes that re-translators claim distinction and legitimise their new version through attending to textual deficiencies in earlier translations. Examples of these textual deficiencies include "omitted scenes, mistranslation of polysemic or ambiguous words, idiomatic expressions, cultural allusions and intertextual references" (Hanna, 2016, p.151). In his critical study, Al- Deerini (1993) refers to textual deficiencies in earlier translations. He criticises the translators and their translations starting from 'Abd al-Fattāḥ Ṣabrī (1909), Kāmil Kīlānī (1931), Mīshayl 'Abī Ṣa'b (1958), and different translations for children and young adults published in 1973, 1980, 1983 and 1987, to the last version, by Muḥammad Refā'ī, which was addressed to

adults in 1960-1961. This section aims to identify the criticism levelled against the previous translators and tries to understand it from a sociological perspective.

Al-Direeni notes that 'Abd al-Fattāḥ Ṣabrī's translation of *Gulliver's Travels* يختلف شكلاً ومضموناً اختلافاً جوهرياً عن الكتاب الذي ألفه جوناثان سويفت [varies drastically in form and content from Swift's source text] (Al-Direeni, 1993, p.28). As for the differences in form, he argues that Ṣabrī translated the first and second voyages only and introduced them as if they are the complete version of the ST without referring to the existence of the third and fourth voyages (Al-Direeni, 1993). Similarly, he criticises 'Abī Ṣa'b because he changed the title of the novel from *Gulliver's Travels* to رجل بين الأقزام [A Man Among Dwarves] (Al-Direeni, 1993, p.56). Al-Direeni (1993) contends that this is a tricky title because it describes the first part of the novel only. Reducing the four voyages of *Gulliver's Travels* into two voyages or one voyage is considered by Al-Direeni as a deficiency in the previous translations. However, this is viewed in the field of children's literature as an act of abridgement. Shavit (1986) notes that all the adaptations of *Gulliver's Travels* include only the first two books and there is no translation for children introducing all four books. Al-Direeni's argument, however, do not take into account the various procedures that translators of children's literature used when translating children's texts into Arabic. Hence, it seems unreasonable to consider Ṣabrī's translation of two voyages and 'Abī Ṣa'b's translation of one voyage for children as an act of deficiency. Al-Direeni as a critic does not even mention that these kinds of abridging the text or simplifying it are acceptable within the field of children's literature in the Arab world. Using Bourdieu's words, it seems that abridging *Gulliver's Travels* into one voyage or two voyages is a doxic practice in the field of children's literature in general not only in the Arab world. This is a practice followed by translators with different translations of *Gulliver's Travels* in different languages including the Hebrew translations (Shavit, 1986); the Icelandic translations (Arnfinnsdóttir, 2017); the Turkish translations (Gürçağlar, 2011a); and the Italian translations (Colombo, 2013). Shavit (1986) attributes this practice to the decision of the translators in transferring the ST from a satire into a fantasy or adventure story. Therefore, it is important to clearly distinguish between translation for children and translation for adults. What Al-Direeni fails to do is to draw a distinction between translations in the field of adult literature and the field of children's literature.

Al-Direeni (1993) also argues for other deficiencies in the translations of Ṣabrī and Kīlānī. These include: 1- the changing of the names of the lands, and 2- the omission of important incidents (Al-Direeni, 1993). As for the first point, Ṣabrī and Kīlānī refer to the people of Lilliput as dwarfs and the people of Brobdingnag as giants (Al-Direeni, 1993). Al-Direeni (1993) claims that dwarves and giants are two terms that were intentionally avoided by the author of the ST; Swift. A major problem with Al-Direeni's criticism concerning the changing of the names is that it fails to consider that these translations should meet the expectations of the target readers rather than blindly following the literal words of the ST. Shavit (1986) notes that these changing of names into dwarves and giants usually happen when introducing *Gulliver's Travels* into children. Shavit (1986, pp.117-118) explains that a translator usually decides to choose one of the models according to the age of the addressee: "fantasy for younger children, adventure story for older". These two models dictate the selection and manipulation of the text. For instance, the transformation of the Lilliputians into dwarfs in the fantasy story illustrates the "model's manipulation of the text" (Shavit, 1986, p.118). The fantasy world of dwarfs has all the characteristics of fantasy: "the dwarfs are part of an enchanted and strange world full of glory and magnificence" (Shavit, 1986, p.118). They are little innocent creatures fighting for their lives against a powerful force that has appeared in their land: "a typical fabula of fairy tales" (Shavit, 1986, p.118). In this way, the Lilliputians are presented as an object of identification and pity instead of being an object of criticism and satire as they are in the ST.

As for the second point, Ṣabrī and Kīlānī are accused of omitting important incidents such as Gulliver's urination to extinguish the fire in Chapter 1 and Gulliver's excrement in the second chapter in the first volume (Al-Direeni, 1993). Although Al-Direeni argues about the omission of these two important incidents which should not be deleted by Ṣabrī and Kīlānī. It is important to note that the translations of Ṣabrī and Kīlānī were introduced to children and these two incidents are always related to "Swift's delineation of bodily functions" which were usually omitted in children's versions (Stallcup, 2004, pp.91-92). It seems reasonable to adopt the same view of Stallcup towards Arabic translations of *Gulliver's Travels*. Description of bodily functions seems to be ethically inappropriate not only to children in other cultures but more importantly to Arab children in more conservative cultures like that of the Arab world. Section (1.4) discusses the changes that *Gulliver's Travels* underwent when it is commonly

transformed into children's literature. Comparing the list of the passages that are often deleted from the editions of *Gulliver's Travels* introduced into children shows that Şabrî and Kîlânî followed the same pattern and deleted the same passages that were often deleted.

The manipulation of the ST may not indicate that the translators are unfaithful as claimed by Al-Direeni (1993). Shavit mentions that the Hebrew translations of *Gulliver's Travels* are characterised by omission and manipulations. Zohar Shavit states (1986, pp.112-113):

Unlike contemporary translators of adult books, the translator of children's literature can permit himself great liberties regarding the text (...) That is, the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting, or adding to it. Nevertheless, all these translational procedures are permitted only if conditioned by the translator's adherence to the following two principles (...): an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child'; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend.

As previously mentioned, it is important to note that the choice of the fantasy model or the adventure model determines the degree of manipulation of the ST (Shavit, 1986). Shavit (1986, p.121) points out that the model chosen whether fantasy or adventure decides which parts of the ST are to be included and which to be excluded, and which elements to add or omit, "albeit with changed functions". The satirical elements in the translations for children have either completely vanished or are retained, but without their original function. These satirical elements either acquire a new function or remain without any function at all. All such decisions made by the translators show how they have attempted to adjust the text to the popular models of the target system. It is important to reconsider in this context the addition and omission practices of the translators which are being criticised by Al-Direeni (1993). Translators are allowed to use different procedures such as deletion and addition to achieve target language cultural acceptability and adjust to the cognitive abilities of a child as well as his/her level of comprehension (Shavit, 1986). Therefore, scenes that are considered to violate the norms and morality of the target culture are omitted by translators.

Al-Direeni also points out to another deficiency in Kīlānī's translation which is the omission of the names of the characters that Gulliver met in the four voyages. Al-Direeni (1993, p.50) argues that Kīlānī:

حَدَّثَ أَسْمَاءَ السفن التي رَكِبَهَا جُلْفَرُ اثْنَاءَ رَحَلَاتِهِ الْأَرْبَعِ سِوَاءَ فِي الذَّهَابِ أَوْ الْإِيَابِ، كَمَا حَذَفَتْ أَسْمَاءَ رِيَابِنَةِ هَذِهِ السفن. كَذَلِكَ حَذَفَتْ مَعْظَمَ أَسْمَاءِ الْأَشْخَاصِ الَّذِينَ كَانَتْ لَجُلْفَرٍ مَعَهُمْ عِلَاقَاتُ صَدَاقَةٍ أَوْ عِدَائٍ أَوْ غَيْرِ ذَلِكَ فِي الْبُلْدَانِ الَّتِي وَصَلَ إِلَيْهَا مِثْلَ ("فَلِيمَنَاب" وَ "رِيْلْدُ رِيْسَال" وَ "سَكَايرِيشْ بُلْغَلَام" فِي الرَّحْلَةِ الْأُولَى، وَالْطِفْلَةَ "جُلْمُ دَالْ كُلْيَشْ" فِي الرَّحْلَةِ الثَّانِيَةِ) وَاكْتَفَى بِالْإِشَارَةِ إِلَيْهِمْ بِأَسْمِ الْوُظَائِفِ الَّتِي كَانُوا يَحْتَلُّونَهَا مِثْلَ "وَزِيرِ الْمَالِ بَدَلِ "فَلِيمَنَاب"، "وَوَزِيرِ الْحَرْبِ" بَدَلِ "بُلْغَلَام" ... وَ"الْحَاصِنَةُ" بَدَلِ "جُلْمُ دَالْ كُلْيَشْ".

He omitted the names of ships that Gulliver boarded during his four round trips voyages. He also omitted the names of the shipmasters. He also omitted the names of characters with whom Gulliver had either a friendly or hostile relationship such as ("Flimnap", Reldresal, Skyresh Bolgolam in the first voyage, and the child "Glumdalclitch" in the second voyage). [Kīlānī] only referred to them with the names of their jobs. For instance, "Minister of Finance" instead of "Flimnap", "Minister of War" instead of Skyresh Bolgolam, and "nursemaid" instead of "Glumdalclitch".

Evaluating Kīlānī's translation by omitting the names and not knowing the reasons that prompted him for such a practice reduces translation to a mere linguistic process. It seems that Al-Direeni's evaluation overlooks much of socio-cultural context during which Kīlānī's translation was produced. Kīlānī introduced his translation of *Gulliver's Travels* during the thirties of the twentieth century (1931) when Egypt was under British colonisation. He was an ardent advocate of Arabic language. He made great efforts in eliminating any foreign sounds including the names of foreign characters in any text introduced to children; see section (4.7.1) for more sociological analysis of Kīlānī's practices in his translation of *Gulliver's Travels*.

Another issue raised by Al-Direeni (1993) against Kīlānī's translation is the substitution of the word wine with water. Al-Direeni (1993, pp.46-47) comments on this practice as follows:

وَرَبِمَا قَصَدَ كَامِلُ كِيلَانِي مِنْ هَذَا كُلِّهِ أَنْ "يَهْذِبَ" الْكِتَابَ الْأَصْلِيَّ مِنْ كُلِّ الْعُنَاصِرِ الَّتِي قَدْ تَجَعَّلَهُ فِي رَأْيِ كَامِلِ كِيلَانِي- غَيْرِ مَقْبُولٍ فِي مَجْتَمَعٍ عَرَبِيٍّ إِسْلَامِيٍّ مُحَافِظٍ. وَسِوَاءِ اتَّفَقْنَا أَوْ لَمْ نَتَّفَقْ عَلَى صَوَابِ هَذَا الرَّأْيِ فَانَ النَتِيجَةُ تَظَلُّ وَاحِدَةً وَهِيَ أَنَّ الْكِتَابَ الْأَصْلِيَّ قَدْ حُرِّفَ وَإِنَّ التَّرْجُمَةَ الْعَرَبِيَّةَ تُعْطِينَا مَادَّةً مُخْتَلِفَةً شَكْلًا وَمَوْضُوعًا عَنِ الْمَادَّةِ الْأَصْلِيَّةِ.

Perhaps Kāmil Kīlānī intended from all of this to "refine" the source text from all the elements that, in his view, made the text unacceptable in a conservative Arab Islamic society. Whether or not we agree with his opinion, the result remains the same, which is that the source text has been altered and that the Arabic translation gives us a different text in form and content.

Al-Direeni's previous words seemingly suggest that he views translation from the perspective of faithfulness and criticises Kīlānī for being an unfaithful translator in his translation. However, translation in the field of children's literature cannot be evaluated from the perspective of faithfulness because most translators try to adapt the ST to the needs and expectations of the target readers. Substituting the wine with water in Kīlānī's translation was sociologically discussed in section (4.7.1). Kīlānī translated *Gulliver's Travels* for young readers – children at last stage of childhood. Accordingly, he adjusted many of the events in the ST to suit the expectations of the target readers. Kīlānī's adaptation of the ST gives Al-Direeni a chance as a re-translator to comment on the additions and omissions made by Kīlānī in order to flag the distinction of his version over the earlier versions.

Al-Direeni attempts to claim distinction for his translation by highlighting mistranslations in the previous translations. He does this by comparing the other translations to his translation which he sets as a model. First, he argues that Ṣabrī mistranslated many words such as:

**ST:** "thirty miles", translated by Ṣabrī as **TT:** "أربعة آلاف متر" (1909, p.78). **BT:** "four thousand meters"

**ST:** "Twelve miles", also translated as **TT:** "أربعة وعشرين كيلو مترا" (1909, p.38), **BT:** "twenty-four kilometres"

Al-Direeni (1993, p. 30) comments on Ṣabrī's mistranslations as: وقع عبد الفتاح صبري في عدد كبير من الأخطاء اللغوية في الترجمة وهي أخطاء لا تتدرج تحت وصف "ترجمة بتصرف" بل هي نتيجة للإهمال أو الجهل [Abd al-Fattāḥ Ṣabrī made a large number of linguistic mistakes in the translation; these mistakes cannot be justified by claims of 'free translation' but they were a result of the translator's carelessness and ignorance]. Al-Direeni's argument about Ṣabrī's mistranslations appear to be disputable. This is because the fact that there were many countless English versions of *Gulliver's Travels* and it could be assumed that Ṣabrī depended on another source text which is different from the one that Al-Direeni relied on for comparison.

Second, Al-Direeni compared his translation, which he views as a transparent faithful version of the ST, with Kīlānī's translation. In Bourdieu's words, this practice could be considered as an investment of cultural and symbolic capital through seeing his translation in positive light and giving it superlative qualities in

comparison to the others. This method of comparing his own translation with the other translators illustrates that Al-Direeni endows himself with greater authority and legitimacy in the field of literary translation. However, this same method flags one clear flaw of his argument and criticism. By way of illustration, when Al-Direeni compared his allegedly model translation to the translation produced by Mīshayl 'Abī Ṣa'b (1958), it seems that 'Abī Ṣa'b's translation is the same as that done by 'Abd Al-Fattāḥ Ṣabrī in (1909). The examples that Al-Direeni cited to refer to 'Abī Ṣa'b's translation belonged, in fact, to the text of 'Abd Al-Fattāḥ Ṣabrī (1909). Al-Direeni (1993, p.59) cited the following example and ascribed it to 'Abī Ṣa'b:

TT:

فكانت ضريبة قاسية أن منها الناس وضجوا فيما بعد لانهم في بادئ كانوا قد أسكرتهم خمرة التيه والاعجاب باقتناء اعجوبة عظيمة مثلي يفاخرون بها سائر الممالك والبلدان. وكذلك شأن الناس والملوك والحكومات في كل بقاع الأرض يستنزون مال البلاد وثروتها لغير ما منفعة سوى السرف والبذخ والشهرة الفارغة اقتناء الاعاجيب والدفائن واللقى فضلا عن الحيوانات والنباتات والحجارة ويشيدون القصور الشاهقة والحدائق الغناء مع ما يتبع ذلك من النفقات الفادحة التي هم أحوج اليها في اصلاح الشؤون العامة المثمرة التي تجني الامة من ورائها الهناء والرخاء ترى دور التعليم في كثير من البلدان كأنها اطلال بالية مع ندرتها ووفرة المتاحف المشيدة الفخمة ترى ارباب العاهات والمعوزين والمرضى في الازقة والشوارع يتضورون جوعا هائمين في طول البلاد وعرضها يستدرون الرحمة والإحسان ولا ينالونها الا بشق الانفس وارقة ماء الوجوه كل هذه المصائب والويلات التي تنفتت لها الاكباد وينفطر لرؤيتها الفؤاد لأجدر وأولى بالإنفاق من بناء القصور للحيوانات والحجارة والجثث البالية اذا كان مدبر المال حكيما رشيدا يعرض عن التفاخر بالأموال التي لا تفيد ليمتع الامة بالسعادة الحققة والرفاهة الدائمة.

This was a heavy tax that people became upset with later, because at the beginning they were fascinated by having me as a giant, a weird creature, to boast of in other kingdoms and countries. This is the situation of the people, kings and governments all over the world. They consume the money and the treasures of the country without any benefit, except for their own extravagance, luxury and empty fame. They possess marvels, treasures and found objects in addition to animals, plants and precious stones. They build tall palaces and they plant exuberant gardens, with all their consequent heavy expenses, that should be spent on fixing public services that would be beneficial to the nation, and through which everyone would achieve happiness and prosperity. School buildings in a lot of cities are very old and scarce. But in these same cities, you will see an abundance of luxurious museums, and you will see disabled, needy and sick people starving and wandering in the alleys and streets. These people beg for mercy and charity, and suffer humiliation and great hardship. All these calamities and woes that have broken our hearts are worth spending money on, rather than building palaces for animals, and keeping stones, and ancient corpses. If he who is in authority and in charge of financial management is wise and intelligent, then he will stop showing off, and please his nation, letting the people enjoy real happiness as well as permanent well-being.

The previous example was found in Ṣabrī's translation and was already analysed sociologically in section (4.3.1). Significant efforts were made to check whether 'Abī Ṣa'b's translation looks exactly the same as Ṣabrī's translation. Luckily, it



was found that Şabrī's and 'Abī Şa'b's translations were different. The differences in the two translations ascertain that Al-Direeni's criticism is not accurate.

Although Al-Direeni was able to read the translations of both translators; Şabrī and 'Abī Şa'b as he claims, he provides inaccurate information when he criticises them. This flaw in Al-Direeni's criticism reveals that he wants to prove that his translation is the best one regardless the validity of his argument. Therefore, it could be safely argued that Al-Direeni's claim about this deficiency in 'Abī Şa'b's translation seem to be inaccurate. It is important to correct the information provided by Al-Direeni and make it plain that Şabrī and 'Abī Şa'b introduced two different translations.

Another drawback of Al-Deerini's academic research of the history of translating *Gulliver's Travels* in the Arab world is his claim that there was no translation of *Gulliver's Travels* in Arabic before 1909. Al-Direeni (1993) argues that Şabrī is an unfaithful translator who initiated the long and complex history of the translation of Swift's novel in the Arab world. However, this is not true because the first Arabic translation of *Gulliver's Travels* appeared in 1873 by Dimtrī Quṣṭandī Bishara (al-Sayad, 2007). Bishara's version was entitled *بشائر الخير في أسفار جليبير* [Good Omens in the Travels of Gullibir]. It was published in 1873 by *المطبعة الوطنية* [the National Press] in Alexandria.

In an attempt to discredit all the previous translations without exception, Al-Deerini (1993) argues that Kīlānī's categorisation of the target readers gave an opportunity for publishers who want to invest commercially in *Gulliver's Travels*. He maintains that *Gulliver's Travels* has provided fertile ground for publishers who are interested in introducing literature for children (Al-Deerini, 1993). He supports his claim by providing a list of different publications of the novel in different formats. The list provided by Al-Deerini includes four versions published in 1973, 1980, 1983 and 1987. Al-Deerini (1993, p 63) describes these versions of *Gulliver's Travels* as follows:

وذلك أنها جميعاً نسخ متعددة متنوعة من سلوك نمطي واحد يجوز وصفه بأنه قرصنة ثقافية وأدبية جاهلة ولا أخلاقية، بدأها، بالنسبة لكتاب رحلات جلفر، عبد الفتاح صبري ورسخها كامل كيلاني وميشال أبو صعب. وهي قرصنة عبثية تسطو على الروائع الأدبية الأخرى، وتتجاهل ذكر من أبدعوا هذه الروائع، ثم تعبث بها حذفاً أو إضافة أو تهذيباً وتنقيحاً أو تغييراً في الشكل والمضمون والشخصيات والأسلوب، ثم تقدمها إلى القارئ العربي بشكلٍ تجاري ممسوخ على أنها حكايات أو أساطير أو قصص مسلية ليس إلا.

They are different versions involving one form of behaviour which can be described as ignorant and immoral cultural and literary piracy. In the case of

translating *Gulliver's Travels*, this piracy was initiated by 'Abd Al-Fattāḥ Ṣabrī, and promoted and reinforced by the translations of Kāmil Kīlānī and Mīshayl 'Abī Ṣa'b. This was absurd piracy which also involved stealing other literary masterpieces and omitted any reference to the writers who introduced these literary masterpieces. Then, those pirates added, omitted, beautified and changed the form and content of the ST as well as changing the characters and style of the author. This version, then, was introduced to the Arabic reader in a commercial manner as legends, tales and nothing more than entertaining stories.

Al-Direeni's previous quote illustrates his slanderous tone in devaluing the previous translations. Al-Direeni describes the practices of the previous translators as قرصنة ثقافية وادبية جاهلة ولأخلاقية [ignorant and immoral cultural and literary piracy]. He claims that these practices were initiated by 'Abd Al-Fattāḥ Ṣabrī, and were reinforced by Kāmil Kīlānī and Mīshayl 'Abī Ṣa'b. Although it becomes clear that Ṣabrī, Kīlānī and 'Abī Ṣa'b interfered in their translations to make them suitable for children addressee, Al-Direeni insists on classifying them as unfaithful translators. He accuses them of being commercially-driven translators who invested in the translation of *Gulliver's Travels* and introduced them as "legends, tales and nothing more than entertaining stories" (Al-Deerini, 1993, p. 63). By doing so, Al-Direeni seems to project himself as a faithful translator who views *Gulliver's Travels* as a literary and cultural masterpiece. This kind of authority which claimed by Al-Direeni could be seen from Bourdieu's sociological perspective as a way of claiming cultural and symbolic capital which could be consequently converted into economic capital. This leads to the conclusion that Al-Direeni is the translator who seems to be interested in the economic rewards of translating *Gulliver's Travels*. The previous pronouncements seem to call the readers, students, and researchers who are interested in the Arabic version of *Gulliver's Travels* to consider Al-Direeni's translation which is presented as a faithful version of the ST. The following words of Al-Direeni (1993, pp.63- 64) supports this assumption about his attempt of introducing himself as a distinct translator:

أما المعاني الحضارية والمعلومات الثقافية والمضامين الفكرية والقضايا الإنسانية والمزايا الأدبية التي تنطوي عليها تلك الروائع فلا يظفر القارئ العربي المسكين منها بشيء. وهذا وضع أدبي ثقافي محزن ومأساوي معاً تصبح فيه قراءة الأدب الرفيع لعبة مسلية ذات متعة أنيئة زائلة وليست عملاً جاداً يجمع بين المتعة والفائدة الفكرية والثقافية. ولتصحيح هذا الوضع لا بد من تضافر الجهود الحثيثة للمتخصصين من ناحية والمسؤولين في المؤسسات الثقافية والأدبية من ناحية أخرى.

The poor Arab reader cannot understand the information that relates to civilisation, culture, ideas, literary merit and human issues in these literary masterpieces. This is a tragic cultural situation because reading highbrow literature becomes like an entertaining game involving ephemeral pleasure

and not serious work which combines entertainment and cultural value. To correct this situation, concerted efforts are needed from specialists and officials in cultural and literary institutions.

Al- Direeni seems to claim a form of cultural and symbolic capital through his words: لا بُدَّ مِنْ تضافُرِ الجهودِ الحثيثة للمتخصصين من ناحية والمسؤولين في المؤسسات الثقافية والأدبية من ناحية أخرى [To correct this situation, concerted efforts are needed from specialists and officials in cultural and literary institutions]. He projects himself as one of the specialists. This is not the only way through which he attempts to claim cultural capital. He points out that seven translations of *Gulliver's Travels* have followed the wrong practices initiated by 'Abd al-Fattāḥ Ṣabrī since 1909. These practices are summarised by Al-Direeni (1993, pp.68-69) as follows:

- 1- No mention of the reason for translating the novel into Arabic
- 2- No mention of the translation procedures: whether it is a literal or free translation, or a full or partial translation of the novel.
- 3- No mention of the ST that is relied upon when translating – whether it is the novel in its original English version or through a third language such as French.
- 4- No mention of the edition of the ST - whether it is 1726 or 1735, or a later edition.
- 5- No mention of the publisher or the date of publication. This information would enable the researcher who wants to compare the translated text to the ST to evaluate the faithfulness of the translation.
- 6- Ignoring of the author of the ST Jonathan Swift almost completely by the translators. Some of them mention his last name 'Swift', others mention his full name 'Jonathan Swift' while others refer to him as 'The English writer'. Only one of the translators mentioned his dates of birth and death while no other information provided about him by previous translators.
- 7- Ignoring of the period in which the novel was produced and the historical, cultural, and literary characteristics of this age.
- 8- No reference to the book, its genre, themes, literary merits or other characteristics that made it one of the timeless masterpieces in world literature.
- 9- Ignoring and undervaluing the target Arabic readers by not providing details of the translated text which would help the reader to ascertain the differences between the translated version and the ST in content and form. The target readers are left completely ignorant of the additions, omissions and other changes that were made during the translation process and the motivations behind these changes.

The previous points serve two functions. First, they highlight deficiencies in the practices of the translators and their methods of translations. Second, they help Al-Direeni to accumulate a form of cultural capital for himself by showing his extensive knowledge of the appropriate translation methods that should be followed when introducing a classic text such as *Gulliver's Travels*. These points enhance Al-Direeni's academic background and promote him as a scholar translator. If the previous points were applied to the texts which were translated hundred years ago when the field of translation was in its early genesis, it would be difficult to say that Al-Direeni's previous points hold true. This is because translators attempted to translate because they were bilingual and hardly knew any translation methods. This methodical approach to translation which Al-Direeni summarises above explains his claim for a better access to the ST, its author and its culture. In his own view, Al-Direeni argues that no previous translator introduced an adequate and appropriate translation of *Gulliver's Travels*. Therefore, he ascribes his translation with another mark of distinction: claiming a novel and distinct function in the target language which will be discussed in the following section.

### 6.5.2 Claiming a Novel and Distinct Function in the Target Language

Hanna (2016) notes that retranslators can claim distinction for their versions by suggesting that their translations fulfil novel and distinct functions in the target language such as introducing new literary forms or addressing different audiences/consumers. This section shows how Al-Direeni claims a distinct function in the target language through: 1- addressing a different audience and 2- introducing new functions for the translation.

Al-Direeni writes a 23-page introduction to his translation of *Gulliver's Travels* (1990) in which he explicitly addresses new readers along with illustrating the new functions of the translation. He divides his introduction into eight sections. He begins by stating his main aim in introducing this translation. He states that (1990, p. vii):

دأب المترجمون العرب على تقديم كتاب رحلات جلفر للقراء العرب بطريقة تُوحى بأنه كتاب مخصص للأطفال فقط؛ وأنه يتناسب مع عقولهم الساذجة وأفكارهم الطفولية وخيالهم الصببانية. وهم في عملهم هذا غير مخطئين، إلا أنهم لم يُقدموا للقراء إلا جزءاً بسيطاً من الحقائق المتعددة والمتنوعة عن هذا الكتاب العظيم.

Arab translators continue to introduce *Gulliver's Travels* for children only in a way that is suitable for their naïve minds and their childish thoughts and

imaginations. In this, they are not wrong but they only introduce a part of the many facts of this great book.

Al-Direeni's previous words إلا أنهم لم يُقدِّموا للقراء إلا جزءاً بسيطاً من الحقائق المتعددة والمتنوعة [but they only introduce a part of the many facts of this great book] highlighted his cultural capital. They also show his attempt of challenging a deeply rooted image of *Gulliver's Travels* in the minds of Arab readers, which is associated with adventures and fantasy. Al-Direeni (1990, p. vii) makes it clear in his introduction that his translation aims to correct this misconception about *Gulliver's Travels* as follows:

الترجمة التي نُقدِّمها للقراء في هذا الكتاب تُصحح هذا المفهوم الخاطئ وتُعطي صورة صحيحة وأمينّة عن الرحلات الأربع في الكتاب، وتؤكد أنه يُخاطبُ القراء من جميع الأعمار والأعمال.

The translation which we introduce to readers in this book corrects the misconceptions about *Gulliver's Travels*. It is a faithful and accurate translation of the four voyages and it asserts that this book addresses readers of different ages and professions.

Al-Direeni (1990, pp. vii-viii) argues that the previous translations involved publication of the four volumes of *Gulliver's Travels* separately and considers this another deficiency that his translation aims to correct, as follows:

وهذا خطأ ثانٍ نَسعى إلى تصحيحه في الترجمة التي نقدمها في هذا الكتاب، لأن الأصل والقاعدة الأساسية في إصدار رحلات جلفر هو نشره بأجزائه الأربعة (أو رحلاته الأربع) في مجلدٍ واحدٍ لكي يُقرأ باعتباره وحدةً فنيّةً وعضويّةً واحدةً ذات أجزاء مُتعددة لكنها مُتلاحمة ومُتشابكة بطريقة لا تسمح بانفصال جزء منها واستقلاله عن الأجزاء الأخرى. هذا ما أراده المؤلف "جوناثان سويفت" حين عملَ على إصدار كتابه لأول مرة عام ١٧٢٦ [...]

This is a second deficiency which we aim to correct in this translation. The main principle in publishing *Gulliver's Travels* is to publish it with its four volumes (or four voyages) in one volume to be read as one unit with multiple parts, coherent and intertwined in a way that did not allow any part to stand separately. This is what Jonathan Swift aimed to do when he first issued this novel in 1726 [...]

In addition to the two previous functions that his translation aims to fulfil in the target language, Al-Direeni (1990, p. viii) refers to a third function, as follows:

إلى جانب تصحيح المفهوم الخاطئ الشائع لدى القراء العرب عن حقيقة كتاب رحلات جلفر، وتقويم الممارسات العربية المنحرفة عن جادة الصواب في نشر هذا الكتاب، حاولنا أن نتلافى نقصاً آخر تجاهلته الترجمات العربية السابقة، ويتجسّد هذا النقص في تجاهل حاجة القارئ لمعرفة طبيعة هذا الكتاب وأغراضه ولمعرفة بعض المعلومات الأساسية عن مؤلف الكتاب وعصره. ولهذا كانت الترجمات السابقة تصدر دون مُقدّمات ذات معلومات صحيحة ودقيقة.

In addition to correcting common misconception among Arab readers about the facts of *Gulliver's Travels* and evaluating the practices of Arab translators who produced unfaithful versions of this novel, we attempted to avoid another deficiency found in previous translations. This is that they ignore the

reader's need to know about this novel and its functions, as well as basic information about the author and his period. Thus, previous translations lack introductions containing precise and accurate information.

To put his cultural capital in practice, Al-Direeni's introduction accordingly incorporates a biography of Jonathan Swift, his era, and his most important literary works (Al-Direeni, 1990, pp. viii-xvii). Al-Direeni also provides a background to *Gulliver's Travels* (Al-Direeni, 1990, pp. xvii-xviii). He introduces to the readers the elements of realism and fantasy in the novel (Al-Direeni, 1990, pp. xviii-xxii), and he presents the narrative techniques employed by the author in the novel (Al-Direeni, 1990, pp. xxii-xxv). He discusses the main themes of *Gulliver's Travels* (Al-Direeni, 1990, pp. xxv-xxviii). Finally, Al-Direeni (1990, pp. xxviii-xxix) reasserts that this is a book for adults:

وبعد، ليست هذه المقدمة سوى غيض من فيض، لأن ميدان الكتابة عن كتاب رحلات جلفر أوسع من أن تُحيط به مقدمة، مهما كُبر حجمها، لكن نرجو أن نكون قد أوضحنا أن هذا الكتاب ليس مجرد قصة أطفال تُسليهم وتنشط خيالاتهم وتوسع مداركهم، بل هو أيضا كتاب للكبار يُمتعهم بما فيه من خيال واسع وفكاهة رائعة وسخرية لاذعة، وهو فوق ذلك كتاب جاد عميق الفكر بعيد الغور، في ثنياه كنوز أدبية وفكرية وفلسفية مغرية بالنسبة لمن يستمتعون بالبحث عن كنوز من هذا النوع ولمن يعرفون سبل الكشف عنها.

This introduction is only the tip of the iceberg because *Gulliver's Travels* cannot be summed up in an introduction, no matter how lengthy it is. However, we hope that we have made it clear now that this is not an entertaining story for children to stimulate their imagination and expand their knowledge. It is a book for adults to enjoy with its imaginative scope, great humour and bitter sarcasm. More than this, it is a serious, deeply thoughtful book that contains literary, intellectual and philosophical treasures for those who enjoy searching for such treasures and who know well how to uncover them.

This introduction shows how Al-Direeni attempts to highlight his translational and professional competence through presenting the distinct functions of his translation. This introduction portrays Al-Direeni as a faithful and talented translator. Viewed from a Bourdieusian perspective, Al-Direeni wrote this introduction to show his cultural capital through knowledge about the source text and its author. This could be easily converted into symbolic and economic forms of capital.

In his critical study, *رحلات جلفر في موطنه الأصلي وفي العالم العربي مسيرة متعثرة* [*Gulliver's Travels in its Country of Origin and in the Arab World: An Uneven Career*], Al-Direeni stresses that none of the previous translators were aware of the functions their translations should fulfil in the target language/culture. Al-Direeni outlines his view on this issue (1993, pp.70-71) as follows:

وأكبر الظن أن معظم الذين ترجموا رحلات جلفر إلى اللغة العربية لم يكونوا مُسلحين بجميع الكفاءات المعرفية والمهارات اللغوية اللازمة أو لم يتوافر لهم المناخ الفكري والثقافي والمادي المناسب أو لم يكونوا مدركين لوجود مناهج علمية للترجمة ينبغي التقيد بها وأساليب وتقنيات عملية يمكن أن يستعينوا بها ويستفيدوا منها وربما ينبغي أن لا يحمل أولئك المترجمون وحدهم مسؤولية ما وقعوا فيه من تخبط واططاء. وربما يكون أقرب إلى الإنصاف القول إن الجزء الأكبر من المسؤولية يقع على عاتق المسؤولين في المؤسسات الأدبية والثقافية الرسمية وغير الرسمية في العالم العربي، ابتداءً من وزارات التربية والتعليم والثقافة والإعلام، إلى الجامعات والمعاهد، إلى مجالس الثقافة والآداب والفنون، إلى النوادي الأدبية والثقافية، ومؤسسات الطباعة والنشر، ومراكز تعليم اللغات العربية والأجنبية وآدابها، والمجلات المتخصصة في بحوث الأدب والنقد. ذلك أن معظم المسؤولين في هذه المؤسسات لا يعطون الترجمة حقها من الاهتمام، ولا يشجعون الباحثين في الترجمة على العمل الدؤوب في الكشف عن طبيعة الترجمة ووظائفها ومشكلاتها ومعوقاتها، ولا يتعهدون المترجمين بالدعم المادي والمعنوي لكي يحفزوهم على تطوير مكتسباتهم المعرفية والارتقاء بمهاراتهم الترجمة.

Probably, most of the translators who translated *Gulliver's Travels* into Arabic were not armed with the essential cognitive competencies and linguistic skills. It can also be assumed that they did not enjoy a suitable intellectual, cultural and financial climate. These translators were not aware of the existence of scholarly methods of translation to which they should adhere. It is perhaps better not to blame the translators alone for the deficiencies in their translations. It is fair to say that both formal and informal literary and cultural institutions in the Arab world should take the greater part of the responsibility. These institutions include ministries of education, ministries of culture and information, universities and institutes, councils of culture, literature and art salons, literary and cultural clubs, printing and publishing institutions, centres for teaching Arabic and foreign languages and literature, and magazines specialising in research into literature and literary criticism. This is because most people in these institutions do not care about translation. They do not encourage researchers in the translation field to reveal the nature of translation, its functions, problems and challenges. Translators do not receive financial and moral support which might enable them to develop their level of knowledge and their translation skills.

Al-Direeni's previous words repeat his claim that the previous translators were unqualified and unfaithful in their translation of *Gulliver's Travels*. Through these words, he highlights his cultural capital in comparison to the other translators. He claims that they did not have much knowledge about *Gulliver's Travels*. This claim could be seen as a way of elevating both his cultural and symbolic capital which will be successfully converted into economic capital.

Al-Direeni believes that a translator needs to have all the necessary qualifications to be a translator. Therefore, he supports his argument by referring to the most important qualifications that a translator should have in order to produce a high-quality translation. Al-Direeni (1993, p.73) states that a translator should have:

- 1- Adequate knowledge of both the source and target languages as well as an ability to translate in a clear and straightforward manner.
- 2- Broad knowledge of the culture and literature of the ST, and of the TL, as well as its literature and its needs.

- 3- Knowledge of translation as a science, art and profession. A translator must know the techniques and strategies of translation, and the problems and potential solutions and decisions that should be taken during the translation process.

The previous points of Al-Direeni illustrate academic standards of translation as a result of his institutionalised cultural capital. Al-Direeni views these qualifications as general requirements for being a translator (Al-Direeni, 1993). He also identifies five main areas of knowledge that a translator should have when he/she intends to translate a scientific or literary work. A translator must have:

- 1- Sufficient knowledge of the civilisational and cultural environment in which the book was produced. This entails gathering information about the relevant historical, political, and cultural factors. It also requires looking into the intellectual, ideological, literary and scientific trends of the era when the book was published.
- 2- Sufficient knowledge of the author's life, his/her works, intellectual, ideological and literary trends and any other related information that might be reflected in the author's writing.
- 3- Precise and accurate knowledge of the book that is going to be translated: its themes, genre, and literary styles;
- 4- Awareness of the reception of the book and what reviewers have said about it including positive and negative reviews.
- 5- Awareness of the benefits of translating the book into the target language, taking into consideration the cultural background of the target readers and their expectations of the book plus their potential acceptance or rejection of the book in accordance with their values, customs and ideologies.

It seems possible to suggest that Al-Direeni highlights the previous areas of knowledge to refer to his own cultural capital. In other words, he asserts that he as a qualified translator has all knowledge in these areas. He puts this into practice when he writes his lengthy introduction which presents information about the ST, its culture and its author. This form of cultural capital is transferable into symbolic and economic forms. The fifth point shows a drawback in his argument



because he does not explain in details how a translator could predict the potential acceptance or rejection of the book in accordance with their values, customs and ideologies. If a translator needs to consider the values and customs of the books being translated, this means that Al-Direeni contradicts what he says about the faithfulness of translations. It could be safely argued that translating a book may contain values that clash with that of the target culture and this is what the translators did in the field of children's literature. If they did not do so, their translations would not be acceptable in the field so they had a knowledge in one of the areas of knowledge identified by Al-Direeni.

Al-Direeni also directs the attention of translators to what he identifies as the right way of translating a book. He argues that a translator should follow the following sequential steps in doing a translation (Al-Direeni, 1993, pp.74-75):

- 1- Analysis of the book to understand it as a whole unit and its intertwined events. A book like *Gulliver's Travels* can be understood by analysing it and reading criticism, reviews and interpretations of it. Every part is crucial to the overall plot of the novel and the sequence of events and development of characters. Therefore, a translator should take into consideration the significance of translating each part. Another important step is taking into consideration allusions to literary, emotional and professional aspects of the author's life and to political, historical, and cultural factors in the life of the author and in his era. At this stage, a translator should take notes about these references to put them as footnotes that facilitate the understanding of the target readers when reading the translation.
- 2- Initial translation of a sentence, paragraph, and chapter, revising the translation continuously and correcting it until reaching a satisfactory stage at which each word is translated properly and faithfully.
- 3- During the second stage, looking at previous translations, if they exist, and comparing them to one's own translation taking from these translations what is good in order to arrive at a good translation, while acknowledging this in footnotes.
- 4- Revising the translation precisely having finished a draft of it, in order to identify any mistakes that can be corrected, marking passages that need to be further explained or need more footnotes, and numbering them with the same numbers as will appear at the end in the footnotes.

- 5- Writing an introduction to the translation in which the translator should provide information about the author of the book, his era, the themes of the book and how the author presents them, as well as the literary and linguistic styles of the book. The translator should also explain his method of translation, the obstacles he/she faced during the translation process, how he/she tackled them, the aims behind the translation and to which extent he/she has achieved them.
- 6- Paying attention to where punctuation marks need to be added to facilitate reading and for clarity of meaning. In addition, the translator should take into consideration the vocalisation to facilitate reading foreign and exotic names and words.
- 7- Introducing the final version of the translation to a number of friends and specialists who are faithful and can express wise opinions to correct what needs to be corrected before publishing the translation.

In the last section of his critical study, Al-Direeni (1993, p.75) highlights the importance of finding qualified translators who have all the previous mentioned knowledge as follows:

لكي تصبح الترجمة في بلادنا ممارسة علمية مثمرة وسلاحا دقيقا وفعالا في محاربة كل مظاهر التخلف في الخلق والإبداع فإنه لابد من إيجاد مترجمين ذوي كفاءات عالية، ولابد من منهج علمي حازم صارم في ممارسة الترجمة، على أن يرافق ذلك وعي مستنير بأهمية الترجمة في نهوض الأمم، واهتمام حقيقي وفعال بتطويرها، ورعاية معنوية ومادية نشطة لمن يقومون بممارستها بأمانة وإخلاص وتفان.

In order for translation in our country to become a fruitful practice and an accurate and effective weapon which defeats all the features of backwardness, it is essential to find translators with high-level qualifications. There is also a need for a strict and scientific method of translation. In addition, there should be an awareness of the importance of translation in the development of nations, and a real and active interest in the development of translation, including moral and financial support for those who translate with sincerity and faithfulness.

It seems from the previous marks of distinction proposed by Al-Direeni, whether in his introduction to the translation or in his critical study, that he focused on the idea of faithfulness. However, in the field of children's literature, it is less likely that a translator closely scrutinises and compares the ST with the TT. What is to be understood by faithfulness in texts translated for children is an issue that needs further exploration in the future. Because of the scope of this thesis and the theoretical framework that the thesis adapts, this chapter is limited to a sociological reading of Al-Direeni's practices at the paratextual level.

## 6.6 Conclusion

This chapter reviewed existing theoretical views on the motivations for retranslation in the fields of both children's and adult literature. It showed that retranslation in the field of children's literature was motivated by different causes from those that motivated translators to retranslate a specific text in the field of adult literature. The traditional views around retranslation in the field of adult literature illustrated the invalidity of the retranslation hypothesis, which claims that the production of recent retranslations aims to move closer to the ST. Reviewing these traditional views suggests an alternative understanding of retranslation in which it is better understood as a process of struggle and competition based on Bourdieu's sociological theory. This demonstrated the importance of understanding retranslation as a socially-situated activity rather than linear progress towards so-called betterment.

The theoretical views around retranslations within the field of children's literature showed the opposite side of the discussions around retranslation in the field of adult literature. Contrary to the retranslation hypothesis, which pushes retranslations closer to the ST, the retranslations in the field of children's literature pushed away from the ST. Retranslations within the field of children's literature did not show an overall tendency of producing a source-oriented text. Rather, retranslations were motivated by a different set of reasons relating to educational, commercial, artistic, and personal interests.

Based on a Bourdieusian sociological reading, this chapter set out to read the retranslations of *Gulliver's Travels* within the field of children's literature and the retranslation introduced by a scholar-translator who accused the previous translations of being unfaithful to the ST. Two sociological concepts of Bourdieu proved to be helpful in reading these retranslations: distinction and capital. Retranslations of *Gulliver's Travels* within the field of children's literature showed a great tendency towards moving away from the ST as time passed. The chapter explained that re-translators of *Gulliver's Travels* within the field of children's literature were motivated by an investment of the capital that the ST enjoyed, through new creative illustrations, and by their personal beliefs. It also noted that there was a hidden struggle between agents over the accumulation of capital in retranslating *Gulliver's Travels*. Re-translators did not typically engage in explicit struggle through marks of distinction, as was the case with Al-Direeni's

retranslation of the novel for different readers. As a scholar-translator, Al-Direeni attempted to legitimise his translation and set it out in a different and distinct light from other translations claiming authority in the field of adult literature.

## Chapter 7 Conclusion

### 7.1 Introduction

This chapter provides a conclusion to the main points that have been discussed in this thesis. It aims to re-address the research questions raised at the beginning of the thesis. The contributions that this thesis adds to the field of sociology of translation in general and to the field of children's literature translation in Egypt and UAE in particular are clearly identified and further areas for future research are highlighted.

### 7.2 Research Questions Revisited

The main question that motivated this study was:

#### **1- How did the field of children's literature translation into Arabic emerge and develop?**

In order to answer this main question, the thesis traced the development of the field of children's literature translation over three centuries:

- 1- The nineteenth century in Egypt (1801-1900).
- 2- The twentieth century in Egypt (1901-2000).
- 3- The twenty-first century in the UAE (2001-2017).

Each century was examined separately in an individual chapter. Therefore, each chapter served two functions. First, it mapped the field in a particular century; identifying the main social, cultural and political factors that influenced the translational flow within it. Second, it examined the prevalent doxic practices within the field during that century to show to what extent the translators followed these practices through analysing a representative translation of *Gulliver's Travels*.

The genesis of the field in the nineteenth century (1801-1900) was mapped out in Chapter 3 using a representative translation of *Gulliver's Travels* by Dimitrī Qusṭandī Bishara in 1873. The twentieth century in Egypt (1901-2000) was investigated in Chapter 4 with two representative translations of *Gulliver's Travels* published by 'Abd al-Fattāḥ Ṣabrī in 1909 and by Kāmil Kīlānī in 1931. The publishing boom period in the UAE during the twenty-first century (2001-2017)

was presented in Chapter 5 with a rewriting of *Gulliver's Travels* by Ashraf al-Khamāysī (2015-2017) which also illustrated the degree to which the author followed prevailing doxic practices.

Eight research sub-questions were generated from the main research question, to address different aspects of the research as follows:

**1- What are the factors that led to the emergence of the field of children's literature translation in Egypt?**

**2- What does the first early Arabic translation of *Gulliver's Travels* 1873 reveal about the genesis of the field of children's literature translation in Egypt?**

Chapter 3 set out to answer these two questions. Bourdieu's main concepts of field, capital and homology were helpful in understanding the genesis of the field of children's literature translation in Egypt during the nineteenth century (1801-1900). The concept of the field facilitated relational understanding of the translations produced and the practices of the translators. Through statistical information gathered from al-Sayad (2007), it was found that the productions within the field of children's literature translation reached 21 books only excluding the number of the reprints. Although the nineteenth century, particularly during Muḥammad 'Alī's era, was termed by Badawī (1933, p. 11) as "the age of translation and adaptation," translations within the field of children's literature did not prosper. This was supported by the number of translated books (see figure 3-1).

Bourdieu's concept of capital proved to be fruitful in understanding the reasons behind the low productions within the field of children's literature translation during the nineteenth century in Egypt. Initially, it seemed that productions within the field of children's literature translation did not guarantee or even offer any economic or symbolic forms of capital (see section 3.3). However, claiming that there was no capital identifiable in the field goes against Bourdieu's concept of *illusio* which is based on a belief that the game played is worthy of playing and the stakes offered by this game are worthy of pursuing (Bourdieu, 1998). Disinterestedness does not exist in Bourdieu's sociological theory. If there were no forms of capital available for accumulation within the field as claimed, this means that there was no single attempt of translation could be documented. The few attempts of translations within the field of children's literature (as shown in

figure 3-1) suggested the existence of the forms of capital that may/ may not be visible/recognisable for the social agents. Analysing some random examples of the cultural productions of the two early pioneers in the field: Muḥammad ‘Uthmān Jalāl (1829-1898) and Rifā‘a al-Taḥṭāwī (1801-1873) indicated a struggle over two forms of capital: 1- economic capital (i.e. bourgeois art or commercial art) and 2- Symbolic capital (i.e. recognition within the field) (Bourdieu, 1996).

Homology is another important concept that enabled relational understanding of the practices of the translators within the field of children’s literature translation. Section (3.6) and figure (3-2) detailed the relation of homology between the field of children’s literature translation and other fields of cultural productions including the fields of religion, education and the field of Arabic children’s literature. The postulated homology between the field of children’s literature translation and the field of education was helpful in explaining the practices of the translators at the paratextual level. It also showed the type of capital the social agents struggled to accumulate. The guarantee of economic success that accompanied publishing with the educational institutions motivated some early translators such as Muḥammad ‘Uthmān Jalāl to flag the usefulness of his translations to be inserted in the educational curriculum at the paratexts (i.e. prefaces and epilogues). This kind of homology between the field of education and the field of children’s literature translation illustrated the existence of economic capital that a translator struggled to accumulate (see section 3.5). On the other hand, these practices of the early translators were explained as being a struggle over a symbolic form of capital. This was supported by the practices of the translators; composing panegyric lines in the honour of the rulers (see section 3.5 and 3.7.2). Writing such poems were considered as a struggle for gaining recognition (i.e. symbolic capitals). It could be argued that Rifā‘a al-Taḥṭāwī accumulated considerable amounts of capital from his contribution(s) in different fields of cultural productions (see section 3.4). Hence, he contributed, with confidence, within the field of children’s literature in Egypt during the nineteenth century.

Bourdieu’s concept of homology facilitated the understanding of the references to Islam religion in the TT (see section 3.6). The field of religion, specifically Islam, dictated the linguistic choices of the translators. Early translators, including

Muḥammad ‘Uthmān Jalāl as a representative example, used Quranic intertextuality in their translations (see section 3.5).

The concept of homology was also helpful in understanding the relationship between the field of children’s literature translation and the field of Arabic children’s literature. It was deployed to examine the cultural production of Aḥmad Shawqī’s (1868-1932) الشوقيات [The Poems of Shawqī] which were written on the same manner of La Fontaine’s *Fables* (see section 3.6). Through analysis of some random examples of Shawqī’s poems, it was found that Shawqī attempted to politicise these poems. Shawqī’s practice of politicising children’s literature affected the practices of translators in the field of children’s literature translation as demonstrated in the analysis of ‘Abd al-Fattāḥ Ṣabrī’s translation of *Gulliver’s Travels* in 1909, more details later (also see section 4.3.1).

Viewed from Bourdieu’s concept of homology which conceptualised fields of cultural productions as homologous, a relational understanding of the field of children’s literature translation in its genesis indicated that the translation practices were influenced by the homologous fields (i.e. the field of education and the field of religion). It also showed how a struggle for economic and symbolic forms of capital determined the practices of the translators. Mapping the field of children’s literature translation, from Bourdieu’s perspective, has shown that positions within the field were occupied mainly by individual translators rather than institutions (see section 3.2). It has also shown that productions within this field were heavily influenced by the interest of the rulers (i.e. the field of power: the field of politics) (see section 3.2 and figure 3-1).

The first half of chapter 3 showed a number of prevalent doxic practices among translators, in general, in Egypt during the nineteenth century. It was challenging to identify the doxic practices within the field of children’s literature translation because it was considered as a subfield to the field of adult literature. The doxic practices within the field of children’s literature translation were not defined yet during the nineteenth century. However, the ‘orthodox’ practices in Bourdieu’s terms were identified from the practices of the translators in the main field (the field of literary translation to adults). These doxic practices included: 1- the use of Classical Arabic that prioritised *saj’* (rhyming prose), 2- responding to target readers’ expectations through Quranic intertextuality and referencing to Islam as



a major religion, and 3- flagging the importance of their translations to the educational curriculum in the paratexts.

Against this background, Dimtrī Qusṭandī Bishara's translation of *Gulliver's Travels* (1873) was analysed textually and paratextually as a representative example of the practices of the early translators during the genesis of the field of children's literature translation. It was found that Bishara used Classical Arabic that prioritised *saj'* (rhyming prose) in his translation (see section 3.7.1) and in his paratexts (i.e. a preface and an epilogue) (see section 3.7.2 and figures 3-3, 3-4, 3-5, and 3-6). It was also evident that Bishara flagged the importance of his translation to the educational curriculum (see figures 3-3 and 3-4); which could be interpreted as a struggle for economic capital. He also composed panegyric lines in the honour of Khedive Isma'īl (see figure 3-5 and 3-6); which could be understood as a struggle for symbolic capital too. Although Bishara followed the prevalent doxic practices, it became clear from his translation that he started a new trend which is considered in Bourdieu's terms as 'heterodoxic' practices.

Dimtrī Qusṭandī Bishara followed 'heterodoxic' practices by infusing his translation with colloquial words and by eliminating any reference to Islam. Bishara did not use any Islamic references in the translation (e.g. his use of the word wine). He also did not use any Quranic intertextuality. This was attributed to his religious background which was not related to Islam. According to the naming conventions in the Arab world, the name of Dimtrī Qusṭandī Bishara could only be a Christian or non-Muslim person. Despite Bishara's attempts of using Classical Arabic, it was found that he used colloquial words and expressions in his translation (see section 3.7.1). Through Bourdieu's concept of social trajectory, it became possible to understand the colloquial words used in Bishara's translation. His profession as the Deputy of the Mixed Commercial Court exposed him to hear disputes from different nationalities and dialects. It was argued that his professional habitus affected his translational decisions (particularly his choice of colloquial words from Greek and Turkish origins); (see section 3.7.1). The textual analysis of Dimtrī Qusṭandī Bishara's translation of *Gulliver's Travels* proved the assumption that the doxic practices were not well-established during the genesis of the field of children's literature translation. Although Bishara attempted to align his habitus with the prevalent doxic practices in the field of children's literature translation, his professional habitus/ religious

background generated decisions that challenged the norms or 'the rules of the game' in Bourdieu's words.

The viability of Bourdieu's concepts of field, capital and homology for understanding the genesis of the field of children's literature translation in Egypt during the nineteenth century and the usefulness of Bourdieu's concept of habitus (social trajectory) in explaining decisions that go against the prevalent doxa motivated the second and the third research questions:

**3- What are the factors transforming the practices of the agents in the field of children's literature translation in Egypt during the twentieth century?**

**4- How does a sociological reading of the two translations of *Gulliver's Travels* in 1909 and 1931 help in understanding the influence of the translators' habitus on the translation?**

The answer of these two questions was the focus of chapter 4. Bourdieu's interrelated concepts of field, doxa, homology, capital and habitus proved useful in understanding the transformation of the practices of the social agents in Egypt during the twentieth century (1901-2000). The concept of homology proved to be the most fruitful analytical tool in understanding the transformation in the practices of the social agents. The field of power (i.e. the field of politics) was the most powerful field that initiated transformations within the field of children's literature translation and its homologous fields including the field of education and the field of Arabic children's literature. The partial independence of Egypt in 1922 (i.e. a major change in the political field) affected the field of education (a major homologous field with the field of children's literature translation) (see section 4.2). The chapter showed how the interest in the field of education altered the forms of capital, the positions and the modes of productions within the field of children's literature translation (see section 4.2). Contrary to the previous century, the twentieth century witnessed private publishers occupying some of the positions within the field of children's literature translation. Those private publishers affected the relational homology of the field of children's literature translation and the field of education. They published entertaining materials for children outside the field of education. They diversified the modes of productions (they published translated literature to children in a form of magazines). One of the achievements of those private publishers was the securing of the forms of capital for the participants (i.e. the social agents who wanted to participate in the

field of children's literature translation). These forms of capital included economic capital as shown in the prices of the magazines and symbolic capital as shown in the choices of translating well-known stories which was converted into economic form of capital (see section 4.2). However, the private publishers who published magazines did not last for long because of the lack of economic capital from selling children's magazines (see the reasons for this in section 4.2).

The boundaries of the field of children's literature translation were widened during the twentieth century. Literature for children began to extend beyond textbooks. Consequently, the doxic practice of the early translators in the previous century which entailed flagging the importance of the translations to the educational curriculum began gradually to fade away. This was supported by the publishing of translations of many foreign stories in the magazines (see section 4.2).

The discourse that exerted influence on the practices of the translators emanated from the field of politics. After Egypt's partial independence, the Egyptian intellectuals, reformers and rulers highlighted three main issues that should be taught to Egyptian children in order to raise strong generations who would resist the British colonialism. These three main issues included: 1- instilling the national identity, 2- the Islamic values and 3- the Arabic language in children's minds. Examining the discourse of the field of politics also revealed a shift of one of the main doxic practice prevalent in the previous century. This was related to the education of girls which became compulsory during this century. The main doxic practice that was noted in the cultural productions of the field of children's literature translation was addressing girls on the same basis as boys (see section 4.2).

The relational homology between the field of children's literature translation and the field of Arabic children's literature helped in identifying a different level of mutual effects on the practices of the social agents from the previous century. Shawqī's practices in the field of Arabic children's literature were inspired by translation practices in the field of children's literature translation during the nineteenth century (see section 3.6). On the other hand, the twentieth century witnessed how the practices of Muḥammad al-Harāwī in the field of Arabic children's literature inspired Kāmil Kīlānī (1897-1959) in the field of children's literature translation. This indicated that any dynamics in one of the fields influenced practices in the other field and vice versa. The newly-established doxic

practices initiated by Muḥammad al-Harāwī (1885-1939) included: 1- diversification of themes and genres including the first introduction of drama genre to children, and 2- addressing children according to their genders and their ages. Kāmil Kīlānī followed the same doxic practices and began to diversify his themes and genres (see figure 4-6). He also began to address children according to their ages and genders. The concept of capital was helpful in understanding the longevity of Kāmil Kīlānī's name and the virtual disappearance of Muḥammad al-Harāwī's name. al-Harāwī's efforts were not justly acknowledged because he did not possess as much capital as Kīlānī (see section 4.4). On the other hand, Kīlānī invested well in his forms of capital and flagged them at the paratexts of his translations (see figures 4-7, 4-8 and 4-9).

The concept of capital was also deployed to understand the increased activities of the social agents (translators, authors, illustrators and publishers) in the field of children's literature (translated and written) during the second half of the twentieth century in Egypt. After Egypt gained its full independence from the British colonisation in 1952, the scientific and literary institutions began to acknowledge the field of children's literature as a genre equal in terms of importance to that of adult literature (see section 4.2). These institutions also began to allocate State prizes for children's literature. This interest in the field consequently led to diversification of children's authors, more training for writers and establishing libraries. The interest that the field of children's literature (translated and written) received from the field of politics (i.e. the State) enhanced the economic and symbolic forms of capital available to the field's agents.

Understanding the structure of the field of children's literature translation in the second half of the twentieth century has not been possible without considering the external socio-cultural factors that conditioned the practices of the social agents. One of the main socio-cultural factors that shifted the focus from the field of children's literature translation to the field of Arabic children's literature was the six-day war of 1967. One of the positive aftermaths of this war was the unity of the Arab countries in producing literature originally written in Arabic for all the Arab children (see section 4.2). During the second half of the twentieth century, it was found that introducing literature written originally in Arabic was more than translation activities. However, it was a challenge to provide exact statistical information of this finding because of the lack of records that documented the

efforts of the translators and their translations (see section 1.9). Another challenge was attributed to the blurred boundary between the field of children's literature translation and the field of Arabic children's literature. Most of the previous studies in the field of children's literature in the Arab world did not differentiate between translations and works written originally in Arabic for children. The discussion of these two fields was not definitive and this is an important issue for future research.

The prevalent view that existed in the previous century (the nineteenth century) which stated that those who participated in children's literature had nothing to introduce to adult and lacked intellectual ability (see section 3.3) faded away during the twentieth century. This view was replaced by a new point of view that encouraged social agents to participate in the field of children's literature translation. Bourdieu's concept of capital helped in understanding the altering of this view. The symbolic and cultural capital of Muḥammad Sa'īd al-'Aryān (1905-1964), a newcomer to the field of Arabic children's literature, encouraged many authors in the field of adult literature to utilise their symbolic and cultural capitals in the field of Arabic children's literature (see section 4.2). The interest that the field of children's literature (translated and written) received from the field of politics and the entrance of the newcomers who had enough symbolic and cultural forms of capital transformed the positions within the field from being occupied by individuals into institutions (see section 4.2).

Motivated by economic profitability that came with the pan-Arab publishing, Egypt began to distribute its books and magazines beyond its geographical boundaries. The producers began to publish stories which included 'heterodoxic' values to the values acceptable in Arab and Islamic societies (see section 4.2). However, due to the scope of the thesis, it is difficult to provide textual details of the translations produced during this century to see if the translators or most of them aligned themselves to the prevalent doxa of the time or challenged them. Hence, the chapter examined the alignment of the habitus of the translators to the doxa of the time through the lens of two representative translations of *Gulliver's Travels* by 'Abd al-Fattāḥ Ṣabrī in 1909 and by Kāmil Kīlānī in 1931.

Against this background, 'Abd al-Fattāḥ Ṣabrī's translation of *Gulliver's Travels* in 1909 was examined textually. It was found that Ṣabrī was inspired by the political dimension included in Shawqī's poems (see section 3.6). Ṣabrī's

translation of *Gulliver's Travels* revealed a different level of political dimensions manifested in the form of paragraphs criticising the socio-political environment in Egypt during the early twentieth century. Understanding the reasons that triggered Şabrî to introduce such criticism could not be possible without applying Bourdieu's concepts of habitus and social trajectory. In addition to this, understanding the translation as a socially-situated activity required examining other agents who contributed in producing this translation beside the translator, i.e. the publisher in this case. Tracing the translator's professional habitus showed him as an 'orthodox' employee who was a teacher and supervisor until he ultimately reached the position of the deputy Minister in the Egyptian Ministry of Education. In contrast to what his habitus suggested, his translation expressed his 'heterodoxic' opinions about the political, social, and educational state in Egypt during the early twentieth century (see section 4.3.1). Şabrî's intervention in the translation was also encouraged by the political stance of the publisher who encouraged Egyptian intellectuals and reformers to contribute in the reform of Egypt through criticism. This led to conclude that Şabrî's habitus, social trajectory and the stance of the publisher all had more influence than the prevalent doxic practices (i.e. the unacceptability of discussing the taboo; politics and religion) on the decisions taken in the translation. On the contrary to Bishara's translation (1873), Şabrî's translation (1909) included intertextuality with many Quranic verses (see section 4.3.1). However, similar to Bishara's translation, Şabrî did not alter some of the so-called taboo words, e.g. wine. He translated it as it is. This contradiction indicated that the norms of the field of children's literature translation (what should/should not be translated to children) were not appropriately established in terms of social acceptability.

Even after twenty years, it was found that influences from the translator's habitus and social trajectory were more powerful than the prevalent doxic practices. This conclusion was reached after examining Kīlānī's translation of *Gulliver's Travels* (1931). Gulliver in Kīlānī's version had Islamic and idealistic views in relation to education and raising children (see section 4.7.1). After shedding light on the socio-cultural context in which the translation was produced and by examining the personal and professional habitus of the translator, it was found that Gulliver in the translation reflected Kīlānī's views. Section (4.7.2) highlighted Kīlānī's investment in his forms of capital.

The field of children's literature enjoyed a boom in the twenty-first century. Sub-questions five and six dealt with this publishing phenomenon during that period:

**5- What are the factors that led to the publishing boom of translated children's literature in the UAE during the twenty-first century?**

**6- How does a sociological reading of Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* 2015-2017 help in understanding the effects of one's habitus and social trajectory on the decisions taken at the textual level?**

Chapter 5 answered these questions. Relational understanding of the field of children's literature in the previous centuries had shown the important role of the field of power (i.e. the field of politics) in increasing/decreasing productions within the field under analysis. Based on this, chapter 5 shed light on the important role of the field of power (i.e. Mrs Suzanne Mubarak's efforts) in understanding the active dynamism within the field of children's literature (translated and written) in Egypt during the period (1980-2011) (see section 5.2). However, Mrs Mubarak's association with the field had negative repercussions after the Revolution of 2011 (see section 5.2). When the field of children's literature lost the political/ stately patronage, the forms of capital within the field somewhat diminished. The lack of economic rewards hindered many social agents (i.e. the translators, publishers, and illustrators) from investing in the field of children's literature (see section 5.2). In addition to that, the political instability of Egypt after the 2011 Revolution, distracted the attention of the field of power i.e. the political authorities to develop the field. Therefore, and due to this lack of patronage Egypt lost its cultural supremacy in the field of children's literature (translated and written).

Section (5.3) used Bourdieu's sociological concepts of field and capital to analyse the role of the field of power in the UAE in advancing the field of children's literature (translated and written). The field of power in the UAE wrestled the cultural supremacy from Egypt. This was attributed to its economic clout and political stability. The prestigious prizes established in the form of money and good reputation created a struggle within the field over their accumulation. This enhanced the forms of capital available in the field, both economic and symbolic. Motivated by the economic profitability and symbolic recognition that associated publishing for children, many specialised publishers were established. This also encouraged publishers who were specialised in other genres to introduce

children's literature in their publications as a new genre. This radical shift, which happened in the field over the centuries, was the result of the enhancement of the capital within the field which led to the advent of new type of publishers as well as the introduction of new genre for the established publishers. On the contrary to the few numbers of individuals and institutions in the field during the nineteenth and the twentieth centuries, many individuals, institutions began to compete for publishing to children in the twenty-first century.

Drawing on lists of translated books that were published by Kalimat and Rewayat, (two dominant publishers of children's literature in the UAE), the concept of capital was used to identify the form(s) of capital they strove to accumulate through their productions. Reading their choices through the lens of Bourdieu's concept of capital, it was found that these publishers were inclined to translate best-sellers and award-winning books for children (see section 5.3). It was also found that they chose to publish with well-established authors/translators who had a recognised symbolic/cultural capital. This tendency was highlighted by the author of the case study chosen for analysis in chapter 5: Ashraf al-Khamāysī whose symbolic capital was flagged at the paratextual zone of the series (see figure 5-1).

Similar to the increasing interest in the field of Arabic children's literature that appeared in the second half of the twentieth century, the field of power in the UAE invested more in the field of Arabic children's literature rather than the field of children's literature translation. Authors who were interested in the field of children's literature were encouraged economically and symbolically to introduce literature originally written in Arabic for children. Authors in the field did not deviate from the field of children's literature translation in a greater way. They took the plot of the foreign texts and built on them their own Arabic plots. This showed that the practices in the field of Arabic children's literature were generated from the field of children's literature translation. The reciprocal effect of each of these two fields on the other was evident throughout the three centuries.

In his sociological examination of the drama translation in Egypt during the late nineteenth century, Hanna (2006) found that the early translators aimed to achieve economic success through meeting the expectation of the target audience. Satisfying the expectation of the mainstream theatre goers were



achieved through changing the end of a tragic play to become a more musical and happy ending. Hanna (2006) provided the translation of Shakespeare's *Hamlet* (1902) by Ṭanyūs 'Abdu as a representative example of this practice. However, section (5.4) presented a similar practice of changing the endings of stories translated into children but with a different aim. Through random examples of stories rewritten to children in the twenty-first century, it was found that changing the endings of the stories was attributed to the dispositions/habitus/social trajectory of its producers. Hence, to further support this assumption, Ashraf al-Khamāysī's series which was inspired by the plot of *Gulliver's Travels* (2015-2017) was used as a testing ground to show the influence of al-Khamāysī's habitus and social trajectory on the changes made to the source plot.

One of the challenges in analysing Ashraf al-Khamāysī's rewriting of *Gulliver's Travels* (2015-2017) is that it was neither a translation nor an adaptation but a rewriting of the plot of *Gulliver's Travels*. Therefore, profiling the series of al-Khamāysī was important to identify the similarities with Swift's source plot as well as the differences (see section 5.5). The series showed instances of political and social criticism along with insertion of religious and sexual taboo for young readers. The decisions of al-Khamāysī in including what is considered as a taboo triangle according to the Arabs, could not be explained without utilising Bourdieu's three concepts of hysteresis, social trajectory and doxa. Although the concept of hysteresis is rarely used in the previous studies that applied Bourdieu's sociological theory, it proved fruitful in the present study. It was effective in understanding the transformation of al-Khamāysī's habitus. Information about the hysteresis and the social trajectory of al-Khamāysī was gathered through a personal correspondence, through interviews on TV programmes, and published interviews in newspapers. It then became possible to identify the experiences that al-Khamāysī went through which consequently influenced his stances towards the taboo triangle; politics, sex, and religion (see section 5.5.1). This was done to show the extent to which the habitus of al-Khamāysī and his social trajectory influenced the final product of the translation. Reviews were gathered from *Goodreads* website to understand his 'heterodox' practices in other publications for adult literature (see figures 5-2 and 5-3). These showed that through literature he touched upon controversial subjects such as

politics and sex. This stance of al-Khamāysī was used to justify his 'heterodoxic' practices in the series introduced to children. He was interested in publishing controversial literary works in the sense that they discuss the undiscussed taboo subjects. al-Khamāysī's movement across different fields of productions led to a transformation in his habitus. That was exemplified in his transformation from an 'orthodoxic' writer to a 'heterodoxic' one who challenged the doxic practices in any field he joined whether that of adult literature or that of children's literature. The analysis of al-Khamāysī's series led to the conclusion that al-Khamāysī's habitus and social trajectory strongly influenced the final product of the translation.

It could be concluded from the discussions in the previous analytical chapters that the field of children's literature translation in Egypt and the UAE has received considerable attention and developed noticeably over three centuries. Seeing this through the analytical lens of the different translations of *Gulliver's Travels* showed that the influences of a translator's professional habitus generated different decisions that challenged the norms 'the rules of the game' prevalent in the field as the case with Dimtrī Quṣṭandī Bishara's translation of *Gulliver's Travels* (1873) (see section 3.7, 3.7.1 and 3.7.2). The results of the analysis of 'Abd al-Fattāḥ Ṣabrī's translation of *Gulliver's Travels* (1909) showed that an 'orthodox' translator spoke through his translation and expressed 'heterodoxic' opinions which he could not otherwise express due to his social position (see section 4.3.1). The findings of this case also showed that the stance of the publisher (a co-producer) gave Ṣabrī opportunity to speak about issues he was not satisfied with in Egypt during that time. The textual analysis of Kīlānī's translation of *Gulliver's Travels* revealed the effects of Kīlānī's personal and professional habitus on his choices (see section 4.7.1). The additions and omissions in Kīlānī's translation showed him as a critic, a reformer and a teacher rather than a translator. The analysis of al-Khamāysī's rewriting of *Gulliver's Travels* affirmed the powerful effects of the author's social trajectory and habitus on his decisions (see section 5.5, and 5.5.1). The findings of this sociological analysis concluded that the social agents (i.e. translators, authors and publishers) had more powerful effects on the decisions generated at the textual level than 'the rules of the game' or, in other words, the doxa of the field.

Understanding the practices of the translators within this sociological framework made it difficult to judge whether these translators were faithful or unfaithful to the source text. Therefore, the production of a critical retranslation by Dr. Mohammad Al-Direeni, who accused the previous translators of being unfaithful, motivated the following research sub-questions in Chapter 6:

**7- How does Bourdieu's sociological theory help in understanding the factors that motivated translators between 1873 and 2017 to retranslate *Gulliver's Travels* for children?**

**8- How does Bourdieu's sociology help to account for the practices of Dr. Mohammad Al-Direeni at the paratextual level when he retranslated *Gulliver's Travels* for adult readers?**

Chapter 6 answered these questions through utilising Bourdieu's concepts of distinction and capital to provide an alternative sociological understanding of the existing views of retranslation. It interpreted retranslations as a socially situated activity in both the field of adult literature and that of children's literature. It critically investigated the traditional views of retranslation in both fields. It was found that the reasons for retranslating a text for children are different (see section 6.3) from those for retranslating the same text for adults (see section 6.2).

Section (6.3) detailed the different views around the retranslation in the field of children's literature. According to Oittinen (2002), the retranslation hypothesis which assumed that retranslations typically involved a more source-oriented translation proved to be invalid in the field of children's literature translation. This hypothesis was supported by Desmit (2009) who found through examining specific case studies that retranslations for children moved away from the ST. In the field of children's literature translation, acceptability was prioritised over adequacy (Purttinen, 1995). Retranslation in the field of children's literature is not a matter of producing an updated version of an old translation. Rather, it is produced for a different set of motives including educational, literary, commercial and artistic, or combination of all of these (Lathey, 2010). The causes for retranslating a text include, among other things, the personal preferences of the re-translators.

Bourdieu's concept of capital helped in understanding the factors that contributed in producing different retranslations of *Gulliver's Travels* in the field of children's literature translation between 1873 and 2017. The first retranslation of *Gulliver's Travels*, which was produced in 1909 by 'Abd al-Fattāḥ Ṣabrī, lacked a paratextual element and this made it difficult to know the reasons behind retranslating this text. However, it was assumed that it was retranslated according to Sabrī's own personal preferences. It was argued that Ṣabrī chose to retranslate *Gulliver's Travels* to speak through it about issues that he wanted to criticise in reality but he could not due to his social position (see section 4.3.1). The paratextual elements in the retranslation of *Gulliver's Travels* by Kāmil Kīlānī in 1931 showed the attempts of the re-translator to invest in his own capital through translating such a canonised work by a canonised writer (see section 4.7.2). Other retranslations introduced highly artistic illustrations, such as the version of *Gulliver's Travels* 2011 which was produced by the Kalima Project and involved publication rights for the illustrations from a Korean publisher (see figures 6-1 and 6-2). The recent rewriting of *Gulliver's Travels* by Ashraf al-Khamāysī moved away from the ST for specific reasons which the rewriter wanted to communicate with young adults (see section 5.5 and section 5.5.1). Kāmil Kīlānī was the only (re)translator who struggled over accumulating specific forms of capital. The other retranslations either lacked a paratext in which the re-translators explained their own reasons for retranslating *Gulliver's Travels* or failed to acknowledge previous translations. Therefore, these retranslations could not be viewed from the perspective of struggle or competing interpretations (Venuti, 2004). However, when a new retranslation acknowledged the previous translations in a challenging and competitive way, Bourdieu's concept of distinction proved to be more useful in reading such practices.

According to traditional views of retranslations in the field of adult literature, getting closer to the ST or to the target audience are the main two reasons that might motivate re-translators to produce a new translation (see section 6.2). However, these views have been challenged in different case studies (Pym, 1998; Venuti, 2004; Paloposki and Koskinen, 2004; Susam-Sarajeva, 2006; Hanna, 2006; Brownlie, 2006; Flotow, 2009; Song, 2012; Elgindy, 2013; Khalifa, 2017; Al-Shaye, 2018). Those scholars in the field tended to prove the important role of the translators as social actors in introducing a new translation. In other words, they focused on the sociological dimension of the retranslations.

Al-Direeni's practices at the paratextual level were analysed through Bourdieu's concept of distinction. The analysis was limited to his 23-page preface and his critical study *رحلات جلفر في موطنه الأصلي وفي العالم العربي مسيرة متعثرة* [*Gulliver's Travels* in its Country of Origin and in the Arab World: An Uneven Career] in 1993. It was found that Al-Direeni employed three main marks of distinction to set his translation in a distinctive light. He sought to gain legitimacy in the field of literary translation by flagging characteristics of his work which distinguish it from other works, through: 1- claiming to have more direct access to the ST, as illustrated in the first page of his translation (see figure 6-2) and in the preface; 2- addressing textual deficiencies in earlier translations; and 3- claiming a novel and distinct function for this TT in the target language. Sections (6.5.1 and 6.5.2) showed how Al-Direeni referred to textual deficiencies in earlier translations in his critical study starting from 'Abd al-Fattāḥ Ṣabrī (1909), Kāmil Kīlānī (1931), Mīshayl 'Abī Ṣa'b (1958), and different translations for children and young adults published in 1973, 1980, 1983 and 1987, to the last version, by Muḥammad Refā'ī (1960-1961) (Al-Direeni, 1993).

The chapter concluded that translation in the field of children's literature could not be evaluated from the perspective of faithfulness because most translators tried to adapt the ST to the needs and expectations of the target readers. Translators of children's literature have more freedom to manipulate the ST than those of adult literature. The modifications that *Gulliver's Travels* underwent in the Hebrew literary system as identified by Shavit (1986) revealed that translator's intervention is essential to transform the ST from a satire into a fantasy or adventure story (see section 6.5.1). Among the significant findings of this chapter is that the manipulation of the ST may not indicate that translators are unfaithful, as claimed by Al-Direeni (1993).

### 7.3 Contribution to the Field

To the best of our knowledge, no previous study has been undertaken to examine the development of the field of children's literature translation in the Arab world or the translation of children's classics into Arabic from a Bourdieusian perspective. This study filled this gap by employing Bourdieu's sociological theory as the main theoretical framework for investigating the development of the field of children's literature translation, and more specifically, the genesis of this field

in Egypt and its expansion in the UAE. This analysis makes several noteworthy contributions to both the field of sociology of translation and that of children's literature in Egypt and UAE.

Regarding the study's contribution to the field of sociology of translation, the findings of this study have confirmed that the habitus of the translators had the most significant influence on the decisions taken in the translation. This thesis bridges the gap in the previous sociological research by relating the micro- to the macro-level in understanding the different decisions of the translators during the translation. It also contributes to an innovative application of Bourdieu's sociological theory to the field of children's literature translation and more specifically to the translations of a classic text, *Gulliver's Travels*, in Arabic. The study has investigated several socio-political factors that affected the translation flow in each century, and the struggles and interactions among the social agents. It has also identified the main trends in the field shedding light on both the forms of capital available in the field and the forms of capital that the agents seek to pursue. One of the main sociological contributions of this thesis is the ability of defining the field of children's literature translation into three identifiable periods formed and marked with socio-cultural or socio-political shifts/events. Mapping the field of children's literature translation exposed the lack of comprehensive archives keeping records of activities and participants in this area of social production.

Another important contribution of this thesis is the comparison made between the reasons for retranslation in the field of children's literature with that of adult literature. In reviewing existing views about retranslation in the field of children's literature, it was found that research in the English-Arabic language combination is very scarce. It also claims that no previous study has adopted the sociological framework of Bourdieu for understanding the retranslations of a specific text in the field of children's literature translation. The thesis has therefore filled this obvious gap briefly (Chapter 6) and has explored the differences between retranslating a text for children and retranslating the same text to for adults. It has also highlighted the degree of freedom that re-translators of children's literature enjoy in comparison to those of adult literature. Unlike a re-translator for children, a re-translator of adult literature can flag his/her marks of distinction for the sake of struggling over legitimacy in the field.

The findings of this study make several contributions to knowledge about Arabic translations of *Gulliver's Travels*. First, the misconception that the earliest Arabic translation of *Gulliver's Travels* dates back to 1909 was corrected. This was facilitated by the bibliography compiled by al-Sayad (2007); the researcher found that the earliest Arabic translation was that of Dimitrī Qusṭandī Bishara in 1873. The translation of *Gulliver's Travels* produced by Dimitrī Qusṭandī Bishara in 1873 was analysed sociologically in section (3.7). One of the significant contributions in this study is its response to the claims made by the scholar translator Dr. Mohammad Al-Direeni in regard to the examples cited in Al-Direeni's critical study of the translation by Mīshayl 'Abī Ṣa'b which he claimed was exactly the same as the translation by 'Abd al-Fattāḥ Ṣabrī 1909. Significant efforts were made to check whether this is the case and fortunately a copy of Mīshayl 'Abī Ṣa'b's translation was found to prove that Al-Direeni's criticism is not correct. The examples Al-Direeni provided in his critical study were from 'Abd al-Fattāḥ Ṣabrī's translation, which was analysed sociologically in this thesis (section 4.3).

#### **7.4 Limitations of the Study**

Despite the fruitful findings of this thesis, a number of important limitations need to be considered. First, the development of the field of children's literature translation in Egypt and the UAE was traced through the lens of a case study and accordingly it is not possible to reliably generalise the findings of this research. Second, this study is limited in that it focused on the field of children's literature translation in two Arabic countries only: Egypt and the UAE. Although this study attempted to provide an initial understanding of the genesis and development of the field of children's literature translation in Egypt and the UAE respectively, it was not able to provide definitively reliable statistical data about the number of translations produced; the reasons for this inaccessibility of bibliographies was discussed in section (1.9).

#### **7.5 Suggestions for Future Research**

This thesis set out to apply Pierre Bourdieu's sociological theory to an under-researched area: development of the field of children's literature translation in the Arab world. The findings have provided many insights for future research.

Sociological translation research in the field of children's literature in the Arab world can be extended in several areas, drawing on Bourdieu's sociological theory.

Although this study briefly mapped the recent development of the field of children's literature translation in its publishing boom period in the twenty-first century in the UAE, it did not discuss the cultural productions of the new specialised publishers because these fall outside its scope. Further work is required to document such cultural productions in bibliographies. While the study has identified and briefly examined some of new genres that appeared throughout the examined period of the field's development, such as children's magazines, picture books and comic strips, it did not offer an in-depth analysis given the orientation of the study. Further studies on these new genres are therefore recommended. Further work is also required to investigate the field of children's literature translation, based on Bourdieu's sociological theory, in Arab countries other than Egypt and the UAE, which were investigated in this thesis.

Literary prizes in the field of Arabic children's literature have been briefly discussed in this thesis as one of the most effective means for developing the field and giving it new forms of capitals such as symbolic and economic. A further study with more focus on these prizes and the quality of the award-winning books from Bourdieu's perspective is therefore suggested.

The study has identified some theoretical views about retranslation and applied some of them to interpret reasons of the re-translators in retranslating *Gulliver's Travels*. It seems that little research has been carried out on the topic of retranslations in the field of children's literature in Arabic; this might offer fruitful subjects for future research. There is abundant room for contributing to the discussion around retranslation in children's literature using other case studies. A consideration of the modes of production in the field of children's literature translation shows the effect of technology in producing different forms of books for children in the twenty-first century. This role of technology in the productions of children's literature constitutes an important issue for future research.

In future investigations, it might be possible to examine the influence of translation on the establishment of the field of Arabic children's literature. Further studies, which involve different case studies, will also need to be undertaken to



further examine the homology between the field of children's literature translation and the field of Arabic children's literature.

The presence of taboo elements in some of the translations and the rewriting of *Gulliver's Travels*, such as political, religious and sexual taboos, has thrown up many questions in need of further investigation. Several questions remained unanswered at present about the breaking of doxa in specific Arabic countries and the occurrence of such elements in books specifically addressed to young adults.

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## Appendix A

A Personal correspondence with Ashraf al-Khamāysī through Facebook messenger.

Date: 15-10-2019/ 16-10-2019/ 29-10-2019



### ١- لماذا توجهت للكتابة في حقل أدب الأطفال؟

لسببين؛ أولهما: أن الطفولة طول مهم من أطوار الإنسان، إن لم تكن الطور الأهم. فالطفولة هي الأرضية التي تُضرب فيها الأسس التي تتبنى عليها الشخصية فيما بعد، فإذا كنا لن نهتم بالأسس فبأي شيء نهتم! أما السبب الثاني فهو مغادرتي لطور الشباب إلى طور الكهولة، وها أنا على وشك مغادرة طور الكهولة إلى الشيخوخة، وأنا أعتقد أن الشيخوخة هي الوجه النيجاتيف للطفولة، في المراحل المتأخرة من العمر يرغب المرء في أن يتحدث لمن يشبهه.

### ٢- بدأت في حقل أدب الأطفال بالسكاته، ثم سلسلة رحلات غير عادية، والان تكتب سيرة ابن هشام للأطفال كما هو معلن في بعض صفحات الانترنت؟ كيف ترى مدى نجاح كل عمل؟

للأسف، في بلادنا العربية لا يستطيع كاتب الأطفال معرفة إلى أي مدى نجح عمله، وليس ثمة طريقة لمعرفة ذلك غير حجم المبيعات، ومجموعة "السكاته" صدرت عن الهيئة العامة لقصور الثقافة المصرية، وهي مؤسسة حكومية، تطبع العمل لمرة واحدة وانتهى الأمر، والحقيقة أن المجموعة صدرت عن سلسلة اسمها: كتاب "قطر الندى". وهي سلسلة تنفذ كتباً للأطفال على مستوى جيد، إن لم يكن ممتازاً. وبسرعة زهيدة جداً. فلا أستطيع تقييم تجربتي إبداعياً فقط هنا. أما عن "رحلات غير عادية" فقد أصدرتها مؤسسة كلمات الإماراتية، وليست عندي أية تقارير سنوية حديثة من الناشر ترشدني إلى حجم المبيعات. أما عن "سيرة ابن هشام" للطفل فأنا متوقف عن كتابتها منذ فترة، فالأمر أصعب مما كنت أعتقد.

٣ - كيف تفسر اختيارك لأسماء الشخصيات الغربية التي ظهرت جميعها وكأنها مشتقة من "بوسة" في الرحلة الثالثة؟ وهذه الأسماء قد تكون صعبة النطق على الياfeعين مثل: "بيوس" - "باسايا" - "بسيو" - "بواسه" - "بيس" - "باسواه" - "بيسييه" - "بسا" - "بساو" - "بوسوا" - "باساسا" - "سيبوا سيا" - "بسبوسة".

يجب أن تتغير نظرتنا للطفل؛ وأتذكر هنا، وبعد صدور "السكاته"، وفيها قصة تتناول موت طائر من طيور الإوز، اتصل بي كتاب الأطفال الكبير الأستاذ عبدالنواب يوسف، رحمه الله، فبارك لي صدور المجموعة، وأثنى عليها، ثم لفت انتباهي إلى وجوب عدم تناول موضوع كالموت في أثناء الكتابة للطفل. أنا أعتقد أن لفت الانتباه هذا مبني على صورة قديمة للطفل كانت موجودة في زمن "عبدالنواب يوسف": هذا الطفل مرهف الأحاسيس، المنغلق على مجرد كتاب قصص. الصورة تغيرت تماما الآن، ولم يعد طفل اليوم هو نفسه طفل الماضي مرهف الأحاسيس، طفل اليوم منفتح على عشرات من العوالم والفضاءات الشاشاتية، تلفزيون وكمبيوتر وهواتف محمولة، يرى القتل والدماء يوميا، ويلعب ألعابا عنيفة بالرشاشات النارية، ويدير معارك، ويمزق اجساد الأعداء داخل اللعبة ويأكل الآيس كريم، وبمنتهى السعادة. هذا عن الطفل، فما بالك بالياfec، الذي هو على وشك القفز إلى مرحلة الرجولة. ليس من شيء يصعب على طفولة أو يفوعة هذا الزمان.

٤ - كيف تفسر استخدامك لبعض الكلمات الأجنبية في النص مثل بلاك ماكس- فوتوشوب- وبعض الأسماء التي تركتها دون تعريب؟

للاستدلال على أن اللغة العربية مرنة، وكائن حي قابل للتطور عبر احتواء مفردات من لغات أخرى لها دلالاتها داخل المجتمعات العربية، وأنا لست كاتباً بدعا في هذا الأمر. فكتاب اللغة العربية، خصوصا القدامى منهم، كالأصفهاني مثلا، تذخر كتاباته باستخدام مفردات أجنبية، معظمها فارسي. ودعينا من كتاب اللغة العربية، ولننظر في كتاب اللغة العربية الأول، أقصد القرآن الكريم، سنجد لا يخلو من مفردات أجنبية طوعت بصياغته تطويعا باهرا. كلما كانت اللغة قادرة على تطويع بعض المفردات العصرية الهامة كان هذا دليلا على قوتها.

٥ - هل هناك أي تشابه بين السلطان برقوق في السلسلة والسلطان برقوق في عصر المماليك؟

لا. وإن كان هناك ثمة تشابه، فلم يكن مقصودا.

٦ - تم تصوير السلطان برقوق بأنه شخص ديكتاتوري لا يحب أن يسمع كلام أي شخص يعارضه.. هل هناك نقد سياسي يراه الكاتب من وراء هذا التصوير؟ وإذا لم يوجد. ما هو الدافع من وراء تصوير الحاكم بهذا الشكل؟

إذا كان هناك ذكر لملك ما، أو سلطان ما، في أي قصة، شعبية كانت، أو كلاسيكية، أو للأطفال، فإن النقد السياسي حاضر فيها شئنا أم أبينا، فيذكر الملك، أو السلطان، إما بالعدل أو بالجور، وهذا نقد سياسي تلقائي. ونحن نعيش في منطقة من العالم، أقصد الوطن العربي، ربما لم تشهد حاكما ديموقراطيا عادلا، بالمعنى الحقيقي للديموقراطية والعدل، بعد عمر بن عبدالعزيز. فالطبيعي أن الحاكم أو السلطان إذا استحضر في قصة ما أن يكون ظالما أو جائرا. فإذا صورت قصة ما السلطان أو الملك بالعدل فلا بد من أنها قصة تستدعي رغبة باطنة في وجدان الكاتب العربي، ويتمنى لو يراها حاضرة في الوجود.



٧ -الكلمات التي ظهرت في النص من عصر المماليك أمثال خشداشيته - خاصكيته- الطبلخاناه- الصناجق- خيمة الدهليز السلطانية - طنفسة- فرمانا.. لماذا تم استخدام كلمات من عصر المماليك؟ هل هناك أي مؤثرات على أسلوب الكاتب من قراءات في التاريخ مثلاً؟ وهل تعتقد أن يافعين هذا العصر قادرين على فهم هذه المصطلحات؟

عصر المماليك هو العصر القديم الذي تلاصق حدوده الزمنية الحدود الزمنية لعصرنا الحديث، فهو أقرب العصور التاريخية لنا، وهو العصر الذي شهد البندقية والقنبلة والمطبعة. هكذا يصلح لكي يكون خلفية جيدة تدور عليها حكاية ميتافيزيقية تستخدم الخيال والعقل في آن. ومن المؤكد أن قراءات الكاتب، وحبه لذلك الزمن، لهما دور رئيس في اختياره كخلفية لأجواء قصته. أما عن قدرة اليافعين على فهم هذه المفردات فأراها قدرة حاضرة وقوية. تركت الألفاظ دون توضيح لأفتح للناشئ مجال البحث عن المعاني. وهي الآن بين يديه، بمجرد مسح شاشة هاتفه بطرف أصبعه تفتح له كنوز جوجل، بما فيها من قواميس لغة سهل الاستخدام جدا.

٨ -أسماء الالهة والاعتماد على الاساطير الاغريقية ألا تظن أنه يتعارض مع معتقدات الطفل العربي الإسلامية مثل "بوسيدون" - "زيوس العظيم" - "بومباديس" - "كلوس" - "مادوسه" - "آلهة الأوليمب".

إذا كان الإسلام مع تعارضه مع محتوى بعض الأديان الأخرى قادراً على التعايش معها، وتكوين علاقات إنسانية بالغة الروعة مع مختلف الأديان. فلماذا لا ننقي مزيداً من الضوء لتوضيح ذلك؟ في وقت تحاول فيه بعض القوى، وأقصد بها حكومات غربية، وحتى عربية متواطئة لأسباب تخصها، إبراز الإسلام على أنه دين صدامي يرفض غيره من الأديان. إذا كنا نريد صناعة جيل عربي مسلم يحمل رسالة التعايش بوعي وفهم من أصحاب الديانات الأخرى فليس ثمة مهرب من طرح ذلك على أطفال هذا الجيل المأمول. فإذا فعلنا ذلك فليس من بأس بأن يكون التفاعل مع ديانات وأرباب بائدة من مثل آلة الإغريق أو الفراعنة.

٩ - ظهرت بعض التلميحات الجنسية في النص ؟ ما هو الهدف من استخدامها؟

القضية الجنسية إحدى القضايا الكبرى التي تواجه الكبار، والسبب أنها قضية فرضها المجتمع العربي على شعوبه باعتبارها قضية مخجلة، يجب أن تظل في إطار المسكوت عنه. هذا في المجتمع العربي الآن، في القرن الواحد والعشرين، فيما في القرن السابع والثامن وحتى القرن السادس عشر ربما كان العرب قادرين على التكلم فيها بأريحية، بل وتصنيف عشرات الكتب التي تتناولها ببساطة. كان الهدف من هذه التلميحات الجنسية هي إعداد اليافع للتعامل مع المسكوت عنه، خصوصاً وإننا عربياً نعاني من أمور كثيرة مسكوت عنها، ليتمها توقفت عن حدود المشكلة الجنسية.

١٠ -هل قرأت أي نص مترجم لرحلات جلفر باللغة العربية. ترجمة كامل كيلاني، أو ترجمة عبد الفتاح صبري؟ أو أنك قرأت النص الأصلي وتأثرت بفكرته؟

قرأت رحلات جلفر مترجمة، كانت ترجمة قديمة لا أذكر اسم صاحبها، لكن هنا أحب التنويه إلى أن جلفر لم يكتب رحلاته خصيصاً لليافعة، بل كتبها هذليه للكبار، ليستطيع مناقشة أموراً كانت لا تزال من القضايا المسكوت عنها في المجتمع الأوروبي رغم أنه كان في قد دخل في عصر النهضة. وأنا لم أتأثر بفكرته، بل حاولت نقلها من القرن

الثامن عشر التي كتبت فيه إلى القرن الحادي عشر الذي نعيش فيه، نقلاً واضحاً، لكني وجدت نفسي أكتب عملاً آخر، بأحداث مختلفة تماماً، وإن ظلت الفكرة الأساسية لرحلات جلفر محترمة.

١١ - ظهرت اقتباسات قرآنية كثيرة في النص؟ هل تأثرت بأسلوب أحد الكتاب في الكتابة؟ وهل أشرف الخمايسي يحفظ القرآن؟ ما هو السبب وراء ظهور لغة القرآن واضحة في النص؟

أدعي أنني لم أتأثر بأسلوب أحد في كتابة هذا النص. والاقتباسات القرآنية، وأراها ليست كثيرة، في النص الغرض منها التأكيد على قيمة ديننا الإسلامي في نفس اليافع المسلم، ثم توضيح جمال القرآن وتعاليمه لليافع غير المسلم. وكنت اعتزلت الحركة الأدبية من سنة 2000 وحتى 2011. بسبب مقتل "الطفل" محمد الدرة في حجر أبيه برصاص الصهاينة على الهواء مباشرة دون رد فعل ثقافي عربي قوي، في فترة الاعتزال هذه عشت تجربة عميقة وطويلة مع السلفيين في مصر، بدأت مع جماعة التبليغ والدعوة، فحفظت ثلث القرآن تقريباً، والمنات من الأحاديث الشريفة.

أشرف الخمايسي

في التاسع والعشرين من شهر أكتوبر 2019

## Appendix B

A Personal correspondence with Samer Abū Hawash through Twitter's Direct Messages.

Date: 02-09-2019

