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Linguistic and Cultural Norms in Translating Fairy Tales : “Beauty and the Beast” as a Case Study

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Effat University

College of Humanities

Master of Science in Translation Studies

Linguistic and Cultural Norms in Translating Fairy Tales:

“Beauty and the Beast” as a Case Study

A Thesis Submitted to Meet the Requirements for Master of Science Degree in Translation

Studies in Accordance with the requirements of Effat University

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جامعة عفت

كلية العلوم الإنسانية

ماجستير العلوم في دراسات الترجمة

المعايير اللغوية والثقافية في ترجمة القصص الخيالية

دراسة حالة: قصة جميلة والوحش

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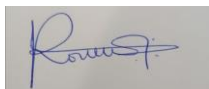
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Linguistic and Cultural Norms in Translating Fairy tales: “*Beauty and the Beast*” as a Case Study.

Has been written by myself and has not been submitted before for obtaining any degree qualifications.

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Abstract

“Beauty and the Beast”, “Cinderella, "and "Little Red Riding Hood” are famous fairy tales all over the world. Fairy tales are one of the most well-known, most loved, and most influential genres of literature. They are collections of stories from different cultures. Reading them is important in the early stages for children to develop their sense of creativity, critical thinking, and reading skills. The focus of the present study is to investigate linguistic and cultural norms in translating fairy tales from English into Arabic, as these norms play an important role in the translation process. To achieve this purpose, the original English version of “Beauty and the Beast” by The Brothers Grimm (1812), one of the most popular fairy tales, is chosen as a corpus to compare with Ladybird and Disney versions. The comparison is for extracting categories of linguistic and cultural norms, and the procedures used to translate them. Moreover, the research uses the qualitative method to analyze such categories and practically apply translation procedures to linguistic and cultural norms. The findings of this research showed that the most used procedures according Vinay and Darbelnet (1958) are: modulation, equivalence, literal translation, calque, and adaptation. This study answers the following questions: what are linguistic norms for translating fairy tales from English into Arabic? What are cultural norms in translating fairy tales from English into Arabic? What are the best procedures that should translators use? What is the role of a translator in translating fairy tales regarding linguistic and cultural norms?

Key words: Fairy tales – Linguistic norms – Cultural norms –Translation procedures –

Arab children

الملخص

"الجميلة والوحش" و"سندريلا" و"ذات الرداء الأحمر" هي حكايات خرافية شهيرة في جميع أنحاء العالم. الحكايات الخرافية عبارة عن مجموعة قصصية من ثقافات مختلفة. وهي مليئة بالأميرات والأمراء وزوجات الآباء الشريريات والساحرات وغير ذلك من الأشياء السحرية التي لا تصدق. تلعب القصص الخيالية دورًا مهمًا في ترفيه الأطفال وتثقيفهم حول الدروس الأخلاقية. تركز الدراسة الحالية على استقصاء المعايير اللغوية والثقافية في ترجمة القصص الخيالية من اللغة الإنجليزية إلى العربية، حيث تلعب هذه المعايير دورًا مهمًا في عملية الترجمة. ولتحقيق ذلك، تم اختيار النسخة الإنجليزية الأصلية لقصة "الجميلة والوحش" التي تعتبر واحدة من أشهر القصص الخيالية بقلم الأخوين جريم، لمقارنتها مع نسختين مختلفتين من قبل "ديزني" و"ليدي بيرد". سبب هذه المقارنة هو استخراج فئات المعايير اللغوية والثقافية والإجراءات المستخدمة لترجمتها.

علاوة على ذلك، يستخدم هذا البحث الطريقة النوعية لتحليل هذه الفئات وتطبيق ال الترجمة عمليًا على المعايير اللغوية والثقافية. وأظهرت نتائج هذا البحث أن إجراءات الترجمة الأكثر استخدامًا وفقًا لفيناى وداربلنيه (١٩٥٨) هي: التعديل والتكافؤ والترجمة المباشرة والتحوير والتكيف. تجيب هذه الدراسة على الأسئلة التالية: ما هي المعايير اللغوية والثقافية لترجمة القصص الخيالية من الإنجليزية إلى العربية؟ وما هي أفضل الاستراتيجيات والإجراءات التي يجب على المترجمين استخدامها؟ وما هو دور المترجم في ترجمة القصص الخيالية وفق المعايير اللغوية والثقافية؟

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List of Acronyms

SC: Source culture

TC: Target culture

SL: Source language

ST: Source text

TL: Target language

TT: Target text

FT: Fairy tale

DPW: Disney publishing worldwide

ChL: Children's Literature

ChLT: Children's Literature Translation Studies

Introduction

Throughout centuries, fairy tales have continued across many cultures and languages around the world. Therefore, they are available in different countries with different languages to meet children's needs. As well as, they play a major role in transferring beliefs, ideas, conceptions, and attitudes from one culture to another. In addition, fairytales have linguistic and cultural norms. Translators should be aware of these norms since they exist in all stories. Translating linguistic and cultural norms is one of the most difficult topics because it translates not only languages but also cultures. Due to the lack of references dealing with the topic of translating linguistic and cultural norms, the researcher chose it since they fall under a category that, despite its importance, has received little attention. Hoping that people will become more aware of the linguistic features of texts and cultures from other languages and that translators will try to find new translation procedures. Through this research, the researcher will investigate linguistic and cultural norms in three versions of "Beauty and the Beast", specifically those that appear in the English version by The Brothers Grimm and the Arabic versions by Ladybird and Disney. The researcher will also investigate the procedures used to deal with the conditions that translators must meet to overcome the obstacle of linguistic and cultural norms in their translation.

To conclude, this chapter introduces the thesis by providing general information about linguistic and cultural norms. It also presents the rationale behind the study, aims, research questions, and research hypothesis; and it concludes with the value of the study.

Rationale of the Study

The rationale behind this study lies in the significance of fairy tales in the development of children's language and behavior. Furthermore, the motivation behind writing this study arises

from the researcher's interest in the status of translating fairy tales in the Arab world and the impact of translating fairy tales on Arab children.

The reasons for choosing this specific topic are:

- "Beauty and the Beast" is a very popular fairytale; it is still reading even after 210 years of the first publishing by the Brothers Grimm in 1812.

- Translating linguistic and cultural norms into Arabic can be tricky due to linguistic and cultural concepts and differences.

The reason for choosing Disney and Ladybird versions is that they are regarded as two of the top publishing houses for children's books.

Research Objectives

There are procedures for translating linguistic and cultural norms for Arab children. Translators when translating fairytales should be aware of the cultural connotations and cognitive loads that must be preserved during linguistic and cultural transfer. This study aims to paint a picture of the status of the translating fairytales in the Arab world, to tackle linguistic and cultural norms from "Beauty and the Beast" stating classification of challenges and procedures, and to analyze classifications and practically apply them in Ladybird and Disney translations.

Research Questions

In order to achieve such aims, the following research questions of this study seek to answer:

1- What are the linguistic norms for translating fairy tales from English into Arabic?

- 2- What are the cultural norms for translating fairy tales from English into Arabic?
- 3- What are the most used procedures for translating fairy tales?
- 4- What is the role of a translator in translating fairy tales according to linguistic and cultural norms?

Hypothesis

This study is concerned with investigating linguistic and cultural norms from English into Arabic on the applied translations in Ladybird and Disney versions of “Beauty and the Beast”. Therefore, this research investigates a set of hypotheses, which are summarized in the following:

- It is hypothesized that knowing the linguistic and cultural norms and their usage by translators will facilitate the process of translating fairy tales.
- Translators' jobs will be easier if they use the right procedures regarding to linguistic and cultural norms.

Value of the Study

Translating fairy tales is not a random task, but rather based on the translator ability to translate the language and culture and make them familiar to children. This research will help translators to translate fairy tales from English into Arabic according to the two kinds of norms: linguistic and cultural norms. Additionally, the value of this study will help translators to provide a successful translation for Arab children. It sheds light on the most common procedures in translating fairytales. Thus, investigating linguistic and cultural norms and their translation procedures will benefit not only translators but will also benefit other researchers, professionals, translation companies and publishing houses.

Chapter 1: Literature Review

1.1 Introduction

Most people are familiar with these two expressions “Once upon a time” and “happily ever after” which commonly occur in fairy tales. Indeed, fairy tales (FTs) are more than just good stories. They are a place where children can find magical creatures doing magical acts. Children love them because everything is possible there. Obviously, reading FTs is important in the early stages for children to develop their sense of creativity, critical thinking, and reading skills. Albert Einstein said, “If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales”.

Today, FTs play a crucial role in transferring beliefs, ideas, conceptions, and attitudes from one culture to another. Actually, they have turned into famous movies like “Alice in wonderland”, “Cinderella”, “Pinocchio” and others. They are available in different countries with different languages to meet children’s needs. Besides, they are considered part of children’s literature.

Although children's literature has been widely translated to enrich children's experiences, many theorists, academic institutions, and publishers were not interested for a long time in translating children's literature, especially FTs.

So far, there has been little discussion about the linguistic and cultural norms of translating FTs. Therefore, this study aims to guide translators who would like to translate FTs must be careful when translating for children.

1.2 Children's Literature

1.2.1 What is Children's Literature?

ChL covers a wide range of genres, elements and topics that would enrich children's knowledge. Notably, the term Children's literature (ChL) has several distinct definitions. Many Scholars attempted to find an accepted definition of ChL. However, no consensus on the definition of ChL is found. For Klingberg, "The term ChL can refer to different concepts, such as literature recommended to children, literature read by children and literature published for them" (2008: 8).

In line with this view, Wall (1991: 2) explained, "If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre writing for children, even if the author, or publisher, hopes it will appeal to children". Oittinen (2000: 62) also stated that "ChL could be anything that a child finds interesting"; whereas Alvstad (2018) stated that picture books, novels, short stories, drama, theatre, poetry, rhymes, songs, comics, and similar materials for children and young adults are considered to form ChL.

1.2.2 Translating Children's Literature

In the late nineteenth and early twentieth centuries, ChL was established in the countries of northwestern Europe. These centuries are called the "Golden Age of Children's Literature" since many books for children were published then (Knowles and Malmkjaer, 1996). At that time, ChL was considered as an independent form of literature, a vehicle for educational and moral lessons. Moreover, some significant researches were written by Klingberg (1986), Shavit (1986), and Oittinen (2000) considered as a great reference on translating for children. Translating ChL is an

essential mean for conveying different stories for children. It exposes them to know more about the world. It is regarded not only as a new branch of research called “Children’s Literature Translation Studies (ChLT)”, but also created by the junction of two academic disciplines: Translation Studies and ChL. Translating ChL is an investigation of many linguistic issues that are correlated to translating and writing for children. Actually, it is ruled by the same rules that govern writing for them.

Furthermore, despite the fact that ChL has known a lot of translation, yet there is not much translation research in this field. According to O’Connell (1999: 208), “This neglect is owing to the fact that the original subject matter, i.e., ChL, is itself something of an undervalued or neglected area. It is often disregarded and neglected”. Furthermore, some scholars question the existence of ChL such as Zipes. He stated a work of literature written by children for other children, or one that is theirs, has never existed and will never exist (Zipes, 2001).

O’Connell (1999) explained translating of ChL has applied the same theories that are used when translating adult’s literature because there has been little research on translating for children, Dichotomies such as dynamic vs. formal, literal vs. free, and form vs. content translations have been applied in translating ChL. In addition, both SL and TL oriented schools are two main schools of translation theory that have dominated the literary translation and have had a great impact on translating for children.

1.2.3 The Purpose of Translating Children's Literature

Reading numerous books from different cultures is one of the aims of translating children's literature. For Klingberg (1986: 10), “The aim of translating children's literature is to offer a wide range of books to the child and this justifies close adherence to the source text to preserve the distinctive characteristics of the source text for the target reader child”. He believes that the

purpose of translating children's literature is to increase the knowledge and understanding of foreign cultures. Oittinen (2000: 25) says, “Creative imagination, which is always involved in the reading experience, is not just an innate capability but a complex psychological action, part of the individual’s whole development, and closely connected to the surroundings”. “Children create imaginary characters and situation in the reading process and they are not interested if they are reading a translation or not. Even more, they are unaware of it but they experience it and give new meaning to it (Oittinen, 2000: 34)”. Therefore, translating ChL to another culture should conserve the features, ideas, experiences, and values of the ST. In other words, they should make target readers understand foreign cultures.

In addition, Klinberg (1986) explains the aims of translating ChL are presented in Thomson-Wohlgemuth’s paper as follows:

- To further the international outlook, understanding, and emotional experience of foreign environments and cultures.
- To make more literature available to children.
- To contribute to the development of the reader’s set of values.
- To give readers a text they can understand given their lack of knowledge (Thomson-Wohlgemuth, 1998:29).

1. 3 Definition of Linguistic and Cultural Norms

The current study suggests to examine linguistic and cultural norms. Translators should follow certain norms to facilitate the process of translating FTs. Before starting this section, it is important to describe and define what the word norms mean. Toury describes norms as “the most important interdisciplinary constraints that govern the translation process and product” (1995: 54). Moreover, since translation is "a kind of activity which inevitably involves at least two

languages and two cultural traditions, i.e., at least two sets of norm-systems on each level" Toury (1995: 56). According to Toury (1995), translation is the process of transforming community-shared values or beliefs about what is acceptable or unacceptable into performance instructions suitable for and applicable to particular situations. He argues, "There are several co-existing linguistic and socio-cultural factors that affect translational behavior" (1995: 59-60). "These interconnected factors influence one another and at the same time govern translation activity at all levels". That is to say, there is a close relationship between linguistics and literature (Carter and Simpson, 1989).

On the other hand, FTs play a vital role in developing ChL skills like reading, listening, and writing. They consider being a good reference for teachers, parents, and professionals to teach language. Consequently, translators' linguistic choices are not random acts. They should follow some norms during translating for children. Translators should be careful with every word, phrase, syllable, and expression.

Here are the most important linguistics norms:

\.3.1 Linguistic Norms

\.3.1.1 Structures and Emotions

Masoni.Licia explains, "Stories often employ short and rather simple sentences; they follow a linear plot, easily recognizable as belonging to a particular genre, with no flash backs, and a cause-effect organization of events" (2018: 644).

The language of FT is not complicated at all since they are for children. "Tales often present concrete vocabulary. They typically avoid abstract terms" (Masoni.Licia, 2018: 644). The plots of FTs are simple and interesting. The organization of the story's events and structure are used

according to the children's ages (Masoni.Licia, 2018). Consequently, during translating FTs, translators should choose simple vocabulary and structure.

For example, in the Arabic version of FTs, Cinderella (2014) simple structure and sentence are used.

في قديم الزمان، في منزل بعيد، كانت هناك فتاة طيبة وجميلة تدعى سندريلا، وكانت تعيش مع زوجة والدها الشريرة، وأختيها
الأنايتين...
الأنايتين...

Furthermore, "Emotions which have been long neglected in the language learning process seems to be pivotal in the cognitive playoffs of learning (in general). Since they mold both the outcome and the income of cognitive appraisals; it is known for instance that emotions shape the ways and extents to which we perceive and process the information our brains receive" (Phelps, 2004).

Moreover, because FTs stay longer in children's memory, some professionals and teachers depend on FTs in teaching the grammar and structure of a language. They use FTs as a vehicle to introduce new concepts. "According to the students' ages and skills, the language teacher might deem it necessary to adapt the text and change tenses, or simplify some sentences" Masoni.Licia,(2018: 644). In addition, during the translation process, translators can use different tenses and simplify sentences. They can use complex grammar structures for older children. They may present complex grammar indirectly through tales without affecting its reception. In this respect, stories can serve proactive procedures for introducing complex forms to the learner at a later point stage (Ellis et al., 2001).

However, the events of the stories raise children's feelings and emotions. According to (Masoni.Licia, 2018) recent theories of language learning closely relate cognition, emotion, and motivation as components of a single system that dynamically accelerates the learning process.

"Structure and stylistic features also operate at a deeper level. They act upon imagination and emotion" (Masoni.Licia, 2018: 64^o). The stylistic feature of FTs is designed to provide emotional responses. The emotional responses of children help to acquire the language. Indeed, the narrators of FTs do not mention the meaning directly. It is the children's role to read and to think about the message of the story. FTs remain in children's minds not because of their didactic and moral lessons, but also because of the information they receive from FTs (Masoni.Licia, 2018).

١.3.1.2 Repetition

According to Masoni.Licia "Stories contain rhymes, refrains, riddles, and other artistic uses of words, which are repeated throughout the story" (2018: 644).

For example, in the Arabic version of "The boy who cried wolf" (الراعي الكذاب):

في قرية صغيرة عاش حميد وعمل راع لأغنام أهلها. وفي كل صباح كان حميد يأخذ الأغنام ثم يعود بها في المساء إلى القرية، وفي يوم من الأيام شعر حميد بالملل، فأراد أن يرفه على نفسه.
فأخذ يصيح قائلاً: "النجدة! ساعدوني! هناك ذئب يريد افتراس أغنامكم" ولما اكتشفوا كذبه، غضب أهل القرية منه وصاروا يلقيونه بالكذاب بسبب كذبه وذات يوم، بينما كان الراعي حميد في الجبل، إذ بذئب ضخم يظهر من بين الصخور ويهجم على الأغنام ليفترسها، فصاح حميد طالبا النجدة من أهل القرية قائلاً: "النجدة! ساعدوني! هناك ذئب يريد افتراس أغنامكم" ولكن في هذه المرة لم يأت أحد لنجدته، فقد ظن أهل القرية أن الراعي يمزح من جديد. وهكذا استطاع الذئب أن يفترس أحد النعاج وخسر حميد عمله وثقة أهل القرية فيه.

<https://www.qssas.com/story/31879>

18 march 2022

Obviously, the repetition in “The boy who cried wolf” when the boy shouted many times “Help! Help! There is a wolf that wants to devour your sheep” helps children to memorize the story events, characters, new content and practice the language correctly. Sometimes, the narrator or the storytellers of FTs would make a cognitive pause, so the child can think, guess and focus on what will happen next. Repeated sections many times are important for children for many reasons. Through repetitions, children learn new things like vocabulary, grammar, critical thinking, reading skills, and language (Masoni.Licia, 2018).

Masoni.Licia emphasizes “Repeated sections are not always identical in a story, so sometimes, new words are introduced from one section to the other, and this has important implications for a scaffolding approach (the process on which teachers model or demonstrate how to solve the problem and then set back offering support as needed). Not only does such incremental repetition allows speakers to revise the old language, but it also provides a meaningful, contextualized, and gradual introduction to new words” (2018: 644).

\.3.1.3 Degree of Complexity of Language Adaptation

The concept of adaptation involves not only adapting to the cultural context but also adapting to the language. "The translators of FTs should take into account to whom they write. Hence, a text has a certain degree of adaptation, high or low, which the translator should retain in the target text" (Klingberg, 1986: 63). The degree of adaptation of the language signifies the level of difficulty in the style of writing. A readability test is a method used to measure how well the TT adapts to the ST. Besides measuring the length of words and sentences and comparing them in the ST and TT would give an idea of the degree of language adaptation (Klingberg, 1986).

On the other hand, the degree of complexity of FTs’ language depends on children’s age. “Besides, having to meet most of the challenges of literary translation, translators also have to

take the age of their readers into account (Landers 2001: 106)". "It is the task of the translator to decide how she/he will compensate for the children's lack of background knowledge without oversimplifying the original and forcing children into simple texts that have lost any feature of difficulty, foreignness, challenge and difficulty" (Stolze 2003: 209).

Translators should consider children's reading abilities, especially for young children. Because of their lack of knowledge and experience as readers. Aguilera (2008: 5) explains, "The lower the age, the lower the capability of understanding". Actually, it is different when translators write for a seven-year-old child than for a ten-year-old. Writing for a seven-year-old requires a different style; simple vocabulary, and language. On the contrary, a ten-year-old child requires a complex structure and language.

Furthermore, translators should also be aware of juvenile language. According to Thomson-Wohlgemuth, "The characteristic of juvenile language is that it changes rapidly. If the translator uses words that are now 'fashionable', they might limit the lifespan of a certain book. No one can predict which words and expressions will last and which ones will not, which makes this problem unavoidable" (1998: 72). Whatever procedure the translator applies, the language of the written texts must be acceptable and easy to read without ignoring the children's understanding. Translators should have different procedures and approaches in translating for different age groups.

1.3.1.4 Illustrations

FTs are full of illustrations, moral lesson and images, that later affect them even when they grow up. The tales we read and listened to as children affect the way we see the world later as adults (Zipes, 2002).

Actually, one of the most remarkable features of children's literature is the connection between words and pictures (Garca de Toro, 2020). Clearly, the combination of words and images in FTs conveys the same story. Images can also be utilized to bring new views, clarify any misunderstandings, and make comments about content. Since images are made of many different codes, such as planning, photography, iconography, color, and editing, they would provide a translator with a rich source of discussion material for intersemiotic translation (DiGiovanni, Elefante & Pederzoli, 2010). Today, Jakobson's (1959) explains that intersemiotic translation includes translations across non-linguistic semiotic resources (e.g. language, image, and sound resources). Where these semiotic resources "coexist, cooperate, and get translated" (Kourdis, 2015: 311). Further, Lathey adds (2016: 55), "Complex text and image both in illustrated books and in the modern picture book require an informed understanding of illustrator's art, multimediality and semiotics".

In other words, FTs depend on the symbolic language that has pictorial descriptions. These descriptions would help children think about the magical transformations in the stories. Thus, Oittinen (2000: 114) said, "Translator not only specializes in both languages, but also in a visual language and the language of illustrations".

The illustrations in the story of "Alice in Wonderland" help children to think and imagine the magical transformation that happened to Alice. For example,

ST: When Alice ate the cake, she became a giant. The rabbit saw Alice turning into a giant, so he got frightened and ran away quickly. When he escaped, one of his gloves fell off, and Alice caught it and found a small fan inside. After Alice turned it on, she turned back to her actual size, so she knew she was in Wonderland.

TT:

في قصة "أليس في بلاد العجائب"

أكلت أليس الكعك فأصبحت عملاقة، وعندما رأى الأرنب أليس تتحول لعملاقة، خاف كثيراً وهرب بسرعة. ولكن عند هروبه سقط منه أحد قفازيه، فأمسكت به أليس فوجدت بداخله مروحة صغيرة. فقامت أليس بتشغيلها فعدت لحجمها الطبيعي، فعلمت أنها موجودة في بلاد العجائب".

<https://www.qisassy.com/alice-in-wonderland-story//>

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In addition, stylistic features are involved in the language of FTs. They are used through imagination and emotion. "The teller with his artistry, his voice, and his gestures, reveals the world of a story to the audience, and gives body to its evocative images and metaphors, thus causing an emotional reaction in the audience" (Masoni.Licia, 2018:645). Language goes to a deeper level in our minds. A powerful connection between linguistic memory and visual memory on FTs would help children to remember the new words and the expression. "When learners are asked to look at images specifically designed for word acquisition, especially when images associated with words or expressions are bizarre and unconventional, they appear to be more successful at retaining words and their meanings" (Masoni.Licia, 2018: 646).

1.3.2 Cultural Norms

1.3.2.1 Social Culture

According to (Ghazala, 2015), the term *Social Culture* refer to all activities, aspects, topics, ideas, habits that have social implications, references, sources or in some ways are related to social culture. In other words, it includes a wide range of things like food, drinks, clothes, habits, work, leisure, titles, names, greetings, socially and religiously topics like sex and prohibited drinks (like wine) and food (e.g. pork meat), sports, entertainments, national heroes, etc.

Here are examples of the most popular social culture topics:

1.3.2.1.1 Proper Names

Every language has its own set of proper nouns, some of which are related to the culture of the people who speak that particular language (Sanaty Pour, 2009). According to Vermes (2003:89-90), “The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing”. According to *Oxford Concise English Dictionary* (2001: 1146), a proper name is “a name for an individual person, place, or organization having an initial capital letter”.

Furthermore, in her article “The Translation of Proper Names in Children’s Literature”, Aguilera (2008) identifies a classification of proper names based on the age of the readers:

- 1-Pre-reading children (from 1 to 6 years old).
2. Children who have the ability to read and write (from 6 to adolescence).
3. Youngsters and adolescence.

“The differences among the groups are marked by a greater or lesser development of intellectual capabilities, which is closely related to previous knowledge of the target reader. Those capabilities are necessary to interpret the facts presented. So, the lower the age the lower the capability of understanding, therefore, the acceptability of foreignizing elements” (Aguilera 2008: 5).

To put it more simply, there are three procedures for translating proper names according to (Ghazala, 2008).

- A- **Transcription:** In translating proper names from English into Arabic usually, they are transliterated in Arabic letters in order to show some respect for people’s names that are considered purely cultural. For example,

| | | | | | |
|------------|---------|--------|-------|--------|--------|
| Cinderella | سندريلا | Sally | سالي | Nancy | نانسي |
| Alice | أليس | Philip | فيليب | Amanda | أماندا |

B- Transcription/ Naturalization: in religion and history, English and Arabic share certain names. Accordingly, when names in English refer to the same person, they are naturalized especially the names of the Virgin Mary and prophets.

For example,

| | | | | | |
|-------|-------|-----------------|--------------|--------|-------|
| Aaron | هارون | David | داوود | Isaac | إسحاق |
| Jacob | يعقوب | The Virgin Mary | مريم العذراء | Joseph | يوسف |

C- Naturalization: Names of popular leaders, scientists, philosophers and mythological heroes in history are naturalized: for instance,

| | | | |
|-----------|-------|-----------|----------|
| Hercules | هرقل | Alexander | الإسكندر |
| Aristotle | أرسطو | Plato | أفلاطون |

In short, proper name translation is one of the most difficult jobs that any translator must be mindful of when translating (Sanaty Pour, 2009). Therefore, translators must be aware of children's knowledge, age and abilities, as well as knowing the cultures of both target and source readers, since FTs are transferred from different cultures and nations.

1.3.2.1.2 Food

The most popular topic in social culture is food. Surprisingly, the words for various food categories are translated directly using the adoption technique since they are so strongly bound

by their TL culture (Ghazala, 2015). For (Tanjour, 2011) most of the food words in English are translated into their Arabic correspondents.

For instance,

| | | | |
|------|--------|---------|------------|
| Cake | coffee | beans | apple-pie |
| كعك | قهوة | فاصوليا | فطيرة تفاح |

On the other hand, some food doesn't have Arabic correspondents (Tanjour, 2011). "A good number of meat terms in both cultures involved, English and Arabic, are reconciliatory.

However, the greater number of these terms is known in the other culture, especially pork and canned meat terms" (Ghazala, 2015: 66). Therefore, translators use the word (لحم)) Lahm ['meat'] in front of pork and beef to refer to food (Tanjour 2011).

For example,

'Pork ' translated into لحم خنزير

'Beef meat soup' translated into حساء لحم البقر

1.3.2.1.3 Clothes

Over the centuries, clothes have been used as a mean to celebrate important events, and as a signifier of different culture. Indeed, FTs' language is full of clothes' description. For instance, in "Cinderella" story there was a description of the witch who changed Cinderella's old dress into a fancy dress (Tanjour, 2011).

Clothes categories like Dress, hat, coat, scarf, jacket, trousers, earrings, shoes, and skirt were all translated into their Arabic correspondents تنورة, أحذية, أقراط, بنطلون, سترة, وشاح, معطف, قبعة, فستان. There is no need to add interpolations or endnotes to describe what these clothes are. Since TT readers can recognize these types of clothes (Tanjour, 2011).

1.3.2.1.3 Geographical Terms

Geographical Terms are terms such as the names of countries, cities, seas and oceans. They are used in geography and related fields. Additionally, they describe geographical locations, natural resources. According to Ghazala (2008: 181), “Here are the most famous of Geographical Terms”:

A- Countries

B- Usually translators can use with countries three procedures: transcription, naturalization or translation (Ghazala, 2008:181).

- **Transcription:** Translators use transcriptions with these countries: Canada كندا , Mali مالي , Brazil البرازيل
- **Naturalization:** On the other hand, here with these countries translators use naturalization: England انجلترا Britain بريطانيا France فرنسا .
- **Translation:** Translators may apply translations with countries such as:
The United Kingdom (UK) المملكة المتحدة
The United States of America (USA) الولايات المتحدة الأمريكية

C- Cities

Translators usually transcribed cities names (Ghazala, 2008). For instance, Paris باريس, Berlin برلين, and New York نيويورك. However, translators sometimes have naturalized the names of some cities. Such as:

Cordova قرطبة , Toledo طليطلة, Venice البندقية

C-Seas and Oceans

The terms of seas and oceans are mostly translated (Ghazala, 2008).

For example,

The Mediterranean Sea البحر الأبيض المتوسط

The Pacific Ocean المحيط الهادئ

The Red Sea البحر الأحمر

The Black Sea البحر الأسود

1.3.2.2 Linguistic Culture

According to Ghazala (2015: 210), “Linguistic culture is a term that is linguistically loaded with cultural implications in such a way that each culture has its own particular linguistic way of expressing things and concepts that can be marked as different from other culture”. In other words, “Linguistic culture is a cultural way of expressing meaning (cross-cultural expressions, figurativeness, idiomaticity, connotation, irony, proverbial expressions, and native way of expressing meaning)” (Ghazala, 2015: 210).

1.3.2.2.1 Idioms

Idiom is a group of words that include a special meaning different from the meanings of each word. According to Baker (1992: 63), “Idioms are frozen patterns of language, which allow little or no variation in form and often carry meanings, which cannot be deduced from their individual components”. Baker (1992: 65) points out that “the main problems that idiomatic expressions create in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties involved in rendering the various aspects of meaning that an idiom conveys into the TL”.

For Ghazala (2008: 128) “the discussion of translation of English idioms into Arabic can be traced through the following three groups:”

A-Direct Idioms: they are translated directly. That is, “they have metaphorical meaning. Therefore, they are all fixed metaphors, saying something to mean something else” Ghazala (2008: 128). The idiom in this example is direct, and has identical equivalent in Arabic.

ST: "Our dear aunt is at death's door"

TT: خالتنا العزيزة على أبواب الموت

B-Indirect Idioms: “These idioms are indirect and cannot be understood from the literal, common meaning of the words” Ghazala (2008: p.131).

ST: “Will you be our mother for today, please?”

TT: هل لك أن تقوم على رعايتنا من فضلك؟

In the previous example, the direct translation for “Will you be our mother for today, please?” is هل لك أن تكون أمنا؟. It is either unclear or unacceptable. This kind of indirect idioms can be dangerous; therefore, translator should understand idioms from the meaning of the context because they cannot be understood alone otherwise they can lead to translation errors.

C- Phrasal verbs: “They are well-established, extremely popular idioms. A phrasal verb is a combination of verb+ an adverb/preposition, or both an adverb and a preposition.

Translators must know the most important and commonest combinations of phrasal verbs” (Ghazala 2008: p.128).

ST: “We try our best not to write any student off the final exam”

TT: نحاول جهدنا ألا نستبعد أي طالب من الامتحان النهائي

1.3.2.2 Irony and Sarcasm

Fowler (1987: 101) says that Irony is "a mode of discourse for conveying meanings different from and usually opposite to - the professed or ostensible ones". Fowler (1987: 101) distinguishes between two kinds of irony: a) situational irony, which may be social, moral, or

metaphysical irony) verbal irony, which depends on deviations from syntactic or semantic norms. Thus, irony according to Fowler (1987: 102) is "an art of indirection and juxtaposition, relying for its success on such techniques as understatement, paradox, puns and other forms of wit in the expression of incongruities". For instance, in Cinderella story, her stepsisters make fun of her when they ask her to come to the party although they know that Cinderella does not have a beautiful dress.

تمت استشارة سندريلا في كل هذه الأمور، لأنها كانت لديها أفكار ممتازة، وتنصحهم دائماً بالأفضل. وبينما كان أخوات سندريلا منهمكين في اختيار ملابسهم قالوا لها:

"سندريلا، لم لا تذهبين معنا الى الحفل؟"

فردت سندريلا والحزن يملأ عينيها: " أنت تسخرين مني فقط؛ ليس من أجل أن أذهب معكم إلى هناك ".

فأجابوا: " تخيلوا أن تذهب سندريلا إلى الحفل بهذه الثياب سيكون الأمر مضحكاً للغاية " ¹.

<https://www.9issas-atfal.com/2019/04/cindrella-story.html>

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1.3.2.2.3 Proverbs

According to the *Concise Oxford English Dictionary* proverb is "a short Pithy saying in general use, stating a general truth or piece of advice" (Soanes and Stevenson 2008: 156).

For Ghazala (2008:138) "Proverbs cannot be translated or understood as a collection of the individual meanings of its words. They are metaphors that stand for something else. Besides, they are cultural-specific. Therefore, they should not be translated or understood directly".

Ridout and Witting (1967: 8-9) point out, "proverb needs to be assimilated by the common people to become a proverb, and a proverb to become popular must be wise, and to remain popular must contain 'enduring wisdom' ".

¹ There are grammar issues in the Arabic version. However, it was published online.

The following proverbs are examples from Orsolya Jánosik version: “Little Red Riding Hood II” (Litovkina, 2019: 141-142).

1- ST: “Better late than never”, Little Red Riding Hood said.

TT: قالت ذات الرداء الأحمر: أن تصل متأخرا خير من ألا تصل أبدا.

2- ST: Her mother gave Little Red Riding Hood a large basket full of food “eat, drink and be merry, for tomorrow we die”, she said.

TT: أعطت الأم ذات الرداء الأحمر سلة كبيرة مليئة بالطعام وقالت لها: استمتعي بحياتك الآن لأنك لا تعلمين ما الذي

سيحدث غدا

The English proverbs on previous examples have Arabic correspondents according to *Almaany dictionary*. Translators should have knowledge of the common English and Arabic proverbs since knowing them would facilitate the translation process. In addition, translating English proverbs into Arabic can be traced through the following three groups (Ghazala, 2008: 138-142):

Group A: Absolute equivalence.

For example,

- “No smoke without fire”

لا دخان من دون نار

- “The way to a man’s heart is through his stomach” الطريق الى قلب الرجل معدته

The examples of this group are the easiest in translation process, because they can be translated directly.

Group B: Similar equivalence

For example,

“Forbidden fruit is sweet” it is translated it into (كل ممنوع مرغوب) rather than (الثمرة الممنوعة حلوة). If it is translated into (الثمرة الممنوعة حلوة), it will look strange and unfamiliar for the children (Ghazala, 2008).

Group C: Different equivalence

For (Ghazala, 2008: 141) “A leopard never changes its spots” is translated into من شب على شيء (شاب عليه) and the literal translation is (لا يغير الفهد بفعه أبدا). This group is the most difficult to translate because its proverbs have no straightforward, literal relation to their equivalents in Arabic.

1.3.2.2.4 Figures of speech

Finding secondary meaning in the SL and suitable equivalence in the TL are integral factors in translating figures of speech in FTs. Some of the most difficult translation challenges include figures of speech and expressions with multiple words. A figure of speech is the language used to create images to get clear, powerful, strong, and interesting meanings that can convince listeners or readers (Polboon, 2007).

Polboon (2007) divided figure of speech into 13 categories, including simile, metaphor, personification, hyperbole, metonymy, antonomasia, paradox, allusion, reduplication, rhetorical question, alliteration, onomatopoeia, and symbol. Moreover, “her hair is black as ebony” is an example of a figure of speech. It is a simile taken from the Brothers Grimm's retelling of the "Snow White" story (Grimm, & Grimm, 2016: 405). Ebony is a very dark brown wood from a tropical tree. It is not appropriate to translate “her hair is black as ebony” into “شعرها أسود كلون” because children are not familiar with “خشب الأبنوس”. Therefore, it is translated into

“شعرها أسود كسواد الليل” , which is more familiar and, means that Snow White's hair and its dark color are like the color of the night.

Moreover, translators of FTs should use a simile to compare two different objects and to spark an interesting connection in a reader's mind. The simile is used in literature to make writing more powerful. It can be used to convey meaning quickly and effectively in everyday speech.

1.3.2.2. 5 Collocations

Many linguists have studied collocations in English. They have developed similar definitions and categories, although their focus may vary. Collocation “is a lexicological term used by linguists to refer to the habitual co-occurrence of individual lexical items” (Fakhouri, 1995, p.8). Robins (1964: 66) defines collocation as “the habitual association of a word in a language with other particular words in sentences”.

Here are some examples of collocations (Gazala, 2008:108-111).

- | | | | |
|--------------------|-------------|--------------------|-------------|
| 1-Smashing victory | انتصار ساحق | 2-Run a company | يدير شركة |
| 3-honey moon | شهر عسل | 4-healthy and well | بصحة وعافية |

Indeed, collocations play an important role in language. Without exception, they may be found in all kinds of texts. Hence, their importance is in the translation process. Translators should understand them fully in Arabic to provide the Arabic version the same beauty as the English text.

1.4 Translation and Culture

Over many years, FTs have been transferred orally from culture to culture. Every culture has its own FTs. Translating FTs are like windows, it allows children to gain knowledge from other

cultures. It is the transfer of literature from one language to another or from one culture to another. This transfer would widen children's cognitive ability by exposing them to different images of childhood in various parts of the world (Lathey, 2006). In the same vein, Metcalf (2003: 324) explained, "Children of one country who come to know the books and stories of many countries have made a beginning toward International understanding". One of the most difficult issues that translators deal with is culture. Newmark (1988: 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". It is a term that includes norms, social behavior, ideas, knowledge, beliefs, arts, laws and arts in human communities.

In the same way, translating FTs is important since they transfer believes, ideas, and literature from culture to culture. According to Oittinen (2000), translation is written in another time, place, language, nation, and culture. Medalled (2003) points out that translation is not only the literal rendering of linguistic units from one language into another but also a cross-cultural recreation. Translators should pay more attention to the cultural norms of the SL and TL.

1.4.1 Cultural Context Adaptation

The study of adaptation has recently developed into a separate academic field. Most adaptations focus on cultural issues that might influence how the target readers see or comprehend the ST (Raw, 2012).

The aim of cultural context adaptation is to make the text more interesting and simpler to the Arab children. According to Klingberg (1968: 17), "It does not include 'bringing the TT into correspondence with the ST set of values". Cultural Context Adaptation may lead to a variety of translation issues due to the cultural differences between the TL and SL, and to achieve

equivalence at most, if not all, levels of the text, translators must be both linguistically and culturally competent (Mouzoughi, 2005).

1.5 Scholars' Contributions in Linguistic and Cultural Translation

Different translation scholars have developed a wide variety of procedures that contribute to linguistic and cultural translation. For example:

1.5.1 Kleinberg

Kleinberg's approach encourages 'faithfulness' to the ST. He suggests three procedures that would help the translator of ChL understand the interest of the intended readers: cultural context adaptation, purification, and modernization (Kleinberg, 1986). He (1986: 17) believes that "It should not be tried when not absolutely necessary and at all events, it should always be borne in mind that the ST is to be manipulated as little as possible". Kleinberg (1986: 18) also mentions ways to affect cultural context as follows: added explanation, rewording, explanatory translation, explanation outside the text, substitution of an equivalent in the culture of TL, substitution of a rough equivalent in the culture of the TL, simplification, deletion, and localization.

For Kleinberg (1986: 18), " Some of the above-mentioned ways are more recommended than others. Sometimes localization, simplification, substitution and deletion of cultural elements are not to be advised, and if such methods are applied, that means the ST is 'violated' ”.

1.5.2 Vinay and Darbelnet

For Vinay and Darbelnet (1958), adaptation is a type of translation where the relationship between the reader and the content must be reconstructed rather than the content's precise meaning. It is worth mentioning that the V&D approach is the first systematic effort to create a collection of well-focused propositions related to transfer processes and to create a taxonomy of translation techniques in both literal and non-literal translation. They have been successful in

dividing record translation occurrences into several categories and subcategories of translation processes. Additionally, they have made an effort to describe the translator's behaviors in terms of performance and have allowed him the ability to make decisions about the translation process that is influenced by stylistic considerations. They examined texts written in both English and French, highlighting the distinctions between them, and identifying two translation strategies and seven procedures. They have also included a number of instructions for the translator to follow as they transfer from the SL to the TL. Their translation methodology is based on segmenting both texts into units, assigning numbers to those units of translation, and then comparing those units to determine which translation method was used. This might be relevant for those who are working on contrastive text analysis. That is why it cannot be applied because translator usually translate a whole text in its context and not by fragment.

This was based on a thorough discussion of examples from the two language pairs English - French and German-French. The two theorists came to the conclusion that all translation processes can be subsumed under two translation strategies and seven procedures. The first three procedures are borrowing, calque and literal translation fall under direct translation strategy, and the remaining are transposition, modulation, equivalence and adaptation fall under oblique translation strategy. It is used when literal translation is not possible due to lexical and syntactic differences between the SL and TL (Vinay and Darbelnet; 19^o^).

Table (1) Vinay and Darbelnet Taxonomy of Translation Procedures

| procedures | Comments |
|-------------------|---|
| Borrowing | This procedure is employed to resolve a metalinguistic difference. Borrowing is the simplest method of translation since it simply involves transferring a word from the SL (source language) to the TL |

| | |
|---------------------|--|
| | <p>(target language) without any formal or semantic changes.</p> <p>Borrowing is employed to give local flavor and fill in the semantic gaps in the TL. It is applied so frequently that they finally merge into the TL lexicon and are no longer regarded as borrowings.</p> |
| Calque | <p>This particular type of borrowing involves translating the borrowed expression literally into the TL. V&D (1958: 85) defines calque as “a special kind of borrowing where the SL expression or structure is transferred in a literal translation”.</p> |
| Literal translation | <p>Here literal translation entails translating SL text into its appropriate idiomatic or grammatical equivalent in the TL. According to V&D (1958), this is the replacement of SL syntactic structures, which are often on the clause/sentence scale, with TL syntactic structures, which are isomorphic and content-synonymous. When translating between two languages belonging to the same family and, more importantly, belonging to the same culture, the literal translation is most frequently used.</p> |
| Transposition | <p>Transposition is the process of changing a grammatical unit without altering the meaning of an SL element by substituting it with structures that have the same meaning but belong to other word classes.</p> |
| Modulation | <p>Modulation is a change in the message's form brought on by a change in viewpoint. It indicates a change in the viewpoint from which something is perceived. Although the translated text is grammatically accurate, this type of translation procedure is employed when it is</p> |

| | |
|-------------|---|
| | deemed unacceptable in the target language (TL). |
| Equivalence | Equivalence is the substitution of an SL circumstance with a TL one that is communicatively equivalent. The majority of equivalences are established and are employed when translating idioms, proverbs, nominal or adjectival phrases, etc. Proverbs are frequently used as examples of equivalences. |
| Adaptation | Adaptation is a specific type of situational equivalence. Moreover, it is when there are cultural variations between the SL and the TL. Due to sociocultural distinctions between the SL and TL cultures. It entails changing the cultural reference of a ST situation. When this happens, translators invent a new situation that can be regarded as an equivalent. In other words, translation may be thought of as a special type of situational equivalent. |

1.4.1.3 Gideon Toury

Translation studies have benefited greatly from Gideon Toury's contributions as a scholar. Adopting the source-oriented and target-oriented concepts: Toury introduced the use of these two procedures to translate the text from one language into another. He encountered the difficulties while working as a translator and overcame them (Toury, 1980). The constraints of translation might vary depending on the user context. In other words, these constraints go well beyond any differences between the literary and cultural styles or even the limitations of the translator's mental machinery. Sociocultural factors such as have an effect on thought and most likely change it (Toury, 2021).

1.6 Conclusion

To sum up, FTs are part of a universal community. They have been transferred from different cultures and nations. Translating FTs help children receive knowledge, norms, and value from other cultures.

However, since FTs are regarded as part of ChL. Translators of ChL have a demanding task because they must respond to most challenges in literary translation. Translators should be aware of cultural and linguistic norms, especially if the SC and TC have little in common. It is the translator's responsibility to decide, which norm is better in a FT than the others. That is to say, knowing linguistic and cultural norms would make FTs acceptable and compatible according to Arab cultures. The task of translators of ChL is not an easy one, as they have to meet most of the challenges of literary translation, but they also have to take a specific age of their audience into account. Besides, the role of translators is to know the language that is suitable for children according to their culture, tradition, and religion.

The following chapter will discuss the corpus definition of the study, the methodology followed in the present thesis, research method, and data collection.

Chapter 2. Methodology

2.1 Introduction

This chapter explains the research method, corpus definition, and data collection used to conduct this research. The study uses the qualitative method and includes collecting and analyzing data in order to understand a particular concept, idea, opinion, or experience. It aims to generate new ideas or find solutions.

In this study, the qualitative research method entails gathering data about translating Arabic FTs according to linguistic and cultural norms. It is challenging for translators because far too little attention has been paid to these linguistic and cultural norms.

In order to develop the ideas, I have chosen to make tables that categorize the linguistic and cultural norms in both Arabic versions each one occurred. It is worth mentioning that this research will analyze translation procedures that were introduced by Vinay and Darbelnet (1958) since they cover all the linguistic and cultural norms mentioned in both “Beauty and the Beast” Arabic versions: Ladybird (1981) and Disney (2017).

In addition, the researcher highlights the seven translation procedures that were mostly applied by translators of Ladybird and Disney versions to make them appeal to the Arab Children readers. In this sense, these procedures are borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. The following section gives an insight into the research tools used to collect and analyze data on the topic to get an informed response to the research questions.

2.2 Translating Fairy tales and Data Extraction

Translating ChL offers a wide range of books to the children and this, according to (Klingberg, 1986), requires translators to have a great knowledge of SL and TL. Accordingly, this research helps in painting the picture of translating FTs in the Arab world. Moreover, the focus of the present study has two main concerns: the first concern is to investigate the linguistic and cultural norms in translating FTs. The second concern is to identify the best procedures used by translators in translating FTs. Thus, by examining these procedures and linguistic and cultural norms would provide a good reference for translators and professionals. To achieve these purposes, the English version of the “Beauty and the Beast” story by the Grimm Brothers (1812), one of the most popular FTs, is chosen as a corpus to compare with two Arabic versions: Ladybird (1981) and Disney (2017) versions.

The examination of the current study highlights the linguistic norms, which are structure, repetition, emotion, and illustration. In the same way, cultural norms have two categories: the first is social culture and the second is linguistic culture (Ghazala, 2015). Social culture includes (proper names and people) whereas linguistic culture includes (idioms, metaphor, and collocation). The researcher concentrates on linguistic and cultural norms as these norms are repeatedly mentioned in the two Arabic versions of “Beauty and the Beast”.

2.3.1 Corpus Definition

The English version of “Beauty and the Beast” by the Brothers Grimm, one of the most popular FT, is chosen as a corpus to compare with the two Arabic versions. This comparison aims to find the linguistic and cultural norms in translating FTs. Notably, the corpus includes three versions of “Beauty and the Beast”. Further information about the three versions of “Beauty and the Beast” found in the table (2).

| Fairy tale Title | Version's Name | Release Date | Publishing House | Author | The written language |
|-----------------------------|-----------------------|---------------------|-------------------------|--------------------|-----------------------------|
| <i>Beauty and the Beast</i> | The Brothers Grimm | 1812 | The Brothers Grimm | The Brothers Grimm | English |
| <i>Beauty and the Beast</i> | Disney | 1981 | Lebanon Library Beirut | Mohammad Al-Adnani | Arabic |
| <i>Beauty and the Beast</i> | Ladybird | 2017 | Hachette Antoine | Unknown | Arabic |

Table (2)

2.3.1.1 The Brothers Grimm' Version

Jacob and Wilhelm Grimm were known as German Brüder Grimm. They were German folklorists and linguists. They were considered some of the most influential German scholars of their day. Their FTs are known as Grimm's Fairy Tales, which inspired the modern study of folklore. (Denecke, L, 2020).

Brothers Grimm gathered more collections of folk music and literature, and Jacob, in particular, conducted significant work in Germanic philology including the creation of Grimm's Law. The Grimm's' name quickly became a household name throughout Germany, and eventually, it was passed throughout the civilized world in a series of translations.

Brother Grimm had no idea that stories like "Cinderella", "Rapunzel", and "Beauty and the Beast" would become the most well-known in the entire world when they first published their Children's and Household Tales in 1812, followed by the second volume in 1815 (Zipes, 2014).

The story of "Beauty and the Beast" began with a merchant who went to the market. He asked each of his three daughters what they wanted as a present when he returned. The first and the second daughters desired precious things, but the youngest and sweetest of them all, Beauty, asked her father for a rose. When the merchant had finished his business, he set off for home. However, an unexpected storm blew up, and the merchant suddenly noticed a castle. He stepped inside and promptly slept off. In the morning, he found many roses in the garden and picked a rose for Beauty. Instantly, a horrible beast appeared to accuse him that he was an ungrateful man. After that, the Beast agreed to spare the merchant's life on one condition, which was to bring his daughter to him. Beauty chose to travel to the castle when her father returned home and informed his daughters about the terrifying journey.

At the castle, the Beast found her weeping because of her ill father. Therefore, the Beast allowed Beauty to visit her father. The days flashed past, and the merchant was completely well again. Later, Beauty dreamt the Beast was dying. So she ran into the castle and found him as though dead. "Don't die! I'll marry you." At these words, a miracle took place. The Beast's ugly snout turned magically into the face of a handsome young man. He told her that an evil witch turned him into a monster. Only the love of a maiden willing to accept him as he is, could transform him back into his real man.

2.3.1.2 Disney's Version

Nobody can deny the significance and influence that Disney has on both adults and children. A number of well-known FTs from various cultures and nations such as "Alice in Wonderland", "Pinocchio," and others, have been adapted by Disney. Indeed, "Beauty and the Beast" is one of the numerous stories that Walt Disney Studios dredged out of cultural tradition and made available to the public.

On the other hand, several adaptations made by the renowned American Disney Corporation are presented including the trilogy of animated features:

- *Beauty and the Beast* (1991).
- *Beauty and the Beast: The Enchanted Christmas* (1997).
- *Belle's Magical World* (1998)

According to Disney version, the story started with a selfish and cruel prince. He was cursed into a Beast by an enchantress. The only way he could break the enchantment was to love someone and win her love. Maurice, who was Belle's father, got lost in the woods and sought refuge in the Beast's castle. Then Maurice was charged with trespassing and sentenced to prison. His daughter discovered him imprisoned and offered to take his place. During her stay, Belle made friends with servants like footman Lumiere, the feather-duster/maid Plumette, the mantel clock/master Cogsworth, and the teapot/housekeeper Mrs. Potts.

Belle discovered that her father was unwell. The Beast allowed her to visit him. While she cared for her father, she dreamt about the Beast dying. So she returned quickly to the Beast. Meanwhile, the villagers attacked the Beast, because Maurice told them that Belle was held captive by a horrible Monster. In the castle, Gaston stabbed the Beast in the back, and the Beast died in Belle's arms. Immediately, she declared her love for the Beast. Eventually the curse was lifted, reviving the Beast and his servants into their human appearance. Finally, the story ended with the Prince and Belle giving a party to the entire kingdom.

2.3.1.3 Ladybird's Version

For many people who grew up between the 1940s and the 1990s, Ladybird books were an important part of their childhood reading (Prior, Niamh, 2019). Throughout years, Ladybird

books were likely to be found wherever there were children, and their vivid artwork formed the background imagery of many childhoods.

According to Ladybird's version, the tale of "Beauty and the Beast" started with a beautiful girl who lived with her father, a wealthy merchant, and two sisters. Her father lost all of his money, so they were forced to move into the countryside.

One day, her father informed them that there was a little possibility he might get his fortune back. He needed to go away for some time. Therefore, he asked his daughters what they wanted him to bring for them. While Beauty just asked for a red rose, both of her sisters asked for expensive presents. The merchant returned home after finishing his work. Then he was lost in the woods and found a castle. When he entered, he found dinner and a room and slept there. The next morning, he took a red rose from the garden. Then, in front of him, he noticed a hideous beast. The Beast was angry because the merchant did not appreciate the shelter, dinner, and new clothes he offered. Accordingly, the Beast ordered him to bring one of his daughters or he might lose his life.

The merchant told his daughters about what had happened to him. Beauty said she would go to the castle. At the castle, the Beast made her company every night. One day, she looked in the hanging magic mirror where she saw her father, who had fallen ill. The Beast allowed her to visit him, with her promise to return after one week.

Beauty spent a week at her father's house. Then, she had a dream that the Beast died in the garden. The next morning, she walked to the castle and discovered the Beast was lying on the ground. Beauty cried and informed him she would marry him. At that time, the Beast had

vanished and the prince was now in front of her. The two made their way to the palace, where they lived happily ever after.

2.3.2 The Importance of “Beauty and the Beast”

In this part, the researcher will explain the reasons behind her choice, why “Beauty and the Beast” and not any other FT.

The reason for choosing “Beauty and the Beast” is that it is considered one of the most well-known FTs in the world. It is seen as a fantastic contribution to the realm of FTS at the time, and it has been replicated and copied in every possible way. Moreover, “Beauty and the Beast” have a significant place in literature, it would not only be viewed as a historical legacy, but also its memory developed alongside the growth of people as it is made and re-created. In addition to its long history, the collection of the story's recreations, modifications, and retellings is wide and varied, ranging from literature to film and fine art (BENSAADA, 2020).

In the cinematic field, many companies and producers have also been interested in "Beauty and the Beast". Films, animations, series, and cartoons, among other formats, are also translated into audio-visual productions. These productions are referred to as ‘Fairy tale films’ or adaptations, and they have raised the vividness, popularity, and enjoyment of this literary form (BENSAADA, 2020).

“Beauty and the Beast” is adapted into different forms and by different cultures. The Enchanted Screen (Zipes,2000) lists various versions of this fairy tale such as: Lucien Nonguet’s silent film (1908).

- The Russian Lev Atamanov’s feature animated film *The Scarlet Flower* (1952).
- The American Friz Freleng’s cartoon (1934), distributed by Warner Brothers Cartoons.

- The German animated short movie by Katja Georgi (1976).
- The French Jean Cocteau's fairy-tale film (1946).

On the other hand, by the turn of the twenty-first century, Disney was still interested in "Beauty and the Beast", and the Disney Studios continued to adapt it, with the most recent adaptation having just been published in March 2017. Disney's 2017 "Beauty and the Beast" is a 129-minute-length American musical romantic film (Beauty and the Beast, 2017).

Like many Disney films, "Beauty and the Beast" has gotten positive reviews and is regarded as a great FT adaptation. Three months after its release, the movie earned more than one billion dollars in worldwide box office revenues (Beauty and the Beast, 2017).

2.3.3 The Historical Background of 'Beauty and the Beast'

This part provides a brief historical background referring back to the first version of "Beauty and the Beast". According to Maria Tatar (2017: p.IX). "Beauty and the Beast" ranks among the most popular of all FTs. It has been retold, adapted, remixed, and mashed up by countless storytellers, writers, filmmakers, philosophers, and poets".

Furthermore, the classic fairy tale "Beauty and the Beast" as it is called in English, was first introduced to literary tradition in the eighteenth century. Madame Gabrielle-Suzanne Barbot de Villeneuve, a French writer, published it for the first time in *La Jeune Américaine et les Contes Marins* under the title "Histoire de La Belle et la Bête" (Bottigheimer, 2009). The original writer of "Beauty and the Beast," Madame Gabrielle de Villeneuve, deserves much praise for what she has accomplished. Her version was well received. It was translated into numerous languages, including popular Walt Disney and Jean Cocteau films (BENSAADA, C, 2020).

"Beauty and the Beast" is a long fairy tale that covers more than a hundred pages in Madame de Villeneuve's version. It is divided into 2 parts. The first part describes the merchant's journey to the castle as well as his daughter Belle's meeting with the Bête, which is a French word for 'Beast', and her time there. While the second part of the story called "Histoire de la Bête," describes the causes and circumstances of Bête's change (La Belle et la Bête, Mme de Villeneuve).

2.4 Linguistic Norms

In order to extract the linguistic norms related to the two Arabic versions of "Beauty and the Beast", I read both Arabic versions (ladybird and Disney) and distributed the linguistic norms into categories where they belong (Repetition, structure, emotion and illustration). Below are all of the linguistic norms extracted from both Arabic versions of "Beauty and the Beast".

2.4.1 Linguistic Norms from Disney Version

2.4.1.1 Repetition

According to Masoni.Licia (2018), stories have rhymes, refrains, riddles, and other artistic uses of words, which are repeated throughout the story to help children memorize the story events, characters, new content and practice the language.

The following table is an example of linguistic norms related to repetition:

| Repetition | Page Number |
|-------------------------------------|-------------|
| علا عواء ذئاب كانت تقترب أكثر فأكثر | 6 |

2.4.1.2 Structure

Stories often employ short and simple sentences. In fact, the younger the child is, the simplest structure of the sentences are in the story (Masoni.Licia, 2018).

The following table is an example of linguistic norms related to structure:

| Structure | Page Number |
|--|-------------|
| في ليلة من ليالي الشتاء الباردة، طرقت امرأة عجوز باب الأمير. | 2 |

2.4.1.3 Emotions

“Emotions which have been long neglected in the language learning process seem to be pivotal in the cognitive playoffs of learning (in general); it is known for instance that emotions shape the ways and extents to which we perceive and process the information our brains receive” (Phelps, 2004).

The following table is an example of linguistic norms related to emotions:

| Emotions | Page Number |
|--|-------------|
| ولما فتح لها الباب توصلت اليه قائلة: أرجوك أن تستقبلني في قصرك. سأعطيك هذه الوردة عربون شكر مني. | 2 |

2.4.1.4 Illustrations

For Oittinen (2000: 114) “a translator not only specializes in both languages, but also in a visual language and the language of illustrations”.

The following table is an example of linguistic norms related to Illustrations:

| Illustration | Page Number |
|---|-------------|
| في تلك اللحظة، سقطت البتلة الأخيرة من الوردة... وامام بل التي لم تكن تصدق عينيها، راح الوحش يتحول الى شاب وسيم | 30 |
| تحولت الساعة الى رئيس الخدم، والشمعدان الى خادم، وإبريق الشاي الى طبخة | 30 |

2.4.2 Linguistic Norms from Ladybird Version

2.4.2.1 Repetition

The following table is a list of linguistic norms related to repetition:

| Repetition | Page Number |
|--|-------------|
| كان كل ما استطاع التاجر المسكين أن يقوله لها: (آه يا جميلتي الصغيرة! يا جميلتي الصغيرة!) | 22 |
| كان الوحش مرتميا في حديقة القصر، وهو يقول (آه يا جميلة! يا جميلة! قلت إنك ستعودين). | 42 |

2.4.2.2 Structure

The following table is a list of linguistic norms related to structure:

| Structure | Page Number |
|---|-------------|
| يحكى أنه عاش في قديم الزمان تاجر غني، له ثلاث بنات جميلات | 4 |
| تم زواج الأمير بجميلة، التي عاشت في سعادة تامة مع زوجها الأمير. | 50 |

2.4.2.3 Emotions

The following table is a list of linguistic norms related to emotions:

| Emotions | Page Number |
|---|-------------|
| قالت جميلة لأبيها: (سأبقى أسبوعا آخر) فرح كثيرا، وابتسم سرورا بذلك الخبر. | 40 |
| قالت جميلة تلك الكلمات، وخبأت وجهها بكفيها وراحت تبكي بكاء شديدا. | 48 |

2.4.2.4 Illustrations

The following table is an example of linguistic norms related to Illustrations:

| Illustrations | Page Number |
|--|-------------|
| ركضت جميلة في ظلام حديقة القصر، وشقت طريقها الى الشجرة الصغيرة التي تحمل الورد الأبيض. | 46 |

2.5.1 Cultural Norms from Disney Version

After having extracted the cultural norms, the researcher distributed them into two categories. The first category was social culture and the second was linguistic culture. Social culture included (proper names and people) whereas linguistic culture included (idioms, metaphor and collocation). Below are all of the cultural norms that the researcher extracted from Disney and Ladybird versions.

2.5.1.1 Social Culture

2.5.1.1.1 Proper Name

The following table is a list of social culture related to proper name:

| The proper Name | Page Number |
|-----------------|-----------------------|
| بل | 4,6,10,12,16,17,24,26 |
| الشمعدان أنوار | 7,16.26,30 |

2.5.1.1.2 People

The following table is a list of social culture related to people:

| People | Page Number |
|---------|--------------------|
| والد بل | 6,7,12,14,19,21,24 |
| الخدم | 2 |

2.5.1.2 Linguistic Culture

2.5.1.2.1 Idioms

The following table is an example of linguistic culture related to idioms:

| Idiom | Page Number |
|--|-------------|
| وعندما رفعت رأسها لم تصدق عينيها، كانت الأشياء حولها تتحرك وتتكلم. | 16 |

2.5.1.2.2 Figures of Speech

The following table is a list of linguistic culture related to figures of speech:

| Figures of Speech | Page Number |
|--|-------------|
| صاح جاستون والغضب يلمع في عينيه: (لنقتل هذا الوحش قبل أن يهاجمنا)، ثم انتزع المرأة من يدها | 26 |

2.5.1.2.3 Collocations

The following table is a list of linguistic culture related to Collocations:

| Colocation | Page Number |
|------------|-------------|
| مرأة سحرية | 21 |

2.5.2 Cultural Norms from Ladybird Version

2.5.2.1 Social Culture

2.5.2.1.1 Proper Name

The following table is a list of social culture related to proper name:

| The proper Name | Page Number |
|-----------------|--|
| جميلة | 4,5,6 ,8,10, 16, 20 ,22, 24,26 ,28,30 ,34,36,38,40,42,44,46,48,50 |

2.5.2.1.2 People

The following table is a list of social culture related to people:

| People | Page Number |
|--------|-------------|
| الأمير | 48,50 |

2.5.2.2 Linguistic Culture

2.5.2.2.1 Idioms

The following table is a list of linguistic culture related to idioms:

| Idioms | Page Number |
|----------------------|-------------|
| في قديم الزمان | 4 |
| وعاشوا في سعادة تامة | 60 |

2.5.2.2.2 Figures of Speech

The following table is a list of linguistic culture related to figures of speech:

| Figures of Speech | Page Number |
|---------------------------------|-------------|
| قال له الوحش بصوت كالرعد | 16 |
| فقال لها: "إن ذهابك سيحطم قلبي" | 36 |

2.5.2.2.3 Collocations

The following table is a list of linguistic culture related to Collocations:

| Collocation | Page Number |
|------------------|-------------|
| دقت الساعة معلنة | 44 |
| سعادة تامة | 50 |

2.6 Research Method

Finding answers and solutions to numerous subjects and problems is best done through research.

The current research is organized in the sense that it has a specific framework and structure that

defines its main objectives. Moreover, research methods are crucial to all disciplines since they allow for the expansion of knowledge and the development of more accurate studies. As a result, The researcher should explain what a research method is as well as its purpose. According to *Cambridge Dictionary Online*, a research method is a specific way of studying something in order to learn more information about it or comprehend it better.

Furthermore, the aims of the research methods are demonstrating or refuting a thesis, expanding a topic or answering a question. Although, different research methods are used, but they all have the same purpose. Consequently, I depend on qualitative research method to get the desired outcome for this thesis.

2.6.1 Qualitative Research Definition

According to Denzin and Lincoln (2014), qualitative research is a method of research used in many different academic fields, particularly in the social sciences, but also in market research and other contexts. For Ercikan & Roth (2006), qualitative research is a research method that emphasizes gathering information through open communication and informal communication.

Mack (2005: 1) adds, “Qualitative research is a type of scientific research. In general terms, scientific research consists of an investigation that:

- Seeks answers to a question
- Systematically uses a predefined set of procedures to answer the question.
- Produces findings that were not determined in advance.
- Produces findings that are applicable beyond the immediate boundaries of the study.
- Collects evidence”.

2.6.1 The Purpose of Qualitative Research

The purpose of qualitative research is to gather extensive information on human behaviour and the causes of such behaviour. In other words, the qualitative research method examines and provides answers to questions about how, where, what, when, and why a person might act in a certain way toward a certain issue (Denzin and Lincoln; 2014).

2.6.1.2 Methods of Data Collection Used in Qualitative Research

For Queirós, A., Faria, D., & Almeida, F. (2017) the following mind map presents most popular data collection of qualitative research methods.

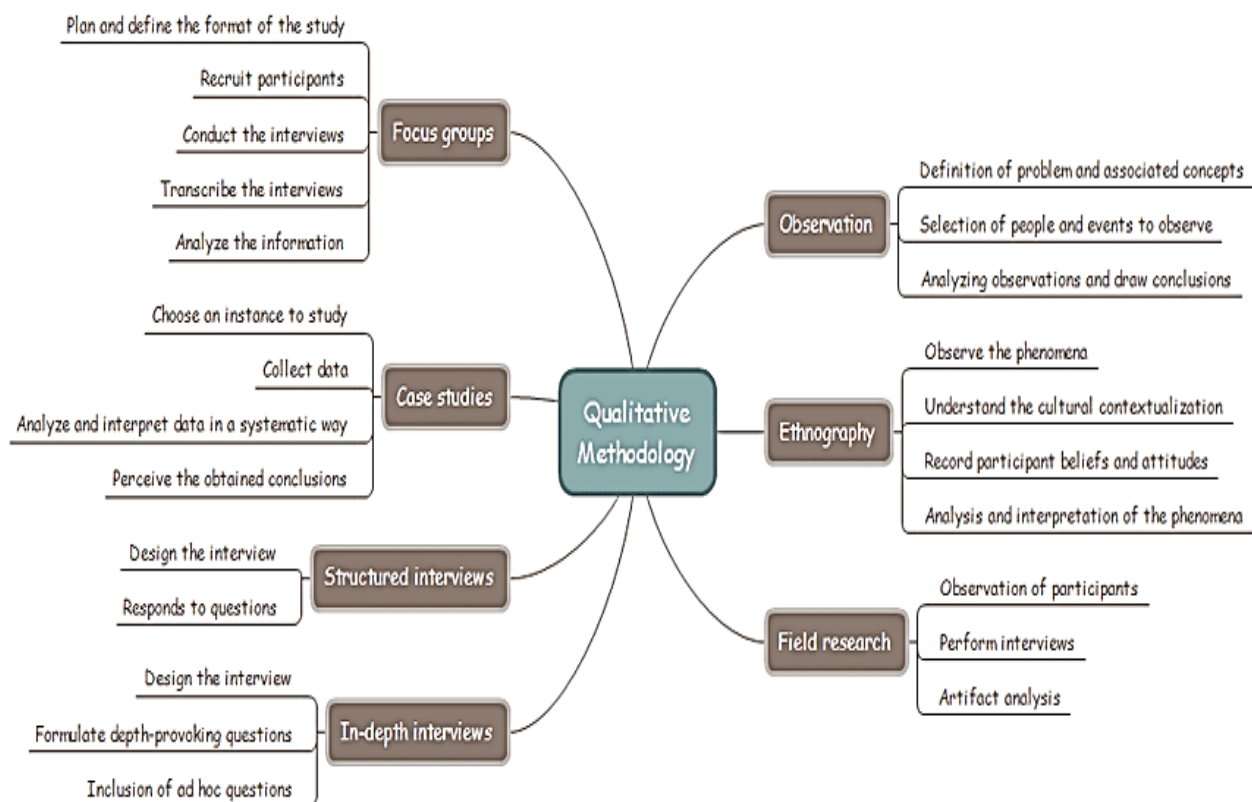


Figure 1: Mind map representation for qualitative methodologies

2.6.1.3 “Beauty and the Beast” as a Case Study

The qualitative method is used in this research to investigate the work since it will support the finding of the outcomes. Over the past few years, the case study method has emerged as one of the most successful methods for qualitative research. This method is employed in the social sciences, education, and other related fields. Even though this method could appear challenging to use, it is one of the easiest methods of doing research. It requires in-depth knowledge of data collecting and analysis techniques. The current study uses the famous fairy tale “Beauty and the Beast” as a case study. As mentioned earlier, the researcher examines three versions of this FT: the English version by the Brothers Grimm and the two Arabic versions by Ladybird and Disney.

2.7 Data collection

To collect data for this research, the researcher read and analyzed the two Arabic versions of the same FT “Beauty and the Beast”. The researcher compared them to the Grimm Brother version to extract the linguistic and cultural norms. Then, the researcher put a table for each version and wrote the translations of the linguistic and cultural norms. After that, the researcher extracted the procedures that translators applied to each version where the researcher put them on tables. Unfortunately, the researcher hoped to know the name or cultural background of Disney version translator. Although Ladybird is older than Disney version, however, the translator’s name in Ladybird version is written on the first page of the story.

2.8 Conclusion

This chapter tackled the categorization and the extraction of the cultural and linguistic norms. It also provided random examples from the collected data.

In the second section of this chapter, the researcher defined the qualitative research method, and its meaning, besides how to apply it to the research.

In the third section, the researcher discussed the corpus definition and the justification for choosing “Beauty and the Beast” since it continues to have a distinctive place in the literary canon as well as in children’s memories, and imaginations. This thesis uses “Beauty and the Beast” by the Brothers Grimm version as a case study to compare two different Arabic versions (ladybird and Disney). Accordingly, this would help to find the best and simplest translation for Arab children.

The next chapter will examine the extracted data and reveal the findings of this study. It will provide the reader with the outcomes and the narrative description of the results to answer the research questions.

Chapter 3. Data Analysis

3.1 Introduction

In this chapter, the researcher will analyze the translation of FT according to linguistic and cultural norms. Translating linguistic and cultural norms is not an easy task, particularly if cultures and nations are different from one another. Therefore, translators must be aware of these norms especially if the SL and TL have nothing in common. Translating linguistic and cultural norms in FT requires knowledge of language and culture. For translators, these norms can be challenging. Children rely on the translator's knowledge of both language and culture from which he/she is translating. Based on this hypothesis, the translators choose the appropriate procedures that were introduced by Vinay and Darbelnet (1958) for translating linguistic and cultural norms in FTs.

3.2 The Analysis of “Beauty and the Beast”

In this section, the following table is a list of linguistic norms related to emotions will analyze the norms related to the language and culture of both Arabic versions: Ladybird and Disney. Therefore, the researcher has decided to gather the information in different tables representing each a different category of Linguistic and cultural norms, as mentioned previously in the Methodology Chapter. Each table will be divided into six columns: Linguistic or cultural norms, version's name, page number, Arabic translation, English translation, and procedures used by the translators in each Arabic version according to Vinay and Darbelnet (1958) taxonomy.

3.2.1 Linguistic Norms

3.2.2 Repetition

The following table includes linguistic norms related to repetition, their translations in Arabic and English, page number, version's name and the procedures used by each translator in Disney and Ladybird versions.

| English Translation | Arabic Translation | Version's Name | Page Number | Translation Procedure |
|--|--|----------------|-------------|-----------------------|
| Wolves howled nearby. | علا عواء ذئاب كانت تقترب أكثر فأكثر. | Disney | 6 | Equivalence |
| “Oh my little beauty, my little beauty” was all the poor merchant could say. | كان كل ما استطاع التاجر المسكين أن يقوله لها: (آه يا جميلتي الصغيرة! يا جميلتي الصغيرة!) | Ladybird | 22 | Literal translation |
| The Beast was laying in the palace garden. He was saying “Oh! Beauty, Beauty, you said you would come back”. | كان الوحش مرتميا في حديقة القصر، وهو يقول (آه يا جميلة! يا جميلة! قلت إنك ستعودين). | Ladybird | 42 | Literal translation |

This section analyzes the translation of linguistic norms related to repetition in “Beauty and the Beast”. Repetition is critical to help children memorize the story events and practice the language correctly. The most used procedures to translate repetition were equivalence, and literal translation. Each translation procedures contributed to understanding the original text differently.

In translating repetition, the translator of Disney version followed the equivalence procedure because he/she substituted the SL circumstance with a TL one that is communicatively equivalent. For example, the translator translated “Wolves howled nearby” into "علا عواء ذئاب كانت "تقترب أكثر فأكثر". In Disney version, the repetition here depends on the explanation to convey the meaning to the Arab children readers. The translator used the words تقترب أكثر فأكثر to make children imagine how the wolves howling sounds are getting closer. The scene was translated in a way that helps readers feel the danger and fear.

In Ladybird, the researcher noted the recurrence of using literal translation as a procedure in translating repetition. The translator used literal translation many times to convey what the original writer wrote in the ST. Here, for example,

كان كل ما استطاع التاجر المسكين أن يقوله لها: (آه يا جميلتي الصغيرة! يا جميلتي الصغيرة)

The repetition in this example makes the children feel how Beauty’s father, the poor merchant was sad and miserable because of his daughter’s situation. Whereas in this example,

كان الوحش مرتميا في حديقة القصر، وهو يقول (آه يا جميلة! يا جميلة! قلت إنك ستعودين)

The repetition of Beauty’s name shows the beast’s sadness and grief. Therefore, this would make the children imagine how the Beast suffers because Beauty did not return at the exact time.

Moreover, in this example of “Thank you, thank you Beast” said Beauty. When translating repetition, each translator used the most suitable procedures to convey the message or the meaning of the original text.

3.2.2 Structure

The following table is a list of linguistic norms related to structure, their translations in Arabic and English, page number, version’s name and the procedures used by each translator in Disney and Ladybird versions.

| English Version | Arabic Version | Page Number | Version’s Name | Translation Procedure |
|---|--|-------------|----------------|-----------------------|
| One winter’s night | في ليلة من ليالي الشتاء الباردة | 2 | Disney | Equivalence |
| Once upon a time, in a town far away, a rich merchant had three pretty daughters. | يحكى أنه عاش في قديم الزمان تاجر غني، له ثلاث بنات جميلات. | 4 | Ladybird | Equivalence |
| Beauty married the prince and lived happily ever after. | تم زواج الأمير بجميلة، التي عاشت في سعادة تامة. | 50 | Ladybird | Literal translation |

This section focuses on the translation procedures applied in translating linguistic norms related to structure. In FT, translators should take into their account the nature of the sentences structure, which is short and simple.

In the Disney version, equivalence was used during translating the structure of the sentences. For example,

ST: One winter's night

TT: في ليلة من ليالي الشتاء الباردة

The translator applied equivalence procedure to translate ST into its appropriate idiomatic grammatical equivalent in the TT. The substitution of “One winter's night” with “في ليلة من ليالي الشتاء الباردة” is communicatively equivalent. However, the translator added the word “cold” “في ليلة من ليالي الشتاء الباردة” to describe the cold winter's night in simple structures and words. Because in some regions of the Arab world, like in Saudi Arabia, the winter might not reflect the idea of cold, but of a nice weather.

In the Ladybird version, the translator used a literal translation procedure in translating the structure of the sentence. The translator of this version translated what the original writer wrote in ST precisely. For example,

ST: Beauty married the prince and lived happily ever after.

TT: تم زواج الأمير بجميلة، التي عاشت في سعادة تامة:

He/she used literal translation because the elements of the Ladybird version are similar in both SL and TL. These elements such as sentence structure or grammar can be transposed from SL into TL only when they are able to reflect the same idea. Clearly, the translator used short, simple words and phrases as close as possible to the original texts in the story.

3.2.3 Emotions

The following table is a list of linguistic norms related to emotion, their translations in Arabic and English, and the procedures used by each translator in Disney and Ladybird versions.

| English Version | Arabic Version | Page Number | Version's Name | Translation Procedure |
|--|--|-------------|----------------|-----------------------|
| An old beggar came to the castle and offered the prince a rose in return for shelter. | ولما فتح لها الأمير الباب توصلت اليه قائلة: أرجوك أن تستقبلني في قصرك. سأعطيك هذه الوردة عربون شكر مني. | 2 | Disney | Modulation |
| “I shall stay for one more week,” said Beauty. Her father smiled happily at this news. | قالت جميلة لأبيها: (سأبقى أسبوعا آخر) فرح كثيرا، وابتسم سرورا بذلك الخبر. | 40 | Ladybird | Literal translation |
| When Beauty had spoken these words, she hid her face in her hands and cried and cried. | قالت جميلة تلك الكلمات، خبأت وجهها بكفيها وراحت تبكي بكاء شديدا. | 48 | Ladybird | Literal translation |

This section focuses on the translation procedures translators applied to translate linguistic norms related to emotion. The stylistic features of FT act upon imagination and emotions. It is designed to provide emotional responses.

In the Disney version, the translator applied literal translation and modulation procedures during translating emotions. Sometimes if vocabulary and sentences are translated literally as in the SL, the readers of the TL would not understand the meaning in the same way as SL readers. Accordingly, translators try to use the appropriate procedure that helps them in delivering the meaning. For example:

ST: An old beggar came to the castle and offered the prince a rose in return for shelter.

TT: "ولما فتح لها الباب توصلت اليه قائلة: أرجوك أن تستقبلني في قصرك. سأعطيك هذه الوردة عربون شكر مني"

The translator applied the modulation procedure to provide children with emotional responses. In ST, he/she did not mention the old beggar in TT and the description of her is not clear.

Therefore, the translator applied modulation in TT. He/she wanted the readers to feel pity and sorry for the old beggar, who came to the prince pleading for a place to stay.

In the Ladybird version, the most used procedure in translating emotions is a literal translation. ST in this version had many events and details related to feeling and emotions. Therefore, the translator used literal translation to convey the message as close as possible to the original texts.

For instance,

ST: "I shall stay for one more week," said Beauty. Her father smiled happily at this news.

TT: حين قالت جميلة لأبيها: "سأبقى أسبوعا آخر" فرح كثيرا، وابتسم مسرورا بذلك الخبر

The translator translated every single word separately. He/she applied literal translation because there is a similarity between the ST and the TT in terms of meaning (semantic) and structure. The feeling and emotions between Beauty and her father are more obvious in Ladybird than in the Disney version.

3.2.4 2.1.3 Illustrations

The following table is a list of linguistic norms related to illustrations, their translations in Arabic and English, page number, version's name and the procedures used by each translator in Disney and Ladybird versions.

| English Version | Arabic Version | Page Number | Version's Name | Translation Procedure |
|---|---|-------------|----------------|-----------------------|
| As she spoke, the last rose petal fell. Belle watched in disbelief as the Beast began to change into a handsome prince. | في تلك اللحظة، سقطت البتلة الأخيرة من الوردة... وامام بل التي لم تكن تصدق عينيها، راح الوحش يتحول الى شاب وسيم. | 30 | Disney | literal translation |
| Magic swirled above the castle. Happy cries rang out as the servants transformed back into their human shapes. | تحولت الساعة الى رئيس الخدم، والشمعدان الى خادم، وإبريق الشاي الى طبخة. | 30 | Disney | Modulation |
| Beauty ran out into the darkness of the palace garden, and made her way towards the white rosebush. | ركضت جميلة في ظلام حديقة القصر، وشقت طريقها الى الشجرة الصغيرة التي تحمل الورد الأبيض. | 46 | Ladybird | literal translation |

This section is about the importance of illustrations in FTs. FTs have various magical events and creatures, and “Beauty and the Beast” is one of FTs that has many magical transformations. They depend on the symbolic language that has pictorial descriptions. By this, it means that these descriptions and images in FT would help children think and imagine the magical events, powers and transformations in the story.

In Disney version, when translating illustrations, the translator adopted some procedures like modulation, adaptation, and literal translation. For example,



ST: As she spoke, the last rose petal fell. Belle watched in disbelief as the Beast began to change into a handsome prince.

TT: في تلك اللحظة، سقطت البتلة الأخيرة من الورد... وامام بل التي لم تكن تصدق عينيها، راح الوحش يتحول الى شاب وسيم.

In this example, the translator applied literal translation because the SL's structural and conceptual elements can be translated into the TL. In other words, there is not much difference between ST and TT in meaning or sentence structure. The translator of Disney version described

the image of how Belle could not believe her eyes when the Beast rose up in the sky and changed into a prince. Consequently, these descriptions would help children imagine the magical transformations in the story.

Moreover, the translator of Ladybird version adopted direct translation procedure in when translating illustrations. For instance,



ST: Beauty ran out into the darkness of the palace garden and made her way towards the white rosebush.

TT: ركضت جميلة في ظلام حديقة القصر، وشقت طريقها الى الشجرة الصغيرة التي تحمل الورد الأبيض:

I can notice that each word was translated correctly without changing the meaning. The translator translated the meaning as accurately and closely as possible to the original text. From the image and the illustrations, the translator describes Beauty's condition. Beauty ran out in the dark, where she found the beast lying next to the white rosebush. The illustrations in the story helped make children imagine what happened to the beast.

3.2.1 Cultural Norms

3.1 Social Culture

3.1.1 Proper Names

The following table is a list of cultural norms (social culture) that related to proper names, their translations in Arabic and English, page number, version's name and the procedures used by each translator in Disney and Ladybird versions.

| English Version | Arabic Version | Page Number | Version's Name | Translation Procedure |
|-----------------|----------------|--|----------------|-----------------------|
| Belle | بل | 4,6,10,12,16,17,24,26,28 | Disney | Borrowing |
| Lumiere | الشمعدان أنوار | 7,16,26,30 | Disney | Adaptation |
| Beauty | جميلة | 4,56 ,8,10, 16, 20 ,22, 24,26 28,30,32,34,36,38,40,42,44,4 6,48,50 | Ladybird | Literal translation |

This section is about the importance of proper names in FTs. One of the most challenging aspects of any translator's job while working on ChL is translating proper names. Proper names differ from other words whose translations are readily available in dictionaries.

Remarkably, the translator of Disney version translated the proper names from English into Arabic by three procedures: The first one is borrowing, the second one is adaptation and the last is literal translation. He/she applied the first procedure borrowing which involves transferring a word from the SL to the TL without any semantic changes. Borrowing is the simplest method of

translation. The translator applied borrowing give local flavor and fill in the semantic gaps in the TL.

For example, the proper name such as “Belle” is transliterated into "بل". He/she transliterated proper names in Arabic letters in an effort to respect this name is regarded of as purely cultural. Further, the translator applied the second procedure (adaptation) due to sociocultural distinctions between the SL and TL cultures. Thus, the translator invents a new situation that can be regarded as equivalent. For example,

“Lumiere” is foreign name. Arab children are not familiar with them. Moreover, if the translator used the borrowing procedure and transliterated “Lumiere into "لوميير", children would not recognize it. Accordingly, the translator of Disney version applied adaptation procedure as a special type of situational equivalent. He/she translated “Lumiere” into” الشمعدان أنوار” to make the it more familiar to Arab children.

The translator of Ladybird version preferred to apply literal translation with proper names.

For example, “Beauty” and “جميلة”. “Beauty” is translated into “جميلة” which is a well-known name in the Arab world. The translator changed the name in the ST and found another in the TL that was regarded as equivalent to the target readers.

3.1.2 People

The following table is a list of cultural norms (social culture) related to people, their translations in Arabic and English, page number, version’s name, and the procedures used by each translator in Disney and Ladybird versions.

| English Version | Arabic Version | Page Number | Version's Name | Translation Procedures |
|-----------------|----------------|-------------------------|----------------|------------------------|
| Maurice | والد بل | 2,6,7,12,14,19,21, 4 | Disney | Transposition |
| Servants | الخدم | 30 | Disney | literal translation |
| The prince | الأمير | 48,50 | Ladybird | literal translation |

This section is about translating people in the FT. The most used procedures on the Disney version are transposition and literal translation. While the procedure used in Ladybird version was only literal translation.

In Disney version, the translator used literal and transposition because he/she changed the grammatical unit without altering the meaning of an SL element by substituting it with structures that have the same meaning but belong to other word classes. For instance

The translator translated “Maurice” into “والد بل” since “Maurice” is not familiar to Arab children. Consequently, he applied the transposition procedure and used “والد بل” instead of “Maurice” in an attempt to help Children fully understand the word. On the other hand, translator of Disney version used literal translation to translate people. Obviously, when the translator translated people, he found some similarities between ST and TT. Therefore, he translated what the original writer wrote in ST precisely. For instance, he/she translated “servants” into “الخدم”. He/she applied literal translation because it has equivalent in the TL.

In the same way, Ladybird translator used literal translation to translate people. He/she tried to be as close as possible to the SL. For instance, words like “the prince” was translated into “الأمير” to keep the texts of SL and TL close as possible. He/she used “الأمير” because it is known to young readers.

2.1 Cultural Norms

3.1 Linguistic Culture

3.2.1 Idioms

According to Ghazala (2015) the following table is a list of cultural norms (linguistic culture) that related to idioms, their translations in Arabic and English, page number, version’s name, and

| Idiom in English Version | Idiom in Arabic Version | Page Number | Version’s Name | Translation Procedure |
|--|---|----------------|-------------------|---------------------------|
| The castle was full of enchanted objects that could move and talk. | وعندما رفعت رأسها، لم تصدق عينها، كانت كل الأشياء حولها تتحرك وتتكلم. | 16 | Disney | Equivalence Modulation |
| Once upon time | في قديم الزمان | 4 | Ladybird | Equivalence |
| Lived happily ever after | وعاشوا في سعادة تامة | 60 | Ladybird | Equivalence |

the procedures used by each translator in Disney and Ladybird versions.

Idioms are an essential part of everyday language. These words are crucial for expressing original ideas. Furthermore, it leads to a deeper comprehension of the language. FTs also seem to have their idioms. Equivalence was the most used procedure by the translators of Disney and Ladybird versions. In Disney version: idioms were translated by using equivalence and modulation.

For example,

ST: The castle was full of enchanted objects that could move and talk.

و عندما رفعت رأسها، لم تصدق عينيها، كانت كل الأشياء حولها تتحرك وتتكلم TT:

The translator applied equivalence because it was not mentioned in the ST about Belle's situation when she saw the objects moving. Therefore, he/she used the expression "لم تصدق عينيها" to express how Belle was very surprised and could not believe her eyes the moment she saw the moving things. Further, he wanted to help the children fully imagine the events in the story.

In the Ladybird version: idioms were translated by equivalence. For example, "Once upon a time" and "Lived happily ever after" were translated into "سعادة تامة" and "في قديم الزمان". The translator applied equivalence for two reasons: The First one is because "سعادة" and "في قديم الزمان" are regarded as equivalents in TL. The second is because Arab children are familiar with them when they read FTs.

٣.2.2 Figures of Speech

The following table is a list of cultural norms (linguistic culture) related to metaphor, their translations in Arabic and English, page number, version's name, and the procedures used by each translator in Disney and Ladybird versions.

| Figures of speech in English Version | Figures of speech in Arabic version | Page Number | Version's Name | Translation Procedure |
|--|---|-------------|----------------|-----------------------|
| Jealous and angry, Gaston snatched the mirror. "Kill the Beast!" he shouted. | صاح جاستون والغضب يلمع في عينيه: (لنقتل هذا الوحش قبل أن يهاجمنا)، ثم انتزع المرأة من يدها. | 26 | Disney | Modulation |
| The big Beast said, in a big voice. | قال له الوحش بصوت كالرعد | 16 | Ladybird | Equivalence |
| "It will break my heart if you go, Beauty," said the Beast. | فقال لها: "إن ذهابك سيحطم قلبي". | 36 | Ladybird | literal translation |

Finding implied meaning in the SL and suitable equivalence in the TL are integral factors in translating figures of speech. Some of the most difficult translation challenges include figures of speech and expressions with multiple words. In Disney versions, figures of speech were translated by modulation procedure.

For instance, ST: Jealous and angry Gaston snatched the mirror. "Kill the Beast!" he shouted.

TL: صاح جاستون والغضب يلمع في عينيه: " لنقتل هذا الوحش قبل أن يهاجمنا " ، ثم انتزع المرأة من يدها

Disney translator applied the modulation procedure since the translator changed in the message's form. It is the replacement of a circumstance in the SL with a circumstance in the TL, which is

communicatively equivalent. The translator replaced "Jealous and angry Gaston" with "والغضب "يلمع في عينيه" to show how Gaston was angry. The expression "anger shines in his eyes" indicates someone is furious. It does not mean anger shines in someone's eyes because it will be no sense. He /she did not mention the word "Jealous" in Arabic version, but did an over translation of anger. On the contrary, in the Ladybird version the most applied procedures were literal translation and equivalence. For example,

ST: The big Beast said, in a big voice.

TT: قال له الوحش بصوت كالرعد

The translator applied equivalence since the expression "بصوت كالرعد", which means in a voice like thunder, is stronger than "in a big voice" "بصوت عالي". Translator found a substitution in the TL to make children think about the events in the story.

.3.2.3 Collocations

The following table is a list of cultural norms (linguistic culture) related to collocations, their translations in Arabic and English, page number, version's name, and the procedures used by each translator in Disney and Ladybird versions.

| Collocation in English Version | Collocation in Arabic Version | Page Number | Version's Name | Translation Procedure |
|----------------------------------|-------------------------------|-------------|----------------|-----------------------|
| Magic mirror Enchanted mirror | مرآة سحرية | 21 | Disney | Literal translation |

| | | | | |
|-----------------------------|------------|----|----------|-------------|
| The clock struck | دقت الساعة | 44 | Ladybird | Equivalence |
| Lived happily ever after | سعادة تامة | 50 | Ladybird | Equivalence |

This section deals with collocations found in the “Beauty and the Beast” tale. As mentioned earlier in the second chapter, collocation is a combination of words that often are used together.

Both Disney and Ladybird translators applied a literal translation and equivalence procedures in translating collocations. For example.

Disney translator translated "Magic mirror" into "مرآة سحرية". Actually, the collocations "Magic mirror" and "مرآة سحرية" are famous in most FTs. The translator used literal translation because there are similar collocations in the ST and the TT.

Whereas Ladybird translator translated "the clock struck" into "دقت الساعة". The translator used the equivalence procedure with collocations. In "the clock struck", the word “struck” means slap or hit, and it is not allowed to say "ضربت الساعة" in the Arabic language. Consequently, the translator found another communicatively equivalent in the TT, which is "دقت الساعة" to make the TT acceptable. Moreover, knowledge of collocations is a good sign of general language proficiency. Translators must have the knowledge and competence in translating collocations, phrasal verbs, and idioms since they are parts of everyday language.

3.3 Conclusion

Overall, the above analysis provided some examples of linguistic and cultural norms that were mentioned in the Ladybird and Disney versions. The researcher analyzed these examples to clarify linguistic and cultural norms for translators, which proves the process of translating in FTs. in linguistic and cultural norms is challenging and requires the translator to have many skills.

The following chapter will provide findings, answer the research questions, and report the results. It will give the reader of this thesis a conclusion on the most used translation procedures and the most preferred by different versions for the same story. The findings and perspectives of the study are based on the translator's experience in translating FTs, as it requires the translator to have a deep understanding of the SL and TL. The translator must have the linguistic and cultural knowledge to find the corresponding equivalence in TL.

Chapter 4. Findings

4.1 Introduction

In this chapter, the researcher will return to the original research questions to provide the answers based on the discussion of the qualitative analysis. After the researcher has analyzed the data in the previous chapter, the researcher will present a summary of the research findings. The chapter then concludes by providing the study's limitations and implications.

4.2 Findings:

The researcher analyzed two different Arabic versions of “Beauty and the Beast”. The first one was published by the Ladybird publishing house. The other was published by Disney publishing worldwide (DPW). After that, the researcher compared them with “The Brothers Grimm” English version to know which of them was closer to the original text. The researcher found that the Ladybird version was much closer to “The Brothers Grimm” than the Disney version in terms of linguistic and cultural norms. After that, the current study concluded with the following findings:

4.2.1 Regarding Linguistic Norms Related to Repetition

The researcher found that the translators of both Ladybird and Disney versions employed transposition and literal translation procedures to convey the meaning to the Arab children. Each translation procedure contributes to understanding the original text differently. Ladybird translator used only one procedure in translating repetition, which is a literal translation. Disney translator followed the transposition procedure because of the lack of equivalence in the TL. He/she used repetition in the TT and added familiar words to help readers memorize the

events in the story. The researcher found that translators of Ladybird and Disney successfully convey the meaning to the Arab children.

4.2.2 Regarding Linguistic Norms Related to Structure

The researcher found that Ladybird adopted the equivalence and literal translation procedures, whereas Disney was limited to the equivalence procedure. Disney translator translated “One winter’s night” into “في ليلة من ليالي الشتاء البارد” which is communicatively equivalent. He/ she added the word “cold” “في ليلة من ليالي الشتاء البارد” to describe the cold night in simple structures (cf. 3.2.2, p.69). Disney and Ladybird translators applied the equivalence procedure to translate ST into its appropriate idiomatic equivalent in TT. The translators succeeded to give the readers a satisfying equivalent in a simple structure.

4.2.3 Regarding Linguistic Norms Related to Emotions

It was found that modulation and literal translation were two applied procedures by Disney translator. He/she provided children with emotional responses when translating emotions. Ladybird's translator also expressed emotions and feeling by applying only literal translation. Since emotions are an extremely important factor in FTs, it is crucial to include a clear explanation of them. Readers can notice the feeling and emotions between Beauty and her father, which were clearer in Ladybird than in the Disney version (cf. 3.2.3, p.70)

4.2.4 Regarding Linguistic Norms Related to Illustrations

The researcher found that literal translation was applied in the Ladybird version. Each word in the story was translated correctly without changing in meaning to give clear illustrations. On the other hand, Disney translator applied modulation and literal translation in conveying images and

illustrations, and she/he was successful. Both Ladybird and Disney translators depend on the pictorial descriptions. By this, it means that, from the images and the illustrations, translators successfully were able to help children think and imagine the magical events, powers, and transformations in the story.

4.2.4 Regarding Cultural Norms Related to Proper Names

The researcher found that Disney translator applied borrowing, literal translation and adaptation during translating proper names. In some cases, the translator was successful. He/she transliterated proper names to respect those names that are regarded as purely cultural. Ladybird translator was limited to adaptation during translating proper names, in a few cases, it was much better than Disney translation. Ladybird translator changed the names in the ST and found other counterparts to add Arabic flavor in the TT. For example, he/ she changed the name “Beauty” in ST and found in TT other counterpart “جميلة”, that is a familiar feminine name to Arab children (cf. 3.1.1, p.76).

4.2.4 Regarding Cultural Norms Related to People

The researcher found that the most commonly used procedures were transposition and literal translation in translating people. Both Disney and Ladybird translators used direct translation due to the compatible similarities between the ST and the TT. The translators were successful in translating people in the story. In some cases, the Disney translator used transposition successfully because she/he changed a grammatical unit of an SL element with structures that have the same meaning in TT. For instance, the translator translated “Maurice” into “والد بل” to make the TT fully understood by Arab children. Since “Maurice” is not a familiar name in the Arab world (cf. 3.1.2, p.76).

4.2.4 Regarding Cultural Norms Related to Idioms

The researcher found that equivalence was the most used procedure by translators of Disney and Ladybird during translating idioms. They used equivalence to replace a situation in the SL with a situation in the TL. Idioms like “Once upon a time” and “Lived happily ever after” were translated into "في قديم الزمان" and "عاشا في سعادة تامة" by Ladybird translator. Because "في قديم الزمان" and "عاشا في سعادة تامة" are regarded as equivalents in TL (cf. 3.2.1, p.78). In one case, Disney translator used a modulation procedure to change the message form of the ST, which is acceptable since there is no change in meaning. Both translators succeeded to make the TL more familiar for Arab children when reading FTs.

4.2.4 Regarding Cultural Norms Related to Figures of Speech

It was found that the most used procedures by Disney translator were equivalence, literal translation and modulation. Disney translator used the equivalence procedure to make children think about the events in the story. For example, he/she used the expression "بصوت كالرعد" instead of “in a big voice” because it sounds stronger (cf. 3.2.2, p.82). The translator succeeded in replacing the expression of the SL with the expression of the TL because in Arabic we do not say "بصوت كبير" but we say "بصوت عالي". In one case, Ladybird translator used literal translation to deliver the whole meaning as it is in the ST (cf. 3.2.2, p.79).

4.2.4 Regarding Cultural Norms Related to Collocations

The researcher found that Ladybird translator used the equivalence when translating collocations. The translators translated "the clock struck" into "دقت الساعة". Since "ضربت الساعة" is not allowed in Arabic language (cf. 3.2.3, p.81). The translator found another communicatively equivalent in

the TT, which is "دقت الساعة". In one case, due to the similarities between the collocations of the ST and the TT, Disney translator applied a literal translation procedure in translating "magic mirror" into "مرآة سحرية" (cf. 3.2.3, p.81). Additionally, both translators were capable of delivering the meaning accurately.

To sum up, translating linguistic and cultural norms seem to be one of the most challenging tasks for translators to do. Since cultures and languages have effects on the SL and TL, they are potential problems that could occur during the translation process. As demonstrated above, there are different procedures that may be used by the translator to translate both cultural and linguistic norms.

4.3 Research Questions:

In this research, the researcher learned about the extent to which translators use Vinay and Darbelnet procedures when translating linguistic and cultural norms in "Beauty and the Beast" from English into Arabic. The study focused on linguistic and cultural norms, in light of the translation procedures adopted by Vinay and Darbelnet (1958). The following section will answer the research questions:

Q1. What are linguistic norms for translating fairy tales?

The process of translating FTs is not an easy, as the reader is not an ordinary one. Translators must follow linguistic norms since they play a vital role in FTs. Additionally, linguistic norms are found in most FTs. They are constraints that govern the translation process and product. They include repetition, structure, emotion, and illustration. Obviously, following linguistic norms will lead to a successful translation. This thesis investigated the linguistic norms in Ladybird and

Disney versions. Translators of this study applied linguistic norms in translating “Beauty and the Beast”.

Q2. What are the cultural norms for translating fairy tales?

One of the most difficult issues that translators deal with is culture. It is a term that includes norms, social behavior, ideas, knowledge, beliefs, arts, laws, and arts in human communities according to Ghazala (2015). In the same way, translating FTs is important since they transfer beliefs, ideas, and literature from culture to culture. Just as linguistic norms control the translation of FTs, cultural norms also play an important role in translating these tales. Translation of FTs involves both cross-cultural recreation and the literal rendering of linguistic units from one language into another. Moreover, from the current study, the researcher concluded that cultural norms are distributed into two categories according to Ghazala (2015). The first category is social culture and the second is linguistic culture. Social culture includes (proper names and people) whereas linguistic culture includes (idioms, figure of speech, and collocation). That is to say, cultural norms would facilitate the translation of FTs.

Q3: What is the role of a translator in translating fairy tales according to linguistic and cultural norms?

The translator’s linguistic and cultural choices are not random acts. The current study examined the linguistic and cultural norms in translating FTs. It investigated whether the translators of Ladybird and Disney versions succeeded in applying these norms during their translation. The translator of FTs should take into account the linguistic and cultural norms since they will facilitate the translation process. He\she must determine how to make up for the children's lack of background knowledge without oversimplifying the original, and forcing them to read simple

texts that lack any element of foreignness, difficulty, or challenge. It seems necessary for an acceptable translation to produce the same or at least similar effects on the target readers as those of the original texts.

Q4. What are the best-used procedures for translating fairy tales?

The answer to this question evaluates which procedure appeared regarding to Vinay and Darbelnet (1958) more than others. The researcher concluded that the most used translation procedures: were literal translation, modulation, adaptation, and equivalence. Translators applied different procedures to recognize and understand the meaning of the FT. The meaning of the texts will not be conveyed if a translator fails to acknowledge linguistic and cultural norms when translating them. For most TL readers, the meaning will be completely lost. As a result, the translations will be useless. In addition, the researcher also found that translators were often inclined to use translation procedures that convey the meaning in a simplified and direct manner. In a few cases, the researcher found that the translators occasionally used literal translation, modulation, or adaptation, which disrupted the delivery of meaning and exposed readers to confusion. Because of the fundamental differences between the Arabic and English languages and cultures, the researcher found that the translators relied heavily on the use of Vinay and Darbelnet procedures of literal translation, modulation, adaptation, and in a few cases, cultural equivalence, which is adopted a great deal in Arab proverbs, figures of speech, and idioms. Furthermore, the purpose of choosing Vinay and Darbelnet's procedures was to convey linguistic norms and cultural norms that are found in "Beauty and the Beast".

Finally, this study answered the fourth research question as the researcher found that some translators have used procedures in a way that enables Arab children understand FTs, while other

translators chose inappropriate procedures and failed to achieve the desired goal, which is making the FTs understandable for young readers. Whatever procedures the translator takes, the written texts of FTs must be acceptable and simple to read by children.

Chapter 5. Conclusion

Throughout this research, the researcher investigated linguistic and cultural norms in translating FTs, specifically those that appear in the Ladybird and Disney versions of “Beauty and the Beast”. Further, the researcher examined the procedures used in dealing with them and the criteria that the translators must take into account to overcome the challenges of linguistic and cultural norms during this process.

The researcher chose linguistic and cultural norms because they are significant topics that still need more study, development, and attention. It is hoped that translators will try to find alternative ways of translating and that readers will become familiar with the cultural characteristics of foreign texts and cultures from other countries.

In this research, first the researcher reviewed former studies conducted by translation scholars on the topic of translating FTs according to linguistic and cultural norms. Then, the researcher listed the procedures that applied to this study. The researcher also studied how a foreign language and culture is transferred from English into Arabic through translating by taking “Beauty and the Beast” as a case study.

Furthermore, the researcher read both versions, collected linguistic and cultural norms, and classified them. The researcher then analyzed the translation procedures used for both linguistic and cultural norms and listed the most frequently used procedures in each category according to Vinay and Darbelnet's procedures (1958).

The researcher found out that some procedures succeeded in communicating the intended idea (adaptation, modulation, and equivalence), while others (literal translation) failed to deliver the meaning and made no sense. The researcher also noticed that some linguistic and cultural norms cannot be translated into one unit without being explained in detail, especially if the Arab children are not familiar with the source culture (SC).

The four research questions presented in the introductory chapter were addressed after analysis and discussion. There is no doubt that translation has gained popularity among humans as a mean of communication and interaction between languages, civilizations, and cultures. The variety of fields and the richness of the environment affected the types of it. Translating children's literature is one of the most challenging types because it does not transfer only languages but cultures.

At this last stage of this study, the researcher can conclude that only certain translation procedures can be effectively used to render linguistic and cultural norms. The researcher found that linguistic and cultural norms should be translated using procedures that do not cause loss of meaning, but rather communicate it in the best possible way to the target readers.

In general, translation is a process in which the translator conveys both the meaning and the spirit of the text. Translators work very hard to make the context understandable within the same ST frame. They are concerned with encoding a linguistic message that, in their context, is frequently completely different. In other words, they present FTs in a way that the original text can be understood by the new content without altering the original text's message. Besides, translators care about the target readers who will read the story and comprehend it according to the norms of their society, and its ethics and vocabularies are known in that sociocultural

context. They are responsible for delivering the accurate meaning with its soul, images, and illustrations of the story to the readers because the readers try to combine their linguistic and conceptual skills to imagine a scene in the story. In FT translation, the translator attempts to present the complete meaning and image to children, and it has to be accepted at the same time. In “Beauty and the Beast”, there were different translated versions, most of which conveyed the message successfully to the readers and helped them not only understand the message of the story but also to live in the context and understand newly introduced expressions and vocabulary.

In conclusion, it is clear that scholars such as Toury and Klingberg generally agreed that one of the most challenging tasks for translators is to translate linguistic and cultural norms. The translator must transfer between two cultures whose linguistic and cultural aspects are challenging without losing their features and functions. Scholars such as Klingberg, Newmark and Ghazala differed over whether it is preferable to stick to the SC or the TC when translating for children.

Limitations and Future Research

This study is limited to linguistic and cultural norms in “Beauty and the Beast”. It did not tackle linguistic and cultural norms in all other FTs. More research is needed to study the linguistic and cultural norms in other FTs, but of each version should get the full attention and thorough analysis it deserves.

The researcher could have conducted a quantitative analysis as well; however, the number of linguistic and cultural norms in this MA research is limited to the Ladybird and Disney versions. It will be interesting to use both qualitative and quantitative methods for covering all linguistic and cultural norms in different FTs.

Another suggestion for future research is to conduct face-to-face interviews with Arab translators to learn more about their translation methods and procedures, as well as why they favor some over others and how the Arabic cultural context affects their choices in their translation decisions. The researcher would also suggest adding questionnaires given to children to check the reception of the translated version and if it succeeded to convey the meaning.

Implications

The study implies that it could provide a good reference for Arab translators, professionals, translation companies and perhaps publishing houses. As well as using the findings would improve FT's status in the Arab world. Moreover, there is a significant need to highlight the status of the Arabic FT, to have more focus and much-needed improvements especially when it comes to translating linguistic and cultural norms in FTs. Future researchers need to study more about children's literature and make a comparative study among genres in children's literature to provide more details about the status of translating for children.

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