Issues and Challenges in Translating Children's Literature from English into Arabic: A Case Study of Alice's Adventure in Wonderland

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ABSTRACT

Children's literature can be difficult to translate. It calls for a lot of creative thinking, and because there are no set guidelines to follow, you are ultimately accountable for making choices that will directly affect how the literary work turns out. Children's literature translation is in greater demand these days, which necessitates that translators learn about the nature and characteristics of this sector in order to be able to convey the message in an effective and professional manner. By the way, in English-speaking nations, the term "children's literature" refers to works written for children, adolescents, and occasionally young adults. The paper tries to highlight certain theoretical elements related to the translation of children's literature. Special attention is paid to the issues and challenges of translating children's literature. These concerns have led to numerous, passionate, and ongoing discussions among translation academics about the best translation techniques and strategies for young readers of the target language. The paper focuses on the many definitions of children's literature and explores its traits, status, and influence on the audience before going into further detail on these topics. The most well-liked theoretical developments in children's literature and translation will be highlighted in the conclusions.

1. Introduction

A recent area of translation studies is the study of children's literature. Children's literature has become one of the most significant genres, despite being dismissed initially and being viewed as unworthy literature due to its influence on children as well as adults. Children's literature has recently been praised for helping kids develop their social, emotional, and cognitive skills. The translation of children's books into Arabic, in general, or of Victorian literature, like Alice's Adventures in Wonderland, in particular, has not received much attention. The Arabic writings demonstrate both the beneficial and detrimental effects of translating children's books into Arabic. The marginalization of children's literature is a topic covered by Zohar Shavit in his book Poetics in Children's Literature. Only a short time ago, children's literature was not even considered a legitimate field of research in the academic world. Scholars hardly regarded it as a proper subject for their work. If they did, they were most often concerned solely with its pedagogic and educational value and not with its existence as a literary phenomenn (Shavit, 1986, ix). In addition to providing an outline of the historical evolution of children's literature, this research paper will explain its significance. Additionally, work will be done on the translation of Alice's Adventures in Wonderland and other children's books.

The key issues and challenges that translators encounter while attempting to adapt a given work's meaning and culture, in addition to the language and story, are highlighted. Translators must take care to ensure that their work does not impede a child's growth or general grasp of the world but rather works to advance it. Lewis Carroll published his English novel Alice's Adventure in Wonderland, also known as Alice in Wonderland, in 1865. It tells the tale of Alice, a little girl who stumbles into a fantastical universe full of anthropomorphic creatures. It is regarded as an illustration of the nonsense literature genre. The well-known tale has been adapted into Arabic, and appropriately, it has appeared in a number of publications. Several Arabic versions of Alice have been published during the past five years in the Arab world, from Kuwait to Morocco. There are now 10 different Arabic translations of Alice in Wonderland. Nearly every version differs from the others in terms of translation method in addition to content (drawings in monochrome or color), quality, and design. While some copies originate from the same nation (Lebanon and Egypt), others do so from various Arab countries, displaying minute regional language and cultural differences. The numerous translations of the same narrative offer a wealth of material for the study of children's literature, one of the most understudied fields in Arabic translation studies. Though most children's literature in Arabic is translated, politicians and academics have shown little interest in this area of study, which is an interesting observation. The paper contributes in part personally to a significant global translation. Studies on translation policy are also of relevance because some Arabic translators use cutting-edge translation techniques. When absurdity, parody, and humor are utilized in the story, translating and writing for children in diglossic languages like Arabic is a policy issue and a strategy worry. The purpose of the research is to examine the challenges involved in translating children's literature into Arabic and to develop the best ways and strategies for translating children's literature.

2. Literature Review

2.1 Theoretical Framework

Children's literature has several distinct definitions. It refers to children's literature, which includes both works created especially for them and those deemed suitable for them. Additionally, literature about children, literature in which children are the main characters, and literature (re)claimed by children are commonly included. Furthermore, although these works are rarely published, they might also include children's literature. Literature that is deemed to be for children is known as children's literature. Despite the fact that children do not have a separate place in the publishing industry, it is widely acknowledged that literature for children also includes literature for adults. At every stage of the communication process, adults act on behalf of children by choosing what is written, translated, and, in the majority of cases, purchased and read. Children's translations are a unique and particularly challenging type of translation. When dealing with this style of literature, there are a lot of things to consider. When translating children's books, translators have a variety of challenges, from determining what is appropriate for children's intelligence and age to dealing with irony and humor that must be faithful to the original. Each of these issues has an impact on the translated text, and how the translators resolve them affects the text's overall quality. The translator must take extra care when introducing children to all foreign elements, especially those that are unfamiliar to them and that they have never encountered before, because any literary work intended for children, including translations, should suit children's age, needs, and interests and contribute to their growth.

According to Marija Jurlina's (2016) research on the issues and challenges associated with translating children's literature, each translated text is, in one form or another, a "manipulated" equivalent of the original text. The degree of manipulation depends upon the complexity of the text and the general difference between the two languages. Obviously, there is always a degree of loss in the target text due to the translator's failure to find equivalence or, on the other hand, the non-existence of the equivalent in the target culture and language (Problems and Difficulties in Translating Children's Literature, p. 20). It is the translator's responsibility to provide a translated text that accurately represents the source text while translating literary works. A translator must be able to comprehend and value the text in its original form before using a writer's tools—including style, tone, diction, word choice, grammar, imagery, and idiom—to produce a new version of the work that gives readers the same experience as in the original language. Gill(2009), in his book Translation in Practice, argued that When literary works are translated, the translator's job is to recreate this work of art sensitively and seamlessly in such a way that it is true to the original, as well as being equally enchanting, poetic, and perceptive. Grace, beauty, colour, and flavour must be captured, and the resulting work must also be capable of being understood by its new audience and make sense on every level. A translation should have the same virtues as the original and inspire the same response in its readers. It must reflect cultural differences. (p. 33).

Different Arab translators did a fantastic job in this specific instance translating of Alice's Adventures in Wonderland. Even the most challenging parts of the irony, which are conveyed throughout the original story, were well translated. When comparing two translation systems, especially those as fundamentally dissimilar as English and Arabic, a divide between two languages and civilizations is rarely apparent.

2.1.1 Challenges

Language and cultural differences between the original and translated texts provide one of the difficulties that translators must overcome in order to produce a translated text that will differ little from the original text and at the same time not sound odd and bizarre. Because each language has its own terms, vocabulary, and syntax, and because cultural traits and values vary from one culture to another, language can pose certain issues. Lewis Carroll's *The Nursery Alice* was translated into Arabic most famously by Maya Salman in 1956. *The Nursery Alice*, a shorter work by Carroll than the original Alice, may have been chosen because it was simpler to translate than the more famous Alice. It is intended to be read aloud by adults and is directed toward young children. The original, more comprehensive version of *Alice's Adventures in Wonderland* provides incredibly challenging cultural and linguistic problems, according to several Arabic research. One of the biggest obstacles to translation is the disparity between the cultural backgrounds and linguistic systems of English and Arabic societies. Lexical and cultural transfer from one language to another occurs during literary translation. As a result, translating children's literature is challenging, especially when there is little cultural and linguistic overlap between the children of the two languages. It's possible that Salman chose to translate *The Nursery Alice* since Lewis Carroll's novel *Alice's Adventures in Wonderland* had these issues.

It is obvious that the culture and language of the original text contain many elements that people who are familiar with the target culture and language will find strange and foreign because the original and translated texts differ significantly in terms of the cultures and languages that they were written in. The challenge for translators is to identify the aspects that seem unfamiliar to readers and then come up with the best solution for them. When literary texts are translated from one language to another, it is assumed that many of the elements found in the original text will be unfamiliar to the audience in the target culture. with literary translation for adults, strangeness and foreignness may be expected, but not with translation for children. The tolerance is typically significantly lower here. There are additional factors in the original text that might cause problems for translators, in addition to translational hurdles and difficulties such text manipulation and alterations needed to assist readers grasp the material better. Despite appearing insignificant, they do have an impact on the target text. These components include humor, regional dialects, and even slang terms. A few of these issues are

mentioned by Gill: Areas that could present some difficulty in translation and, indeed, in the editing process, could include extensive use of dialect, humour, poetry or literary conceits, all of which will need to be approached in a systematic and pre-agreed manner Will another translator or native speaker be called in to help get the dialogue right? Will humour be translated into English equivalents? Will poetry be translated at the same time, or will the translator look for existing English translations? (2009, p. 33). The translation of titles is an additional problem. Since the book's title conveys the first impression, its translation should be considered. Literal translations of titles will often fail to grab the prospective audience for the book. Sometimes a complete change is required to make the book saleable in English-speaking countries, and difficult decisions may have to be made. Ultimately, the title is a commercial decision on which the publisher will have the final say, but creating a bland new title in order to avoid alienating readers is not good practice (p.42).

What can translators do to address the issue of different background knowledge between the implied reader—the reader of the source text—and the accidental reader—the reader of the target text—due to their respective cultures? In the same way that the author generates the ST, Sousa asserts that the translator also creates the TT. Like the author, he writes it with a specific audience in mind: readers of TL. The translator must make numerous deliberate choices while translating. The question of how to translate particular expressions is one of them. How should certain meanings be expressed? How do you convey the author's implied intentions? How should I use the most suitable style and register? He makes every effort to keep both the ST and TL readers in mind. For example, according to Anthea Bell(2006), "we [translators] must be free where necessary, but not excessively free; we owe a double duty, to the author of the source text, and to the readers of the book in the target language" (p. 66). Regarding translating children's books, it must be noted that censorship of this genre can take many forms and is frequently necessary. Their translations have been handled quite loosely. Fornalczyk states that this occurs "either on pedagogical grounds, children's presumed incapacity of understanding, or, according to Shavit's Polysystem Theory, due to children's literature's periphery location within the literary polysystem. To put it another way, the translator is free to alter, enlarge, or abbreviate the text as well as to add or subtract from it.

2.1.2 Main Players In Translating Children's Literature
The author, the translator, the publisher, and the critic are the four main stakeholders in the translation process who have a significant impact on a children's book from the beginning. The translator will be the first to be covered in the sections that follow. A lot of the issues that the translator faces also affect the author.

a. *Translator*
It has been argued that translating is not a genuine profession because everything is already written in the original and all you need to do to replicate it is to speak the foreign language. Translators are frequently tempted to make excessive adaptations under the justification that doing so will prevent children from understanding. Generally speaking, if a story's effect and spirit conflict with its meaning, the translator should choose the story's effect over its spirit since otherwise, kids might not read it. There have been a lot of long and short statements regarding the ideal attributes and traits that a translator should have. The most common comments concern language, namely a good command of both SL and TL as well as language usage in general (Klingberg 1986, p.10). The liveliness of the ST author's language should be preserved by translators, who should understand his linguistic devices (which may provide a challenge with puns and wordplays) and translate them into the target language. Many people cite creativity as being vital, along with the requirement to write properly and employ the shortest terms feasible. Literary prowess is frequently required, even if the translator is also an author. This side must not, however, overpower the translation, or the translators run the risk of misrepresenting the author's style. There is a risk that translators who also write run the risk of not being allowed to submit to the ST. To maintain contact with the ST country, translators must be familiar with its customs and way of life, be willing to visit, or at the very least, maintain communication with locals.

b. *Author*
In terms of social standing and obligations to young readers, authors and translators play very comparable roles. They also have a propensity for influencing their audience and sneakily slipping in assumptions about themselves. However, a significant distinction is that, while authors are allowed to choose any literary device to add color to their story as they choose, translators do, on the whole, have to adhere to what an author has produced. As a result, they could employ strategies like making up stories or using first-person narrative to sway the youngster and channel his or her sympathies.

c *Publisher*
To function profitably and provide a reasonable return on their investment, publishing houses must be run like businesses with a focus on maximising sales. They carefully select the list of books to be published (including books for translation) and finance re-translations and re-issues of books that are already available on the market because they are forced to keep stringent budgetary constraints. They must choose products based on a set of criteria since they can only make what customers want to buy. These are impacted by both financial reasons and their apprehension of judgment from the intermediary groups. Publishers typically choose books for translation from similar cultural regions and from authors whose native tongues are editors' or staff members'. Books typically only enter translation when they add something worthwhile to the publishing list, or when they represent a brand-new genre of literature for the publishing business. After the translation has been submitted, editors will take control of it and make changes in accordance with societal moral standards and economic factors, such as

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restricting the number of pages. Layout choices will also be determined at this point, which is important for the quality of the book since pages that are too densely packed fail to satisfy both aesthetic and educational standards in the case of images. The publishers' custom of hiding the name of translators or adaptors has caused considerable worry up until recently. However, there has been a significant change there as a result of public pressure on this subject.

d   *Critic*

Professional critics must strike a balance between audience and quality interests. They should account for linguistic barriers and cultural differences. They may begin with sympathy, but they must end up being critical. A translated work requires more time to review because there are new considerations and aspects involved. Perhaps for this reason, many critics fail to evaluate the translation itself and instead focus on the original text, which they may not have read or even be able to comprehend, and engage in pedantic generalizations. Reviews give a sense of the Challenge's societal impact and instructional goals. Reviews serve as a means of controlling the amount of literature available because they have an impact on libraries, schools, and parents.

2.1.3 Strategies and Approaches

If the translation is to have the same impact on the target reader—both linguistically and culturally—as the original text did on the reader of the source language, translation theories and translation theorists frequently advise that the translator find an equivalent in the target language (TL) culture for each source language (SL) cultural item. The Reception Theory is discussed by Cristina Sousa in her article Assessing Receptivity When Translating Children's Literature. She claims that it has drawn our attention to a new entity: the inferred reader, the person who the author presumes knows the same things as the author and to whom the author addresses his work either directly or implicitly. In contrast, the reader who actually reads- the reader who truly engages in the reading process- may or may not be the writer's intended audience. He might simply be an unintentional reader who doesn't belong in the target demographic and doesn't necessarily share the author's viewpoint. As we all know, enjoyment can be thought of as the motivation behind reading fiction as a whole, despite the fact that it is challenging, if not impossible, to quantify. To enjoy reading is to delight in it and feel satisfied by it. However, there are some variables that affect pleasure and satisfaction. Among these are the fiction's writing style, the characters who appear in it, the narrative they are a part of, and the suspense, humor, etc. that results. However, the level of enjoyment is certain to be reduced if the reader has the necessary prior information that will enable him to recognize the social and historical standards in the book. In other words, if the reader is not the author's "implied reader" but rather an "accidental reader," it directly affects how much they love fiction. In order to clarify that, Cristina. (2002) says: Consequently, the TL reader may not experience as high a level of satisfaction as the SL reader, as he is less likely to possess the background knowledge required to take on board all the elements at play in the translated text and would therefore be at loss (p.22).

What can translators do, though, to address the issue of divergent background knowledge between the implicit reader—the reader of the source text—and the accidental reader—the reader of the target text—due to their respective cultures? In the same way that the author generates the ST, Sousa asserts that the translator also creates the TT. The translator must make numerous deliberate choices while translating. The question of how to translate particular expressions is one of them. How should certain meanings be expressed? How do you convey the author's implied intentions? How should I use the most suitable style and register? It is so obvious that the translator writes the target text in a way that it can be understood in the target society and in a language that has different conventions, codes, and allusions than the original text. Although the translator does not create an entirely new message, he conveys the writer's message to a new recipient under conditions distinct from those of the original recipient. The translators' decision on how to approach this assignment will be influenced by their reading and comprehension of the original material as well as their expectations for future readers and their own reading proficiency. Steffensen explains this by stating that the implied reader will have a variety of abilities written in them that the reader is assumed to either already possess or be able to decipher and acquire while reading.

Despite the quantity of literary nonsense in Lewis Carroll's *Alice's Adventures in Wonderland* making it a highly challenging novel to translate into Arabic culture and language, it is feasible to have a more accurate translated Arabic version. If literary translators who are knowledgeable about both Arabic and English cultures and languages put more effort into the task, problems with interpreting parody poems, puns, jokes using logic, nonsensical words, and Lewis Carroll's twist on meaning might be resolved. The Arabic language and culture include analogous puns and other meaning-twisting devices like those used by Lewis Carroll in *Alice's Adventures in Wonderland*. The mocked poem and jokes, coupled with the meaningless words, might also be resolved more easily than the other two problems. The literary translator ought to be well-versed in both the Arabic and English cultures and languages as well as in Lewis Carroll's original writing.

2.1.4 Adaptation (Foreignization Vs. Domestication)

It is not necessary to be an expert on translated children's books to recognize how pervasive adaptation is. The following is how Maria.(1995) defines adaptation: "a literary revision aimed at adjustment of the original to the requirement of the new consumer, or to other requirements than those of the original presentation media" (p. 90). All possible cultural and linguistic references, in Klingberg's opinion, are one of the main causes of "deviation" from the original text in translation.

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He uses the term "references" to refer to a variety of cultural phenomena that are not present in the translator's own culture, such as references to mythology, history, politics, consumer products, literary allusions, quotations, and plants and animals that are unique to a particular area. He debates whether to completely eliminate any allusions to culturally unfamiliar features for the intended audience or to keep them in place. Hermans interprets the two techniques in terms of the relationship between the source and target texts along two continuum poles: sufficiency vs. acceptability. When the translator makes an effort to adhere to source rather than target linguistic and literary conventions, the translation is said to be "adequate". Some translators support domestication and see it as the most effective approach to solving the issue of culturally distinctive texts. The child reader cannot modify himself to each text he encounters, as Aidan Chambers notes in his article "The Reader in the Book", "Children have not discovered how to shift the gears of their personality according to the invitation offered by the book to suit them, tending to expect an author to take them as he finds them rather than they take the book as they find it" (qtd. in Sousa, p.17). On the other hand, foreignization, the modern practice of translating literature that make reference to a particular culture, has its proponents. Compared to their successors at the turn of the 20th and 21st centuries, translators during the beginning of the 20th century took more creative liberties with the text. This means that cultural translation studies tend to downplay the importance of cultural context adaption the more independent a place children's literature occupies within the literary system and the more respect and trust we have for the young reader. Modern children's literature is more accepting, and early exposure to foreign languages in the classroom as well as the widespread practice of watching TV shows and movies with subtitles in the original language facilitate early acceptance of foreign-sounding names and elements in literature.

3. Methodology

Alice's Adventures in Wonderland, a piece of children's literature, was evaluated as part of the study's approach. The evaluation is conducted by comparing the original text with one or more of its Arabic translations in order to identify: (1) incidents of adaptation as a translational procedure used to deal with culturally specific references; (2) means of adjustment used in every example, specifically deletion, replacement, and addition, and to categorize them according to the grounds on which translators made their choices; (3) whether they were successful in their decision-making.

3.1 Analysis and Results
Translations make it simple to recognize cultural customs. One can usually determine whether a cultural norm is: a) unique to the source culture; b) unique to the target culture; or c) shared by both the source and target cultures by comparing the translation with the original. Usually, deletion in a translation implies that the norm is unique to the originating culture. Replacement indicates that the target culture alone is the norm. The addition of translation serves to clarify some culturally unique allusions in the text and eliminate linguistic ambiguity. The most prevalent trait would be retention among societies with similar cultures, such as Quebec and Anglophone Canada. Replacement and deletion would be the most prevalent practices in those who have no common cultural heritage. Some translations are distinguished by significant deletions made for the purpose of "purification," as Klingberg describes it, and these deletions tend to be heavier than usual. Some translations, such as those of *Alice's Adventures in Wonderland*, are distinguished by significant deletions made for the purpose of "purification" and significant substitutions. replacements like *Alice's Adventures in Wonderland* translations.

3.1.1 Alice's Adventures in Wonderland
One of the classic children's books, *Alice's Adventures in Wonderland* by Lewis Carroll, first published in 1865, has been translated into more than 100 different languages. In 1964, when Alice had been translated into 43 languages, Warren Weaver wrote Alice in Many Tongues and examined 14 of them. He discovered that the majority of these translations had certain challenges, which he had categorized into five categories. Weaver claims that Carroll's lyrics, puns, gibberish words, logical jokes, and meaning twists lead to translation difficulties. Weaver analyzed the problems in six languages, including French and German, and came to the following conclusion: Examining these fourteen instances of translation of a typical passage from Alice makes one (at least it makes me!) very curious indeed about the degree of success of other languages. What success do Arabic and Welsh and Thai and Turkish and Hindi have? I can only hope that someone will be inspired to find out" (1964, p.108). Many of Carroll's works have been translated into Arabic, which has contributed to Weaver's goal in part. The majority of the Arabic translations, however, also encountered the same five issues that Weaver noted in his work. Carroll's work's key messages were lost in the current and most widely printed Arabic translation. Additionally, many of the literary devices that Carroll deftly incorporated into his work—such as puns, logical jokes, parodied poetry, and his criticism of education—have been left out of the Arabic translation. In fact, the Arabic versions resemble Carroll's Nursery Alice more than Alice's Adventures in Wonderland.

This paper examines the challenges that Arab literary translators encounter when working with Western children's literature and potential justifications for translating The Nursery Alice. The remainder of the essay is on how Lewis Carroll's Alice's Adventures in Wonderland could have been translated into Arabic despite the cultural and linguistic challenges Arab literary translators encountered. The article starts by identifying the problematic translation areas and then offers a possible translation for each one, starting with the parodied verses and moving on to the puns, nonsense words, jokes that involve logic, and ending with Carroll's twist of meaning in order to demonstrate the viability of translating Lewis Carroll's *Alice's Adventures in Wonderland* into Arabic, with a focus on the "A Mad Tea Party" chapter.

Amirah Qeewan translated *Alice's Adventures in Wonderland's* original text into Arabic in 1943. Sadly, this translation did not turn out well. Word-for-word translation by Qeewan ruined the story's flow and rendered it incomprehensible. Other translators chose to translate *The Nursery Alice* after Qeewan's translation failed to find any success with Arab readers. All of these translation efforts, including Maya Salman's translation, had some limitations though, making it difficult to convey the original English work's rich imagination. Salman made numerous modifications, including deletions and summaries. The transfer of Lewis Carroll's imaginative element was constrained by all of these modifications.

Salman's focus is on translating the main plot of the work; unfortunately, her translation ignores other significant elements that Lewis Carroll includes in his work such as the parodied verses, the jokes that involve logic, the nonsense words, and the puns in which he intends to twist the meanings of some words and consequently the hidden messages addressed to the reader. Lewis Carroll's *Alice's Adventures in Wonderland* is filled with English-language language play tactics, melodies, and rhymes, making it challenging to translate into Arabic. However, one aspect of the answer is to offer some current Arabic heritage analogues. The Arabic translation of the proverb "A Jack of all trades is a master of none," for example "the owner of two minds owns none or is a liar. "Although they don't exactly use the same words, they yet effectively convey the same message. Therefore, regardless of the language chosen for the translation process, the meaning must always be communicated clearly. Words are occasionally just left out, while other times they are really inserted. Only seven chapters (out of twelve) of *Alice's Adventures in Wonderland* have been translated into Arabic by (a committee of experts), and five chapters have been eliminated. These include Who Stole The Tarts?, Advice From A Caterpillar, Pig and Pepper, Down the Rabbit Hole, and The Pool of Tears. a protracted Tale and a caucus race. A Mad Tea Party and The Queen's Croquet-Ground are the other two, according to Abdullah Alkabeer's translation. A Caucus-Race and a long story were also removed from the translation of The Mock Turtle's Story that was released by Daar Almajany Pig and Pepper.

Examples of such deletions:
1) Because tea time is an English tradition, the three Arabic translations of Down the Rabbit Hole remove the reference to it: "I hope they'll remember her a saucer of milk at tea time" (p. 14).
2) The word "wine" was removed from A Mad Tea Party because it is forbidden in Islam: "Have some wine, the March Hare said, I don't see any wine, she remarked" (p. 80).
3) The Arab child is unfamiliar with William the Conqueror, Edwin and Morcar, and Marcia and Northumbria, according to "A Caucus-Race and A Long Tale". Many footnotes and explanations would be needed to keep this historical information, which would turn off the younger readers (p. 32).
4) "A Caucus-Race and A Long Tale" in Chapter three presents various difficulties for both the translation and the young reader.

The difficulty stems from the absurdity of the laws governing the Caucus race—a race that not even Alice could identify. The translator thinks that kids have trouble understanding. There is no Arabic equivalent to the dummy "it" that appears in the mouse's speech multiple times and so the Lory could not understand what it means to convey the same tone and humor as found in the original. The wordplay "tale" and "tail" can be found in the sentence, "It is a long tale, for sure, said Alice, gazing down in wonder at the mouse tail" (p. 34). It has been said that puns and wordplay "demand and resist translation" (Klingberg 69). Some languages lend themselves to wordplay considerably more readily than others. In a similar vein, wordplay can be translated across some language pairs but not others. Puns aren't included in the Arabic translation because it's quite challenging to discover Arabic equivalents. Abdullah Alkabeer successfully translated this particular joke by turning it into ambiguity: "Mine is a long and a sad tale! Said the mouse, it is a long tail, certainly said Alice looking down at the mouse's tail." (p. 19).

- "إن تاريخي طويل.. ومحزن أيضاً"
- فنظرت أليس إلى ذيل الفأر، وقالت: "إنه طويل حقا. لكن لماذا تقول أنه محزن؟") (ص 15)

The choice to undertake a "major abridgment" is frequently made when such factors come together in one chapter or area of the book being translated. The translator may occasionally lean so heavily toward the source text (the acceptability norm) that s/he assumes the role of the narrator. These translators take significant artistic license when it comes to the content, adding details to clarify cultural allusions or linguistic ambiguity, highlight a character's virtues or flaws, or accentuate a point. Sometimes the goal is to impart a moral or academic value that is seen to be significant for youngsters of the target culture. The following quotes from *Alice's Adventures in Wonderland* serve as illustrations of the translator's interaction with the source material and his occasional addition of comments that alter its intended meaning:

- Additions to arouse the young reader's interest and keep it up (translated by Abdullah Alkabeer): Original text I: "So, she was considering in her own mind (as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a white rabbit with pink eyes ran close by her" (p. 13).

- كان ذلك النهار شديد الحرارة، مما جعل أليس تشعر بالكسل، ويأخذها نعاس شديد. لذا كانت تجهد فكرها وتتساءل: ترى هل أن السعادة التي ستشعر بها إذا ما قامت وأخذت تلتقط الأزهار وتجمعها في عقود، توازي مشقة النهوض لجمع تلك الأزهار؟ إنها ال تظن ذلك. (ص. 9)

- "There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself, "Oh dear! Oh dear! I shall be too late!" (p. 14). (Translated by a committee of specialists)

— وبينما هي غارقة في تفكيرها إذ بأرنب أبيض له عينان زرقاوان يمر مسرعا بجانبها. آه يا له من أرنب جميل! لم يكن مرور الأرنب بحد ذاته شيئا جديدا بالنسبة إلى أليس، فكثيرا ما رأته يقفز على العشب في البستان. ولكنها عندما سمعته يحدث نفسه قائلا >> :آه! آه! لقد تأخرت كثيرا >>بدأت تتابعه بنظراتها وهي ترى في ذلك شيئا غير عادي. (ص.10)

"Oh!" the translator exclaims. What a beautiful rabbit," he says, echoing the children's sentiments about the creature. When he adds that Alice found it strange that the rabbit was talking to itself, he is inadvertently addressing the young readers and saying, "Well! Don't you think it is strange that a rabbit could talk to itself?

— "Her eyes immediately met those of a large blue caterpillar" (p. 52)

— "سألها مخلوق عجيب كان يجلس على قبعة الفطر. أتعرفون من يكون هذا المخلوق؟ دودة فراش ". (ص.7)

Abdullah Alkabeer's unnecessary addition of various educational principles that were absent from the original:

— "أليس بنت ذكية مطيعة مجتهدة، تذهب إلى المدرسة وتنتبه إلى كل ما تقوله مدرستها. وبعد أن تعود إلى البيت وتتناول غداءها، تذاكر دروسها وتكتب واجباتها، وتساعد أمها في أعمال البيت الخفيفة..." (ص.4،3)

This topic has generated a sizable body of literature. However, there is no agreement or disagreement between this research and earlier studies or research works on the topic. It travels between the two on a path. It contends that when it comes to writings that are culturally distinctive, there is no universal translational process. Depending on the context of each given text, the translator may decide to combine several approaches in his translation. One the one hand, not all cultural details can be translated because some of them may directly conflict with the political, social, or religious beliefs of the target language. Additionally, they can be too complex for a young reader to understand, which might turn them off. The situation in the Arab world gets even more complicated and worrying. Parents, educators, and religious leaders feel powerless in the face of the western cultural avalanche because they see their youngsters eschewing their culture in favor of foreign beliefs and lifestyles. This may reflect the anxiety and worry felt by certain Arab intellectuals and writers about the spread of "poisonous" ideas and western ideals through translation. All of this could result in domestication as the only option.

4. Conclusion

The main goal of the paper was to highlight the challenge that come with translating children's literature from English into Arabic and to highlight the major issues that arise throughout the translation process as well as all the challenges that face translators who undertake this type of translation, particularly when doing so for young readers. Unfortunately, translating children's books and even writing for kids are sometimes viewed as easy tasks. It is viewed as a skill that anyone with "elegant" style and a fair command of the source and target languages may pick up. The fact that children's literature is a system within the polysystem is only dimly understood by many translators and possibly some children's book authors. The fundamental cause of the disagreement among scholars on the definition and name of the concept is the low standing of children's literature and translated children's literature in the literary system. It is not necessary to be an expert on translated children's books to recognize the pervasive phenomenon of using a culturally biased translation methodology. The strategy uses translation to change the source language's culture into the target language's culture in order to make culture familiar to readers. To do this, either a set of values from the source language are removed or new values that are thought to be appropriate for readers of the target language are added. However, the phenomena has a lot of detractors, which sparked the argument between proponents of foreignization and domestication that was covered in the pages before.

Last but not least, it should be noted that some of the cultural adaptations in *Alice's Adventures in Wonderland* were successful while others were not. Additionally, we can see that deletion and replacement are more frequently utilized than addition and retention in societies with different cultures, such as Arabic and English. Because of the profound cultural differences between Arabic and English, replacement is frequently unsuccessful. On the other hand, addition by explanation might not be feasible. Another argument is that culturally unique references in translated children's literature of a dreamlike or creative nature (such as *Alice's Adventures in Wonderland*) are not overt to the point where they would necessitate extensive removals. This is just due to the fact that youngsters all over the world have a strong sense of imagination.

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