FROM THE PERIPHERY TO THE
CENTRE OF MARGINALITY:
TOWARDS A PROLEGOMENON OF TRANSLATING
CHILDREN'S LITERATURE INTO ARABIC

Yasir Suleiman
Edinburgh University

Introduction

Studies which deal with the translation of children's literature (CL) into Arabic are almost non-existent in the West. The situation is not much better in the Arab countries,[1] in spite of the fact that translated works, mainly from English and French, have been appearing with increasing regularity over the past decade and a half. The aim here is not to provide an evaluation of these translated works, currently under investigation elesewhere,[2] but to establish a general outline, by way of a prolegomenon, of some of the main headings under which a fully-fledged work on the translation of CL into Arabic may be carried out. By necessity, this article does not aim at exhaustive coverage, either in terms of depth or breadth, but to provide a set of signposts, a blueprint as it were, which may guide future research.

It is, however, not easy to carry out this task, limited though it may be. To begin with, even the most basic information is lacking on which empirically to base research,[3] including a list of translated works into Arabic which would provide the necessary data for describing existing selection practice, and whether this practice is accidental, or fits into a rational policy or set of coherent policies. Likewise, there is a lack of information on the socio-political background, including the religious affiliation, of the translators and whether any of them are writers of CL in their own right. This lack of knowledge extends further to the modes of interaction between translators, illustrators, cassette readers (if any) and publishers. This situation should not, however, deter research, as it is unlikely that such information will be forthcoming in the near future. As a result, this article

may in parts be speculative in tone and tentative in its conclusions, at least at the micro-level.

Another difficulty is conceptual. It concerns a host of issues, including what is meant by CL; its epigonic relation to adult literature (AL); whether CL constitutes a separate genre; whether it includes or excludes the literature of teenagers (Lehtonen, 1992); the difference between translation, adaptation, and abridgement in rendering CL; and the relationship between any source literature models, if any, and translated works. Important though these issues are, they are not dealt with here. We deal instead with issues of cross-cultural validity which enable universal, rather than local, conclusions to be drawn.

From marginality to centrality

The marginality of CL in the literary polysystems of most, if not all, cultures is a well-attested phenomenon, not just diachronically in terms of origins and recent development, but also synchronically in terms of relations to the formally and thematically dominant subsystem of AL in any given culture. In this connection, Zohar Shavit makes perceptive comments in the 'Editor's Introduction' to volume 13:1 of *Poetics Today*, a volume specially dedicated to CL, in which she answers her prime question "Why devote a special issue to children's literature?" by alluding to this marginality (1992:1):

> Because the field is new; the field is young; the field is currently establishing a range of sound and responsible scholarly work which is, at the same time, refreshingly stimulating. As a legitimate field of academic scholarship, *children's literature is only beginning to make a name for itself, yet its status is ambivalent and often patronizingly addressed*. (emphasis added)

While this description may be a correct statement of the present situation in Western literatures and, considering Shavit's own immediate empirical and theoretical interests, in modern Hebrew literature, it can hardly be said to apply to the Arabic where CL, in both its creative mode and the critical pronouncements it generates, is conspicuous by its almost complete absence. Ask an educated Arab to name one writer of children's fiction, and he is most likely to respond with an embarrassed (or not so embarrassed) silence. Should such a name, by some miracle, be provided, it is most likely that it will be of a woman writer with some local currency which, by definition, does not extend to Arabic literature as a whole.

The marginality of CL in general is reflected in institutional and individual practices of probable cross-cultural validity. As part of the former, it is possible to point out that, up to now, the Nobel Prize for Literature has not been awarded to a writer of CL. It is even possible, though this is speculation, that the Nobel Prize committee may have never received a nomination proposing such a writer. Indeed, committee members are unlikely to have considered a prize for a writer, in spite of the fact that in recent years authors from minor literary polysystems with limited readerships have been considered worthy candidates. The same may also hold true with respect to the various national prizes for literature. The institutional marginality of CL is further marked by its absence from literature departments in most, if not all, universities in the West and elsewhere; by the marginal status of publishers of this literature which, at times, issues from the authors or translators themselves on an ad hoc basis; and by the dearth of specialized journals on the subject (in Arabic there is probably none). It is also marked by the fact that CL titles hardly figure on the shelves of most university libraries, being assigned instead to specialist, reference or national libraries, and only in a small number of countries. On the level of individual practice, the marginality of CL is manifest in the use of pen-names by writers forced to deny they specialize in writing fiction for children as a separate subsystem within the literary polysystem.

The marginality of CL is often thought to be indexed by the predominance of women in it, as writers, critics and translators. In some cultures, the organization of CL at institutional levels is most likely to be assigned to women, for whom childhood is projected by society as a 'natural' extension of motherhood. This is most probably applicable in Arab culture, where the champions of CL are generally women, since the dominant pedagogic and didactic purposes of this literature are constructed as instruments in the effective socialization of the child. For some critics, for example the Finn Riita Oittinen, the marginality of CL is thought to be part and parcel of this didacticism which, in literary terms, has a "flattening effect on the reader's reading experience" (1993:42).

The marginality of CL is accentuated even further in the case of translated works, where even texts central in their source culture tend to occupy a peripheral position in the target literature. Hence the reference in the title of this article to the "periphery of marginality" to describe the place of translated CL into Arabic. In this respect, the attempt to highlight the marginality of translation – often constructed by reference to the marginality of the female in society as a "historical trope" (as in John Florio's (1603) view that "Because they are necessarily 'defective', all translations are 'reputed females'", or Nicole Ward Jouve's critical

statement that the "translator occupies a 'female position' [in cultural terms]" (Simon, 1996:1) – can, in almost all cultures, be more effectively rendered in relation to the position of the child in society. The double inferiority of translation, as both derivative and female-like, may be replaced by a new triple inferiority in which translation is conceptualized as not just derivative, but also non-male and non-adult.

> The hierarchial authority of the original over the reproduction [translation] is linked with the imagery of masculine and feminine; the original is considered the strong generative male, the translation the weaker and derivative female. (Ibid.)

Simon's argument may be reinterpreted to include, in addition to the masculine and feminine, the adult and non-adult patterns of dominance. In this way, a new rhetorical sign emerges to reflect the dominance of the original over the reproduction in translation by exploiting the marginality of the female to the male and, as a new feature, the child to the adult.

Yet, in terms of polysystem theory translation may be projected to occupy a central position and an innovative developmental role in the sub-system of Arabic CL owing to the impoverished repertoire of original scripted works in this literature and, by comparison, the relatively large number of translated or adapted works from other literatures; hence the reference to the centre of marginality in the title of the article. The late discovery of childhood in Arabic culture as a socio-psychological phenomenon worthy of special attention in its own right (probably a phenomenon of the second half of the twentieth century), coupled with the dearth of native grown models of literary composition in writing for children, provide a classic case to test polysystemic theory. Worthy of note in this connection is Even-Zohar's (1990:47) view that "when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire". More specifically, by considering translated CL into Arabic, it is possible to establish or not the general validity of the view that

> Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before, [including] possibly not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features, such as a new (poetic) language, or compositional patterns and techniques. (ibid.)

Likewise, it should be possible under the centrality condition of translated works set out above, to test the validity of the assumption that the "translation will [exhibit a higher propensity of being] closer to the original in terms of adequacy (in other words, a reproduction of the dominant textual relations of the original) than otherwise anticipated (ibid.: 50). Should this prove to be the case, it would then be possible to attribute strategy and even points of detail in the translating practice of Arabic CL to the "socio-literary position of translation" (ibid.) in this literary subsystem.

The attraction of the above approach to investigation of translation of CL into Arabic lies in the possibility for transcending the descriptive, piece-meal approach of comparing "translation variables" (Hervey and Higgins, 1992) between the source and target texts, to a systematizing framework in which explanatory adequacy, to exploit a term originally used by Chomsky, has pride of place. Such a framework would also counterbalance the dominant linguistics-oriented perspective in translation teaching and evaluation in the Arab world, which seems to have as its primary, if not sole aim the task of establishing the worth of a given translation by the extent it corresponds or diverges from its original. This is especially urgent as, in the hands of the inexperienced, this linguistics-oriented perspective often degenerates into a set of prescriptive regulations whose purpose is to dictate what a translator ought or ought not to do in a given translational situation. However, such a change of perspective may not be easy to effect, not least because of the way it is rooted in an epistemological paradigm in which a naive realist conception of truth rules supreme (Suleiman, 1996).

Adults, children and authority

The epigonic relationship of CL to AL in many ways reflects the assymetrical power relations between adults and children. In addition to the fact that CL is suffused with adult values, which spring from a society's image of childhood, adults as mediators exercise authority over children not just in choosing the books they are allowed to read but also in delivery of their role as interpreters to children in co-reading or performance. Oittinen perceptively points out:

> Attitudes, moralizing, and so on, are all revealed in a reading-aloud situation, and they all influence the child and her or his concept of the story. An adult reading aloud may explain, fill in the missing gaps, delete and

omit, modify the text according to the child - or rather, the adult's own idea of the child. (1993:81)

This gives added potency to Lefevere's notion of "refracted texts",[4] where not just the translator as reader and textual producer, but also the adult as mediator and interpreter serve as channels through which translated CL may be accessed by children. The imbalance in the child-adult relationship probably reflects the view that children cannot

be allowed [or even trusted] to form their own judgments and conclusions independently, especially on such crucial matters as good and evil, but also as a result of the model shifting-process [es]. (Ben-Ari, 1992: 226)

Such a situation takes place at times of growth and crises in a given literary polysystem, with the result that translated works tend to occupy a central position as is the case with Arabic CL at present. This imbalance is perhaps further related to the long-standing interdependence in many cultures, even the most advanced ones, between CL and didactic and pedagogic imperatives, as, for example, reflected in civility books for children which exist in many cultures (Higonnet, 1992). In this connection, it may be hypothetically argued that didactic and pedagogic imperatives tend to be more prominent in CL in traditional and conservative societies, and/or in societies which feel internally or externally under threat, and also in situations where a close institutional relationship exists between CL and the educational establishment in terms of patronage, including selection of books for schools, TV and radio serialization of children's books and the award of prizes and honors to authors. These two conditions certainly apply to Arab societies, and, as a result, foreign works translated into Arabic are likely to reflect a heightened target culture bias in matters of didactic and pedagogic interpretation - although other factors may at times intervene to blunt this norm.

The control adults exercise over CL may be viewed, depending on one's perspective, positively - as protection - or negatively - as censorship - although it is not always easy to establish the dividing line between protection and censorship. Being ideological, this control may take the form of decisions not to translate certain types of text from one literature into another, as may happen in times of open or hidden conflict. This situation obtains between the rich repertoire of Hebrew CL and the less vibrant repertoire of Arabic CL, notwithstanding recent peace treaties, accords and political pressures to normalize cultural relations. Translations from Hebrew into Arabic would provide rich data from which to

observe the modes of resolving, or not resolving, ideological conflicts as they impinge on the negative and rigidly stereotypical construction of the Arab in children's fiction in Israel (El-Asmar, 1986). The same may also be said, but with much less potency, about the translation of some English teenage novels dealing with Arab characters and topics (Suleiman, 1993).

Studies on the norms affecting the translation of CL in some cultures have consistently revealed certain trends which also obtain in the case of translated works into Arabic, although these may vary from situation to situation. It is therefore expected to find a strict observance of "children's taboos", including avoidance of alcohol (or its replacement by other non-alcoholic drinks), prohibited foods, (or replacement by other permitted foods, for example replacing pork by lamb or chicken), violence, death (especially of humans), bad manners, sex, teenage relationships, bodily functions and adults weaknesses and faults. In his study of the translation of Carlo Collodi's *Pinocchio* in America, Wunderlich shows how, in the majority of translations, violence, social violence as a cultural phenomenon, Pinocchio's provocation of the school-children and "scenes that disparaged adults or showed children ridiculing [them]" (1992:202) are removed from the original or decisively altered to accord to the target culture changing norms. It may even be possible that a given work would be recast to reflect the ideological orientations of the dominant socio-political forces in existence at a given moment, leading to mutations, as in the translations of *Pinocchio* in America. Ben-Ari's study (1992) of German-Hebrew translations reveals other mutations found to obtain in Arabic CL, including "realia conversions" affecting names of characters, fauna and flora, clothes and cultural objects (for example, the replacement of Christmas tree by a "channukah" in Hebrew CL).

However, no culture, including Arab, is completely monolithic. It is therefore to be expected that differences in the realization of the above trends may exist in any literature. Assuming that target culture bias applies in translating CL into Arabic, it may be assumed that variation in the domain under consideration will correlate with (a) whether a text is published inside or outside the Arab world, and, if published inside the Arab world, whether it is translated from French in North Africa or from English in the Middle East, and (b) with whether the publisher and/or the translator profess an affirmative religious affiliation. The second factor is especially relevant since many translated children's books are published in Lebanon (for example, the Ladybird series by Libraire du Liban), where even the most mundane cultural product may, under certain conditions, be ideologized across the religious Muslim-Christian divide, thus having an influence on what may or may not be excluded from a translated text.

Text and illustration

The dialogic relationship between text and illustration has long been considered an important feature of CL, especially for the younger age group, with the illustration providing a visual reading or interpretation of elements of the written material. This semiotic, two-way relationship between the verbal and the visual in CL was recognized by Alice in Lewis Carroll's *Alice in Wonderland*: "Once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversations? '" (cf. Le Men, 1992:17). So important are illustrations in CL that they are called "writing with pictures" by some scholars (cf. Oittinen 1993: 122). However, for the child to recover the meaning of illustrations in its dialogic relationship with the text, she or he would need to be able to interpret visual signs and to know how they relate to each other in the linear unfolding of the story, including

> ...scaling-down [i.e., the fact that a picture is smaller than the thing it represents], scaling-up [i.e., the fact that a picture may be larger than the thing it represents], indicating three-dimensional objects in a two-dimensional medium, indicating colour in monochrome, [use of] stylised indications of mental processes and mental states, [utilization of] frozen action [to indicate motion] and [the use of] a part to indicate (a) whole (John Spink, cited in Oittinen, 1993:113).

As pointed out by Le Men, illustrations may be studied from two perspectives: syntagmatically "as a sequence of images in a single edition",[5] or paradigmatically by reference to the "iconographic transformations in successive versions of the same episode ... or in one key illustration" (1992:18). Considering the recent entry of translated CL into the Arabic literary polysystem, the application of the paradigmatic method to the study of illustrations in this literature is unlikely to yield major interesting insights by way of revealing "changes in the reading and intended reception of the text" (1992:18), as manifested in the transformation of "illustrative archetypes" to derivations as stereotypes" (1992:19). However, the application of this perspective to multiple Arabic translations of the same text in the future, assuming that such translations materialize, will be crucial in detecting, *inter alia*, changes of interpretation arising from variable modes of interaction between a text and its literary and socio-political environment.

It follows from this that the most fruitful domain for the application of the

paradigmatic method to the study of illustrations in translated CL in Arabic will characteristically involve a given target text in relation to a source text or, exceptionally, to two or more source texts acting as its illustrative archetype(s). Operating comparatively across the cultural divide, which separates the target from the source text, the paradigmatic method can generate a host of information concerning deletions, additions, changes of perspective (including foregrounding and backgrounding), features and skin colour modifications, etc. involving the texts in question, which can then be submitted to cultural interpretation. These data, and the culturally-based interpretations they are subjected to, are basically translational in nature. We may therefore refer to the transfer of the visual materials of the source text to the target text as *second tier* translation, and to the translation of verbal materials in a double medium text, as *first tier* translation.

With this terminological distinction in place, the coherence of a target text, whether mono- or bi-lingual in character can now be considered in terms of its identity as a consistent sign. Admittedly it is operationally easier to establish this property for bilingual target texts sharing the same illustrations, of which there is a small number in CL in Arabic (for example, *Amazing Grace* by Mary Hoffman and Caroline Binch 1994). This boils down to saying that the coherence of a target text will depend on the consistency between its first and second tier translations. More specifically, it will depend on the interpretative synergy between the verbal and the visual which, to some extent, is premised on the absence of discordant interpretations between them.

Text and performance

Performance, the reading aloud of a text by an adult to a child, is an important feature of children's books, especially those that are aimed at young children who may not be able to read for themselves. In some cultures, performance is an established phenomenon, for example in the West, while in others, for example the Arab world, it is not. However, in Arab societies an element of automatic performance may be present in the reading of children's books, as in other genres, since reading as an activity is traditionally associated with the production of vocal, audible material, albeit this is no longer universally valid. It would be interesting to investigate the reasons behind this on-going shift in the meaning of reading in Arab societies from reading aloud to silent or semi-silent reading. This, however, falls outside the scope of this article**.** Of immediate concern is investigating the implications of performance to a strategy of translating CL into Arabic.

Although performance in CL does not have the same status as

performance in relation to dramatic texts, insights relating to the latter may nevertheless be found to be applicable, albeit in attenuated manner, to the former. In this respect, the view that a theatre text "is read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized" (Bassnett, 1991:120) seems to have some validity in any proper understanding of how CL works. In practical terms, this element of performance implies paying attention in translating CL into Arabic to rhythm, rhyme, intonation, cadence, tempo, stress, duration, pause, loudness, whisper, sigh, grunt, etc. - in short, to all those features of spoken language which can breathe life into the silent word, including gesture. This means that the translator of CL "must *hear* the voice that speaks" (ibid.:122), or that the translations must be performance-oriented. In this context, Oittinen's remarks about translating for children in Finnish may be valid for Arabic:

> Since the human voice is a powerful tool and reading aloud is important, the translator should contribute in every way possible to the aloud-reader's enjoyment of the story. For instance, the translator should use punctuation to rhythmicise the text for the eye and for the ear. I would even go as far as to insist that a translator, especially when translating for small children, should not necessarily punctuate according to the rules of grammar, as we do in the Finnish language, but according to the rhythm the reader hears and feels. (1993:79)

The possibility of using punctuation in Arabic to carry out Oittinen's suggestion would cause few problems, owing to the flexibility of its application as a relatively recent textual phenomenon.

Being performance-oriented, CL is textually hybrid in terms of medium as a feature in genre classification. In theory, this means that it should exhibit a mixture of written and spoken modes, with the contribution of the latter being seen, *inter alia*, in the use of colloquialisms, clipped lexical items and non-standard grammatical constructions, as is the case in some European CL. Enhancing naturalness is often seen as one of the main reasons for the use of vernacular features which, in this respect, are combined with the use of different levels of register to signal formality or informality, intimacy or distance, etc. The use of colloquialisms, however, is often checked by the ever-present pedagogic imperative in CL, including translated works, which favours the use of standard language in both grammar and the lexicon for educational reasons. Looking at Arabic literature, the biggest factor in checking the intrusion of speech patterns

into the norms of the written form is bound to be the diglossic situation of Arabic.

Linguistic norms

It is generally agreed that translation is a norm-referenced process in which cultural considerations, as the driving force, interact with linguistics and literary choices to give the target text its final shape. In many ways, this broad characterization of translation applies with greater effectiveness in CL. As Ben-Ari (1992:222) points out:

> Translation of children's literature is, by definition, further removed from the centre and therefore more rigidly governed by the sets of norms which dominate adult literature.

This is certainly the case in translated CL in Arabic, which is located in a diglossic language situation, one consequence of which is the utilisation of an elevated style in literary composition at variance with the patterns of spoken language. Thus, although AL in Arabic has seen many experiments in using vernacular features, especially by women writers (for example, the Palestinian writer Sahar Khalifa in her recent novel *Baab as-saaHa* ('The Park's Gate', 1990), the same cannot be said about CL, in spite of the determined attempts by such influential writers as Yusuf Al-Khaal in, for example, *Yawmiyyaat Kalb* ('A Dog's Diary', 1987) and *'alaa haamish Kaliila wa dimna* ('On the Margins of *Kaliila wa Dimna*', 1987), to break this 'cultural deadlock' motivated by the existing pedagogic imperative and by strong ideological considerations relating to the role of standard Arabic in national identity formation in the Arab world (cf. Suleiman 1997).

While direct evidence of the role of these two factors in motivating the use of standard Arabic in translated CL is not readily available from publishers' policy guidelines or editorial comments, it is possible to form an accurate picture by considering similar cultural products, in this case the Arabic version *IftaH yaa Simsim* ('Open Sesame') of the children's programme 'Sesame Street'. Samir Abu-Absi (1991) points out how the programme makers rejected the use of colloquial Arabics, which would have led to "linguistic fragmentation among the Arabs", in favour of standard Arabic as the "most desirable medium" because of its status as the language of "culture and education" and its function as a "very important bond among the Arabs" (ibid:112). Although concerns were raised about the naturalness of using what is essentially a written language in "ordinary informal situations" (ibid.), the view was taken that the loss in naturalness, should it occur, would be more than compensated for by the promotion of the pedagogic

and ideological objectives of the programme. Similar policy decisions seem to apply in the Arabic dubbing of foreign children's programmes (Suleiman, 1997). If, in these practices, strong pressures exist for using what are essentially written forms of the standard in spoken language, as manifested in children's audio-visual cultural products, the pressure is expected to be even greater for the need to use the standard in CL.

The almost universal requirement to use standard Arabic in translating CL manifests itself in a number of linguistic choices symptomatic of the general thrust in the literary polysystem, although these choices may be realised in a "simplified form". Among these choices are the use of standard syntax and lexicon even when the source text uses non-standard syntactic and lexical materials; full or semi-full vocalization; extensive punctuation; and the avoidance of "nonreferential parts of speech", such as void pragmatic connectives, although these may be strategically used to enhance the naturalness and authenticity of dialogue materials in Arabic. These features are all well represented in the Arabic translation *al-Fursaan ath-thalaatha* of the abridged Ladybird version (1995) of Alexander Dumas' *The Three Musketeers*.

Similar linguistic choices apply to the translation of CL into Hebrew (Even-Zohar, 1990), which is likewise characterized by diglossia. Recognition of this fact may lead to consideration whether similar *operational norms* apply in translating CL into Arabic as in Hebrew CL (Ben-Ari, 1992). In particular, it would be interesting to establish, through empirical research, whether "repetition-canceling norms, addition norms, attenuation norms [and] punctuation norms" (Ben-Ari, 1992:223) have the same or similar modes of operation in the two literatures. A preliminary investigation of some children's books, including the above-mentioned *al-Fursaan ath-thalaatha,* seems to indicate that this is indeed the case. In this case, the repetition-cancelling norm involving replacement of lexical reiteration by use of multiple synonyms as a strategy sanctioned by pedagogic imperative, further justifies utilisation of parallelism and juxtaposition through the deployment of couplets or binomials in texts. With respect to the addition norms, there are, *inter alia*, rectification as a device for adding what are judged to be the 'missing' words in a text and explication as a device of explaining "enigmatic expressions" (225). As far as attentuation norms are concerned, the avoidance of slang or informal language seems to operate.

Conclusion
The topic discussed here is much neglected in both literary and translation studies as they relate to CL in Arabic. The aim has not been to provide answers to

specific textual problems but to develop a framework useful for future research and to provide relevant answers. The focus has therefore been on general issues, the macro-picture, rather than on close textual analyses of particular translations. Nevertheless such an analysis, implicit in this article, has informed the arguments in a significant way. These arguments are further characterized by their reliance on some of the main insights from polysystem theory. All the same, the empirical base which has historically informed and shaped the development of polysystem theory is probably not sufficiently general to allow it to apply unaltered outside its inceptive domain. Furthermore, norms can apply all-inclusively to a literary system or any of its parts. Approached from this angle, translated CL into Arabic would provide (researchers with) theoretical rewards which would go beyond the limited, albeit important aim, of understanding a specific genre and the problems associated with existing translations in it.

Comprehensive studies of translating CL into Arabic along the lines suggested here will inevitably require an augmented cross-disciplinary perspective which, so far, has been lacking in Arabic translation studies. These involve recognizing that the transfer of illustrations from the source to the target text is a kind of translation, second tier translation. The recognition of performance is also an important feature of CL, a factor whose accommodation in translating into Arabic will raise issues highly relevant for a proper understanding of reading and "text-in-situation" (Snell-Hornby, 1988) in translation.

However, none of these benefits will fully materialize without first securing the basic information about what works have been translated into Arabic, when, where, by whom and from which source(s). Much more would be needed for a fuller investigation of the type envisaged here, but this must be the absolute minimum for initiating such a project likely to benefit from work carried out at Edinburgh University in Scotland.

Notes:

1.   See Hayfa Sharayha's unpublished paper "Children's Books in Jordan", Nur Al-Hussein Foundation, Amman, Jordan, 1996 (in Arabic).
2.   My thanks go to doctoral student, Lama Al-Mahadin, for providing me with

some of the references on which this article is partly based, especially Riita Oittinen (1993).

3.   This situation is not unique to Arabic. In her study of Flemish children's literature, Rita Bouckaert-Ghesquière (1992:85-6) complains of similar problems:

"With regard to the historiography of children's literature ... even the most basic data are often incomplete ... Texts pertaining to the field of children's literature, as well as bibliographical information and reception documents (reviews and selection lists) are often lost or unobtainable".

4.   Refracted texts are "texts that have been processed for a certain audience (children, for example) or adapted to certain poetics or a certain ideology" (Lefevere, 1981:72).

5.   As the syntagmatic method is restricted to the study of a single text on its own, it is not immediately applicable to translated materials which, by definition, involve at least a pair of texts. For this reason, this method will not be further considered here.

References

Abu-Absi, S. (1991). The Simplified Arabic of *IftaH yaa Simsim*: Pedagogical and Sociolinguistic Implications". *Al-'Arabiyya*, 24: 111-121.

Bassnett, S. (1991). *Translation Studies*. London & New York: Routledge.

Ben-Ari, N. (1992). Didactic and Pedagogic Tendencies in the Norms. Dictating the Translation of Children's Literature: The Case of Postwar German-Hebrew Translation. *Poetics Today*, 13:1:221-230.

Bouckaert-Ghesquière, R. (1992). Cinderella and Her Sisters. *Poetics Today*, 13:1:85-95.

Dumas, A. (1995). *The Three Musketeers* (retold by Joan Cameron). Loughborough: Ladybird Books (Arabic translation: *al-Fursaan ath-thalaatha* (nd), Maktabat Lubnaan).

El-Asmar, F. (1986). *Through the Hebrew Looking Glass: Arab Stereotypes in*

Children's Literature. London: Zed Books.

Even-Zohar, Itamar. (1990). The Position of Translated Literature within the Literary Polysystem. *Poetics Today*, 11:1:45-51.

Hervey, S. and Higgins, I. (1992). *Thinking Translation: A course in Translation Method: French to English*. London and New York: Routledge.

Higonnet, M.R. (1992). Civility Books, Child Citizens, and Uncivil Antics. *Poetics Today*, 13:1:122-140.

Hoffman, M. and Binch, C. (1994). *Amazing Grace*. Hayes, Middx: Magi Publications. (Trans. into Arabic by Ibrahim Elmoutawakil).

Al-Khal, Y. (1987). *'alaa haamish Kaliila wa dimna*. Beirut: Dar al-Nahar lin-nashr**.**

Al-Khal, Y. (1987). *Yawmiyyaat Kalb*. Beirut: Dar an-nahaar li- nashr.

Khalifa, S. (1990). *Baab as-saaHa.* Beirut: Dar al-`aadaab.

Lefevere, A. (1981). Translated Literature:Towards an Integrated Theory. *Bulletin: Midwest MLA*, 14:1:68-78.

Lehtonen, M. (1992). The Novel for Young Adults in Finland. *Poetics Today*, 13:1:97-107.

Le Men, S. (1992). Mother Goose Illustrated: From Perrault to Doré. *Poetics Today*, 13:1:17-39.

Oittinen, R. (1993). *I am me - I am Other: On the Dialogics of Translating for Children*. Acta Universitatis Tamperensis ser A vol 386. Tampere: University of Tampere.

Sharayha H. (1996). Children's Books in Jordan. Amman: Nur Al-Hussein Foundation (in Arabic).

Shavit, Z. (1992). Editor's Introduction. *Poetics Today*, 13:1:1-3.

Simon, S. (1996). *Gender in Translation: Cultural Identity and the Politics of Translation*. London and New York: Routledge.

Snell-Hornby, M. (1988). *Translation Studies: An Integrated Approach.* Amsterdam and Philadelphia: John Benjamins Publishing Company.

Suleiman, Y. (1993). The Arabs are Different from You and I. *Archivi Orientali*, 61:241-60.

Suleiman, Y. (1996). The Simplification of Arabic Grammar and the Problematic Nature of the Sources*. Journal of Semitic Studies*, XLI: 99-119.

Suleiman, Y. (1997). The Arabic Language in the Fray: A Sphere of Contested Identities. In A. Jones (Ed.). *University Lectures in Islamic Studies* (pp. 127-148). London: Al-Tajir World of Islam Trust.

Wunderlich, R. (1992). The Tribulations of Pinocchio: How Social Change Can Wreck a Good Story. *Poetics Today*, 13:1:197-219.