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**The Voice of the Translator in Translating Children's
Literature in the Arab World: Kamil Kilany and Ezzeldin
Naguib as Two Models**

by

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Abstract

Translating literature bridges the gap between different cultures and helps children to know more about different places, people, and events around the world, so Egyptian translators of children's literature play a vital role to facilitate the spread of translated literature from Arabic into English and vice versa. This paper aims to investigate the voice of the translator and his role in translating children's literature in the Arab world. It analyzes the translations of the Egyptian translators Kamil Kilany and Ezzeldin Naguib to explore their decision-making and the strategies they adopt to overcome the different challenges that may arise in translating children's literature. The paper also discusses the main procedures followed by Kilany and Naguib to adapt the target text and make it simplified and suitable for the Egyptian young readers. The results reveal that the voice of both translators (Kilany and Naguib) is plain in their Arabic and English translated works.

Keywords: Translating children's literature, Translation problems, Translation strategies, Translator's voice, Kamil Kilany, Ezzeldin Naguib

صوت المترجم في ترجمة أدب الاطفال في الوطن العربي:

كامل كيلاني وعز الدين نجيب كنموذجين

مستخلص البحث

تسهم ترجمة الأدب في تقارب الثقافات المختلفة وتيسر على الأطفال اكتساب المزيد من المعرفة عن مختلف الأماكن والشخصيات والأحداث حول العالم، لذا يلعب مترجمو أدب الاطفال المصريون دوراً حيوياً في تسهيل نشر الأدب المترجم بين اللغتين العربية والإنجليزية. ومن ثم يهدف هذا البحث إلى التعرف على الدور البارز والهام الذي يلعبه صوت المترجم في ترجمة أدب الاطفال في الوطن العربي. ويقدم البحث دراسة وصفية تحليلية لترجمات مختاره لكل من المترجمين المصريين كامل كيلاني وعز الدين نجيب للوقوف على كيفية اتخاذ القرارات الترجمية لكليهما ومعرفة الاستراتيجيات التي اعتمدا عليها للتغلب على التحديات والمشكلات المختلفة التي قد يواجهها مترجمو أدب الاطفال. وتناقش هذه الورقة البحثية أيضاً أهم الإجراءات التي اتبعتها كل من كامل كيلاني وعز الدين نجيب لتبسيط وتسهيل ترجماتهم للقارئ الصغير في مصر والوطن العربي. وقد أظهرت نتائج البحث وضوح وجلاء الدور الهام والبارز لصوت المترجمين كيلاني ونجيب في أعمالهما المترجمة في ادب الاطفال من اللغة العربية الي اللغة الإنجليزية والعكس والذي يعكس بدوره الدور الفريد للمترجم كناقل للثقافات.

الكلمات المفتاحية: ترجمة أدب الطفل، مشكلات الترجمة، استراتيجيات الترجمة، أثر المترجم، كامل كيلاني، عز الدين نجيب

The Voice of the Translator in Translating Children's Literature in the Arab World: Kamil Kilany and Ezzeldin Naguib as Two Models

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Introduction

The leading function of translating children's literature is to teach children how to read and promote their literacy. It helps them to entertain and amuse them with lullabies and bedtime stories. Furthermore, translating children's literature informs, educates, and stimulates the children intellectually and aesthetically. Translating children's literature is an ideal medium for transmitting and promoting international understanding between children of different cultures; it enables children to realize the similarities and differences between their childhood cultures.

Translating children's literature is a very challenging task. The translator makes decisions depending on his/her assessment of children's literature readership; he/ she chooses the way(s) via which he/she conveys the cultural aspects from the source text to the child reader. Lathey (2016) indicates that defining what is considered suitable for children according to their age is also an important issue in translation. Kérchy and Sundmark (2020) point out that the translator shows his competence in both the source and target language by recognizing the implied reader of the target text and by assuming his role with the aim of transferring the meaning of the source text to the new readers. According to Oittinen (2020), the rhythm created in the source text by varying the sentence length has to be rendered by the translator in the target text, since sentence length is a visual factor which affects the contents and the style of the story.

Leonardi (2020) illustrates that the translation of children's literature is complex and challenging for the following reasons. Firstly, the translator of children's literature should have deep knowledge of fairy tales and other genres as well as a sound understanding of cultural values in the source and the target cultures. Secondly, the ideological and cultural aspects may lead to translation manipulation of children's literature because of censorship, taboos, and ethical or moral issues,

because the target readership is young. So, the Arab translators face a challenge to transfer proper target text without contradiction with the cultural context and religious aspects. Sayaheen and Mahadi (2021) examine whether the translation of English and Arabic cultural terms and expressions of flora and fauna are regulated by translation norms or not. Translating proper names is also one of the most difficult challenges that usually face the translator while transferring children's literature; translating proper names could not be easily found in dictionaries. Furthermore, the translators should investigate the literary studies that relate to this field, historical background, proper names, traditional and visual elements of children's literature, and culture-specific phenomena.

Shavit (2009) clarifies that children's works often have multiple addressees and they are written for readers of various ages and motivations; hence the complexity of translating children's works. Moreover, children's literature is basically written to be read aloud, so the translator has sometimes to choose between sound and content because of the common features of children's literature- rhythm, rhymes, nonsense verse, and wordplay. Thus, the translator examines the relationship between the verbal or visual codes receiving the source text correctly and producing the target text faithfully via using the proper strategies and approaches of translation. Covering the values of children's literature through translation forms another challenge for the translator.

Study Questions:

This paper seeks to answer the following questions among others: What are the difficulties encountered by the translators of children's literature in the Arab world? What are the proper strategies, approaches, and theories that could be used to overcome the problems of translating children's literature in the Arab world?, and what role does the translator's voice play in translating children's literature in the Arab world?

To answer these questions, the current paper will examine selected translations by two Egyptian translators, Kamil Kilany and Ezzeldin Naguib, from English into Arabic and vice versa. For Ezzeldin Naguib, the selected translated works from English into Arabic are six: (1-) (Hansel and Gretel, 2007), (2-) (Theseus and The Minotaur, 2015), (3-) (*Perseus and Medusa*, 2007), (4-) (*Ivan the Nanny*, 2007), (5-) (*The Donkey Cabbage*, 2007), (6-), and (*The Goose Girl*, 2014). For Kamil Kilany, the selected translated works from English into Arabic are the following: (1-) (*The Tempest*, 2012), (2-) (*King Lear*, 2012), (3-) (*The Merchant of Venice*, 2012), (4-) (*Julius Caesar*, 2012), (5-) (*Robinson*

Crusoe, 2012), (6-) (*Samson*,2012), (7-) (*A Voyage to Lilliput*, 2012), (8-) (*A Voyage to Brobdingnag*, 2012), (9-) (*A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbudrib and Japan*, 2012), (10-) (*A Voyage to the Land of the Houyhnhnms*,2012), and (11-) (*King Midas*, 2010).

The selected translations from Arabic into English by Ezzeldin Naguib are ten : (1-) (*Abdullah the Merman and Abdullah the Landman*, 1996); (2-) (*Ali Baba and the Forty Thieves*, 1996); (3-) (*Aladdin and the Wonderful Lamp*, 2007); (4-) (*Abu Sir and Abu Kir*, 2007); (5-) (*Sindbad Rides a Whale*, 2013); (6-) (*Sindbad and the Old Man of the Sea*,1998); (7-) (*The Seventh Voyage of Sindbad*, 1999); (8-) (*Sindbad in the Islands of Terror*,2013); (9-) (*Sindbad is Buried Alive*, 2013), and (10-) (*Sindbad in the River of the Darkness*, 2016). As for Kamil Kilany, the translated works from Arabic into English are as follows: (1-) (*Dimna and Shatraba*, 2002); (2-) (*Dandish and the Sparrow's Friends*, 2002); (3-) (*Shantah's Journey*, 2012); (4-) (*Scheherazade the Vizier's Daughter*, 2002), and (5-) (*Nauman*, 2012). Thus, the common works between Kilany and Naguib are *Abdullah the Merman and Abdullah the Landman*, *Ali Baba and the Forty Thieves*, *Aladdin and the Wonderful Lamp*, *Abu Sir and Abu Kir*, and *The Seven Voyages of Sinbad*.

Methodology

As an analytical descriptive study, the present paper analyzes the voice of Kilany and Naguib in the selected translations. The analysis provides the suggested strategies manipulated by Kilany and Naguib to present suitable translated texts for young readers.

Discussion

Translating children's literature is trickier than translating adult literature. Thus, Shavit illustrates that "children's literature, much more so than adult literature, is the product of constraints imposed on it by several cultural systems" (2009, p11). The voice of the translator is seen in translation when it does not replicate the voice of the narrator of the original text. In other words, translators face problems and challenges which represent an obstacle in front of them in their way of presenting faithful and flexible translated texts for young readers. They should overcome these challenges, for "Translators of children's literature should reach out to the children of their own culture" (Oittinen , 2002, p.168). Landers (2001) also affirms that the translator of literature should cover accuracy, fluency, flexibility, register, transparency, a feeling for style, and the appreciation of nuance in his produced translation.

Translating Adult and Children's Literature

According to Thomson-Wohlgemuth (2019), the translation aspects in adults and children's texts are somehow similar, but there are peculiar features concerning children's literature that should be taken into account in translating children's texts, such as the communicative nature of children's literature, the handling of disculturality and conculculturality, the level of adjustment, the demands of the intermediary groups, the status of the translator of children's literature. Coillie and Verschueren (2014) clarify that in the past there was no difference in type between translating for children and translating for adults, but recently translating for children has become a real challenge. Jha (1993) considers translating texts for children to be more difficult than those for adults. Freeman and Lehman (2001) confirm that translating children's books is in reality a complex process because the translators are in a critical situation to make decisions on whether to translate the texts word by word or just to convey the meaning of the texts for those young recipients. Straight translations of children's works are rare, so Jobe (1996) emphasizes that it is preferable to adapt the content considerably for young readers. According to Thomson-Wohlgemuth, "In adult literature you can play with words but not so much in children's literature" (2019, p. 37). Unlike translators of books for adults, children's translators face difficulty in coping the linguistic and cognitive abilities of an immature child reader with the principles of translation which are formulated mainly for adult translations. Moreover, unlike translators of adult literature, children's translators are permitted to deal with the source text using strategies that fulfill the literary requirements of its peculiar readers. According to Shavit (2009), the translator of children's literature can manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it. Hence, it is the translator's task to produce acceptable translations, because children are not expected to tolerate as much "strangeness" and "foreignness" as adults.

The translator of children's literature seeks to overcome the challenges and difficulties of source and target languages' style. An important challenge is, as Freeman and Lehman mention, the "nuances of language such as differences in grammar, writing style, language patterns and vocabulary" (2001, p. 31). Translating "nonsense" or playful languages that are often considered remarkable characteristics of contemporary children's works is, for Wakabayashi (2008), another challenge for the translator. Also, "translators should be aware of the

stylistic features and modes of address appropriate for different age groups” (Lathey 2011, p 199). Alvstad (2010) mentions five issues that the translator needs to consider while translating children’s literature: 1) cultural context adaptation, 2) ideological manipulation, 3) dual readership, 4) features of orality, and 5) the relationship between text and image.

The Voice of the Translator

Alvstad et. al explain the meaning of the voice of the translator saying that it refers to the "influence of the many agents involved in the shaping and reception of translated texts from different perspectives" (2017, p. 5). Lathey (2016) illustrates that the translator’s voice refers to the methods he resorts to in his manipulation or rewriting of the source text. The translator sometimes adds text to explain a phenomenon that is entirely unfamiliar to young readers in the target culture, and which is necessary to the understanding of the text being translated. In other words, “the original text is filtered through an enunciating instance with power to alter and change everything in the original utterance” (Alvstad, 2013, p. 207). The role of the translator is thus visible to his readership, so he could omit, replace, add, or address the young reader directly to facilitate understanding the received message correctly. The translator sometimes uses the footnote as a possible solution to support the young reader. In this way, while translating stories for children, translators are in the end rather more visible than invisible, so their voice shall be clear.

There are two types of voices of the translator: textual voices, which are apparent inside the translated texts, and contextual voices, which exist in the paratextual information, such as prefaces, reviews, footnotes, and other texts that surround the translated texts and provide them with a context. Therefore, observing the voices of the translator, both textual voices and contextual voices, leads to reliable analysis. Munday sees that the voice of the translator is also evident in his style. As he points out, “in translation studies, issues of style are related to the voice of translator” (2008, p. 6). Lindsay emphasizes that it is the translator’s voice that makes him an interpreter who “walks a shifting line between a literal rendition and an interpretation of the author’s vision” (2006, p. 37).

The voice of both Naguib and Kilany is plain in their translations for child readers. To begin with, here is an extract from Leo Tolstoy’s *Ivan the Nanny* translated into Arabic by Naguib:

Once upon a time, in a certain province of a certain country, there lived a rich peasant, who had three sons: Simon the Soldier, Taras the Stout, and Ivan the Nanny, besides an unmarried daughter,

Martha, who was deaf and dumb. Simon the Soldier went to the wars to serve the king; Taras the Stout went to a merchant in town to trade, and Ivan the Nanny stayed at home with the lass, to till the ground till his back bent.

(Leo Tolstoy, 2015, p.1)

كَانَ يَا مَا كَانَ فِي سَالِفِ الزَّمَانِ تَاجِرٌ عَظِيمٌ، وَكَانَ يُرْسِلُ سَفُنَهُ إِلَى كُلِّ مَكَانٍ عَبَرَ الْبَحَارَ. وَكَانَ لَهُ زَوْجَةٌ مُحِبَّةٌ وَثَلَاثَةُ أَبْنَاءَ. وَكَانَ الْإِبْنَانِ الْكَبِيرَانِ عَادِيَيْنِ، لَا يُهْمُنَا اسْمُهُمَا لِأَنَّ هَذِهِ الْقِصَّةَ لَا تُخْصُهُمَا أَمَّا الْإِبْنُ الْأَصْغَرُ فَكَانَ اسْمُهُ إِيْقَانُ، وَهُوَ بَطْلٌ قِصَّتِنَا هَذِهِ.

(Naguib, Trans, 2007, p.1)

Ezzeldin Naguib omitted a part of the original text, replaced it, and presented a more simplified translated text for young readers. Thus, Naguib's voice as a translator is visible clearly in his translation. He used "a great merchant" instead of "a rich peasant"; he added to the target text "who sent his ships everywhere over the seas"; he also adds to "He had a loving wife and three sons," while in the source text is "who had three sons: Simon the Soldier, Taras the Stout, and Ivan the Nanny." Ezzeldin Naguib did not mention the names of three sons while they are mentioned in the original text: "Simon the Soldier, Taras the Stout, and Ivan the Nanny", Moreover, he did not refer to their sister who was mentioned in the source text "an unmarried daughter, Martha, who was deaf and dumb," so the Arab young readers understood that Ivan has only two brothers and one sister and did not know their names.

Ezzeldin Naguib's voice as a translator is also clear in his use of footnotes in three translated works from Arabic into English to point out the names of Qur'anic chapters and Qur'anic verses and to refer to the proper sequence of the Sinbad voyages, such as (*The Holy Quran*, Chapter 1, Al-Baqarah (The Cow) Verse (218) in *Sindbad and the Old Man of the Sea*: page 15, (*The Holy Quran*, Chapter 15, Al-Hijr (The Rocky Tract) Verse (56) in *Sindbad in the River of the Darkness*: page 15, and (Read about Sindbad Rides a Whales and Sindbad in the Valley of Snakes) in *Sindbad in the Island of Terror*: page 3. As for the translated works from English into Arabic, he does not use footnotes at all depending on his interesting style of translation which covers and delivers the message in the target text easily. He uses pictures to simplify the meaning of the translated text and to help young readers pay attention deeply to the events of the stories. Moreover, visualizing the text helps the child reader not to feel bored and go on to end the work quickly.

Table 1
The Voice of Ezzeldin Naguib in Translated Works from Arabic into English

No	Translated Works AR-EN	Deletion	Adding	Replacing	Footnote	Picture
1	Abdullah the Merman and Abdullah the Landman	✓	✓	✓	☒	☒
2	Ali Baba and the Forty Thieves	✓	✓	✓	☒	☒
3	Aladdin and the Wonderful Lamp	✓	✓	✓	☒	☒
4	Abu Sir and Abu Kir	✓	✓	✓	☒	☒
5	Sindbad Rides a Whale	✓	✓	✓	☒	☒
6	Sindbad is Buried Alive	✓	✓	✓	☒	☒
7	Sindbad and the Old Man of the Sea	✓	✓	✓	✓	☒
8	Sindbad in the River of the Darkness	✓	✓	✓	✓	☒
9	The Seventh Voyage of Sindbad	✓	✓	✓	☒	☒
10	Sindbad in the Islands of Terror	✓	✓	✓	✓	☒

Table 2
The Voice of Ezzeldin Naguib in Translated Works from English into Arabic

No	Translated Works EN – AR	Deletion	Adding	Replacing	Footnote	Picture
1	Hansel and Gretel	✓	✓	✓	☒	✓
2	Theseus and The Minotaur	✓	✓	✓	☒	✓
3	Perseus and Medusa	✓	✓	✓	☒	✓
4	Ivan the Nanny	✓	✓	✓	☒	☒
5	The Donkey Cabbage	✓	✓	✓	☒	✓
6	The Goose Girl	✓	✓	✓	☒	✓

Similarly, Kilany's voice as a translator is clear in the works he translated for children. Here is an example from Shakespeare's *Julius Caesar* translated by Kilany into Arabic:

A street in Rome. Flavius, Marullus, and certain commoners enter.

FLAVIUS : Go home, you idle creatures!
Is this a holiday? Don't you know you're
Not allowed to walk around on a workday
Without some sign of your profession?

Tell me, what is your trade?

COMMONER 1: Why, sir, I am a carpenter.

MARULLUS : Where are your tools?

Why are you wearing your best clothes?

And you, sir—what is your trade?

(Shakespeare, *Julius Caesar*, 2001, p. 5)

وَاشْتَدَّ الْحَفْدُ وَالْغَيْظُ بِرَجُلَيْنِ مِنْ خُصُومِ «قَيْصَرَ»، فَأَعْمِيَاهُمَا عَنْ سَبِيلِ الرِّشْدِ، وَطَوَّحَا بِهِمَا
هاوية من الضلال والغي!
وَكَانَ اسْمُ أَوْلَيْهِمَا: «فَلْفَيَّاسَ»، وَاسْمُ الْآخَرَ: «مَرْلَاسَ».
فَخَرَجَا يَعْتَرِضَانِ الْجُمُوعَ الْمُنْدَفِقَةَ الْمُنْدَفِقَةَ مِنَ النَّاسِ، لِيَصُدَّاهُمْ عَنْ مَظَاهِرَاتِهِمْ، وَيَمْنَعَاهُمْ مِنْ
لِقَائِهِمْ لـ «قَيْصَرَ».
فصاح أولهما في أحد الجموع: " علام تتجمعون؟ لِمَاذَا تَمْرَحُونَ؟ وَإِلَيَّ دَاعِيَةٌ تَرَكَتُمْ أَعْمَالَكُمْ،
وَإِنْصَرَفْتُمْ إِلَى الْبِطَالَةِ وَاللَّهُو؟ "
وَكَانَ عَلَى رَأْسِ جُمُوعِ النَّاسِ قَائِدَانِ. فَالْتَفَتَ إِلَى أَحَدِهِمَا «مَرْلَاسَ» - أَحَدُ الرَّجُلَيْنِ: عُدُوي
«قَيْصَرَ» - وَقَالَ لَهُ: «مَا صِنَاعَتُكَ، أَيُّهَا الرَّجُلُ؟»
فَقَالَ لَهُ: «أَنَا - يَا سَيِّدِي - نَجَّارٌ».
فَصَاحَ فِيهِ مَرْلَاسُ: «كَيْفَ هَجَرْتَ عَمَلُكَ؟ وَلِمَاذَا ارْتَدَيْتَ أَفْخَرَ ثِيَابِكَ؟ أَلَا قُبْحًا لَكَ وَتَعْسًا (شَقَاءٌ
وَهَلَاكًا)».

(Kilany, Trans, 2012, p. 10-11).

Kamil Kilany introduces the history of the play and Roma in five lines; he discusses the different festivals of the Romans, then he refers to the enemies and enviers of Julius Caesar. Next, he produces the translation of the text without referring to scenes number (he mentions only acts' number). Furthermore, Kilany adds an introductory sentence about the enviers of Julius Caesar (Flavius and Marullus) which does not exist in the original text. He removes " (A street in Rome. Flavius, Marullus, and certain commoners enter)" from the target text.

Kilany uses simplified language, which is suitable for young readers; thus instead of mentioning the proper equivalent, he adapts the text. He basically removes adjectives, uses the Wh- question, adds a sentence to simplify the target text, and summarizes the context. He translated "Go home, you idle creatures!" into "علام تتجمعون؟ لِمَاذَا تَمْرَحُونَ؟"، instead of saying "تفرقوا ! عودوا إلى دياركم إلى بيوتكم أيها الكسالى .."، where the command and adjective are removed. Some aspects of the source text are not mentioned in the target one to make it more plain to the children and the young readers, such as he translated "Don't you know you're Not allowed to walk around on a workday Without some sign of your profession?" into "وَإِلَيَّ دَاعِيَةٌ تَرَكَتُمْ أَعْمَالَكُمْ وَانْصَرَفْتُمْ إِلَى الْبِطَالَةِ وَاللَّهُو؟" instead of saying "الا تعلمون أنه من المحظور على أفراد الطبقة العاملة أن يخرجوا في أيام العمل دون أن يحملوا معهم ما يدل على صنعتهم؟".

Table 3
The Voice of Kamil Kilany in Translated Works from English into Arabic

No	Translated Works EN - AR	Deletion	Adding	Replacing	Footnote	Picture
1	The Tempest	✓	✓	✓	☒	☒
2	King Lear	✓	✓	✓	☒	☒
3	The Merchant of Venice	✓	✓	✓	☒	☒
4	Julius Caesar	✓	✓	✓	☒	☒
5	Robinson Crusoe	✓	✓	✓	☒	☒
6	Samson	✓	✓	✓	☒	☒
7	A Voyage to Lilliput	✓	✓	✓	☒	☒
8	A Voyage to Brobdingnag	✓	✓	✓	☒	☒
9	A Voyage to Laputa	✓	✓	✓	☒	☒
10	A Voyage to the Land of the Houyhnhnms	✓	✓	✓	☒	☒
11	King Midas	✓	✓	✓	☒	☒
12	Dimna and Shatraba	✓	✓	✓	☒	☒
13	Dandish and The Sparrow's Friends	✓	✓	✓	☒	☒
14	Shantah's Journey	✓	✓	✓	☒	☒
15	Scheherazade The Vizier's Daughter	✓	✓	✓	☒	☒
16	Nauman	✓	✓	✓	☒	☒

Table 4
The Voice of Kamil Kilany in Translated Works from Arabic into English

NO	Translated Works AR - EN	Deletion	Adding	Replacing	Footnote	Picture
1	Abdullah the Merman and Abdullah the Landman	✓	✓	✓	☒	☒
2	Ali Baba and the Forty Thieves	✓	✓	✓	☒	☒
3	Aladdin and the Wonderful Lamp	✓	✓	✓	☒	☒
4	Abu Sir and Abu Kir	✓	✓	✓	☒	☒
5	Sindbad Rides a Whale	✓	✓	✓	☒	☒
6	Sindbad is Buried Alive	✓	✓	✓	☒	☒
7	Sindbad and the Old Man of the Sea	✓	✓	✓	☒	☒
8	Sindbad in the River of the Darkness	✓	✓	✓	☒	☒
9	The Seventh Voyage of Sindbad	✓	✓	✓	☒	☒
10	Sindbad in the Islands of Terror	✓	✓	✓	☒	☒

In translating children's literature, the voice of the translator also has an essential role in meeting the following challenges.

Dual Addressee in Children's Literature

Alvstad (2010) notes that the duality of the readership is a notable feature that outlines the entire genre of children's literature. So, the problem is created when the translator of children's literature does not adapt the vocabulary to the young audience or insists on the absence of adult readership. Consequently, inadequate translation prevents young and adult readers from selecting the translated masterpieces of children's world literature. Thus, the translated text should be produced in a way that would not diminish the adult reader, and at the same time is proper for the young and child reader. The translator is in this way required to consider the dual addressee (adult and child) of the target text to transfer the correct message to the readership. Accordingly, making a decision associated with the dual readership before starting the translation is a fundamental procedure to meet this challenge.

The voice of the translator in dealing with the problem of the dual addressee is attested to in Naguib's translation of Brothers Grimm's fairy tale *Hansel and Gretel* which is translated from English into Arabic:

A poor woodcutter lived on the edge of a large forest. He didn't have a bite to eat and barely provided the daily bread for his wife and two children, it reached a point when he couldn't even provide that anymore. Indeed, he didn't know how to solve this predicament.

(Brothers Grimm, 2007, p. 76)

في كُوخٍ صَغِيرٍ بِالْقُرْبِ مِنْ غَابَةِ سَحِيقَةٍ كَانَ يَعِيشُ حَطَّابٌ فَقِيرٌ مَعَ زَوْجَتِهِ وَطِفْلَيْهِ هَانِزِلْ وَجِرْتَلْ، وَعَلَى الرَّغْمِ مِنْ أَنَّ الطِّفْلَيْنِ كَانَا يَنَادِيَانِهَا بِنِيا "أُمِّي" إِلَّا أَنَّهَا لَمْ تَكُنْ إِلَّا زَوْجَةَ أَبِيهِمَا لِأَنَّ أَمَهُمَا الْحَقِيقِيَّةَ تَوَفَّيْتِ وَهُمَا صَغِيرَانِ جَدًّا. كَانَ الرَّزْمُنُ صَعْبًا، فَقَدْ كَانَ الْعَمَلُ شَحِيحًا، وَكَانَتْ أَسْعَارُ الطَّعَامِ مُرْتَفَعَةً، وَعَانَى الْكَثِيرُونَ مِنَ الْمَجَاعَةِ، وَمِنْ بَيْنِهِمْ عَائِلَةُ الْحَطَّابِ.

(Naguib, Trans, 2014, p.1)

Ezzeldin Naguib adds "little hut" كُوخٍ صَغِيرٍ and mentions that the wife of the woodcutter is a stepmother of Hansel and Gretel and not their real mother. Furthermore, he changes the role of the characters, and the sequence of actions in the rest of the story, then directs the text for the young reader. The translator simplifies the text and uses easy vocabulary, removes the difficult equivalent and clarifies the difficult words.

In the same way, Kilany's translation of *The Arabian Nights* considers the idea of dual addressee:

فَلَمَّا رَأَتْ أَبَاهَا مُسْتَسْلِمًا لِهَوَاجِسِيهِ وَأَشْجَانِهِ، مُسْتَعْرِقًا فِي هُمُومِهِ وَأَحْزَانِهِ، أَقْتَرَبَتْ مِنْهُ مُسْتَعِظْفَةً، وَسَأَلَتْهُ مُتَلَطِّفَةً، لَتَعْرِفَ مَا حَزَنُهُ وَغَمَّهُ، وَأَقْلَقَ بَالَهُ وَأَهَمَّهُ.

(Al-Adawi, *The Arabian Nights. Scheherazade The Vizier's Daughter*, 2022, p. 5)

Finding her father weighed down under the burden of conjectures and sorrows and plunged in worry and grief, she approached him, beseeching and imploring him to tell her the reason for his chagrin and annoyance, which were disturbing his mind and causing him anxiety.

(Kilany, Trans, 2002, p.13)

Kamil Kilany directs his translation to different addressees, so his translation is useful for the young reader to increase his range of vocabularies and a great development shall be noticed after reading the whole translated work; moreover, the adult reader will be amused reading Kilany's works because they are challengeable. Kilany uses phrasal verbs "weigh down" which means make someone feel worried or anxious instead of "burden", and "plunge in" which means to jump into something, especially with force. He also selects proper equivalents in the target language to transfer the idea of the source text, such as "beseech", "implore", "chagrin" and "annoyance".

The Ideological Impact on the Translator's Voice

All writing could be seen as ideological works since all writing either assumes values or is produced and read within a social and cultural framework that is inevitably diffused with values. Children's books were class-biased and racist. The protagonists in children's books tend to be white boys from the high and middle classes. Black characters rarely appear in children's fiction, and working-class characters were portrayed either as stupid or as playing the villain's role in the story. Hence, translating texts between different cultures leads the translator to add, replace or omit from the source and target texts to convey facts already familiar to the young reader of the target text and to avoid the cultural gaps and deliver the core message of the source text faithfully. Thus, the translator merges contextual explication into a text whenever possible. For instance, while translating a historical novel into children's language, the translator may have to provide context for the story to help the children understand the story. Arab and Muslim translators have an additional task to produce a target text which is proper to their creed.

The following examples show how Naguib and Kilany are impacted by ideology when translating children literature:

Example 1:

At last, as they drew near the end of the journey, this treacherous servant threatened to kill her mistress if she ever told anyone what had happened.

(Brothers Grimm, *The Goose Girl*, 2010, p. 6)

وَأخْبِرًا جَعَلْتُهَا تَقْسِمُ بِاللَّهِ أَلَا تَقُولُ كَلِمَةً وَاجِدَةً عَنْ هَذَا الْأَمْرِ لِأَيِّ شَخْصٍ عِنْدَمَا تَصِلَانِ إِلَى الْقَصْرِ.

(Ezzeldin Naguib, Trans, 2014, p.1)

In this example, Ezzeldin Naguib uses the oath of God (by Allah) in the target text to hide the meaning of threatening to kill in the source text to save the child reader from recognizing this type of threat during this early age which is the age of innocence. Moreover, avoiding violence in children's literature should be censored by the author, translator, and publisher.

Example 2:

وعاش على بابا ومرجانة وسمسم في سعادة وهناء إلى أن أتاهم هادم اللذات ومفرق الجماعات،
فسبحان الحي الذي لا يموت.

(Al-Adawi, *Ali Baba and The Forty Thieves*, 2022, p. 26)

Ali Baba, Morgana and "Sesame" lived happily ever after.

(Ezzeldin Naguib, Trans, 1996, p. 28)

Ezzeldin Naguib omits the description of death and does not refer to the glorification of God in the target text because the received readership in the target culture does not have the same proper equivalent of the source text.

Example 3:

Having seen the statues all over the palace. I was careful not to tell him I was a Moslem.

(Al-Adawi, *Sindbad is Buried Alive*, 2022, p. 949)

ولأنني رأيت الأصنام في أرجاء القصر فقد حرصت على ألا أقول له إنني مسلم

(Ezzeldin Naguib, Trans, 1996, p. 13)

Ezzeldin Naguib translates "statues" into "الأصنام" in the target text. The proper equivalent of "statues" in the target language is "تماثيل". The source text does not refer to the ideological meaning which Naguib transferred in the target text. Hence, the ideological impact is very plain in Naguib's translated works from English into Arabic, so there are many religious references because he is a Muslim translator who directed his translated works to a society whose majority belonged to the Islamic religion.

Table 5
Ideological Impact on Ezzeldin Naguib's Voice in Translated Works from English into Arabic

No	Translated Work EN -AR	Dual Addressees	Ideological Impact
1	Hansel and Gretel	☒	✓
2	Theseus and The Minotaur	✓	✓
3	Perseus and Medusa	☒	✓
4	Ivan the Nanny	✓	✓
5	The Donkey Cabbage	✓	✓
6	The Goose Girl	✓	✓

Table 6
Ideological Impact on Ezzeldin Naguib's Voice in Translated Works from Arabic into English

No	Translated Work AR - EN	Dual Addressees	Ideological Impact
1	Abdullah the Merman and Abdullah the Landman	☒	✓
2	Ali Baba and the Forty Thieves	✓	✓
3	Aladdin and the Wonderful Lamp	☒	✓
4	Abu Sir and Abu Kir	✓	✓
5	Sindbad Rides a Whale	✓	✓
6	Sindbad is Buried Alive	✓	✓
7	Sindbad and the Old Man of the Sea	✓	✓
8	Sindbad in the River of the Darkness	✓	✓
9	The Seventh Voyage of Sindbad	✓	✓
10	Sindbad in the Islands of Terror	☒	✓

Likewise, Kilany's translation of literature for young readers shows the impact of ideology. Here is an example from Shakespeare's *The Tempest*:

Miranda. How came we ashore?
Prospero. By Providence divine
Some food we had, and some fresh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, who being then appointed
Master of this design, did give us, with
Rich garments, linens, stuffs, and necessaries,
Which since have steaded much-. So of his gentleness,
Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom.

(Shakespeare, *The Tempest*, 2000, p. 12)

سَاقَتْنَا إِلَيْهَا عِنَايَةَ اللَّهِ وَكَانَ مَعَنَا قَلِيلٌ مِنَ الطَّعَامِ وَالْمَاءِ الْعَذْبِ، وَضَعَهُ فِي سَفِينَتِنَا أَحَدُ أَشْرَافِ
«نَابُولِي» وَاسْمُهُ «جُنْزَالُو». وَقَدْ اخْتَارُوهُ - لِحُسْنِ حَظَّنَا - رَئِيسًا لِأَمْرَتِهِمْ. فَوَضَعَ فِي سَفِينَتِنَا
كُتُبِي، وَهِيَ أَنْفُسُ مَا أَحْتَاجُ إِلَيْهِ، وَهِيَ عِنْدِي خَيْرٌ مِنْ مُلْكِي الَّذِي فَفَدْتُهُ. وَوَضَعَ - إِلَى ذَلِكَ -
كَثِيرًا مِنَ الثِّيَابِ وَالْحُلَلِ الثَّمِينَةِ. وَقَدْ لَطَفَ بِنَا اللَّهُ، وَقَيَّضَ لَنَا رِيحًا رُخَاءً (أَتَاخَ وَيَسِّرَ لَنَا رِيحًا
هَيِّئَةً رَفِيفَةً) حَتَّى بَلَّغْنَا الْجَزِيرَةَ سَالِمِينَ.

)Kilany, Trans, 2012,p.20(

Kamil Kilany adapted some expressions to be more proper to the target culture (Islamic culture), so he translated "providence divine" into

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" instead of "العناية الإلهية" even though there is a vast difference between the concept of (God) in Christianity (Trinity) and Islam. Moreover, Shakespeare wrote the *Tempest* between 1610 and 1611. Kilany, also, mentions (وَقَدْ أَطْفَ بِنَا اللَّهُ) which does not exist in the source text. Furthermore, he adds to the target text two sentences that are not mentioned in the source text to simplify the meaning for the young readers ، (وَوَضَعَ - إِلَى ذَلِكَ - كَثِيرًا مِنَ النَّيَابِ وَالْحُلَلِ التَّمِيَّةِ) ، (وَقَيَّضَ لَنَا رِيحًا رُخَاءً) ، (أَتَاخَ وَيَسَّرَ لَنَا رِيحًا هَيِّئَةً رَفِيقَةً) ،
(حَتَّى بَلَّغْنَا الْجَزِيرَةَ سَالِمِينَ)

Table 7

Ideological Impact on Kamil Kilany 's Voice in Translated Works from English into Arabic

No	Translated Works EN - AR	Dual Addressee	Ideological Impact
1	The Tempest	✓	✓
2	King Lear	✓	☒
3	The Merchant of Venice	✓	☒
4	Julius Caesar	✓	☒
5	Robinson Crusoe	✓	☒
6	Samson	✓	☒
7	A Voyage to Lilliput	✓	☒
8	A Voyage to Brobdingnag	✓	☒
9	A Voyage to Laputa	✓	☒
10	A Voyage to the Land of the Houyhnhnms	✓	☒
11	King Midas	✓	☒
12	Dimna and Shatraba	✓	☒
13	Dandish and The Sparrow's Friends	✓	☒
14	Shantah's Journey	✓	☒
15	Scheherazade The Vizier's Daughter	✓	☒
16	Nauman	✓	☒

Table 8

Ideological Impact on Kamil Kilany 's Voice in Translated Works from Arabic into English

No	Translated Works AR- EN	Dual Addressee	Ideological Impact
1	Abdullah the Merman and Abdullah the Landman	✓	☒
2	Ali Baba and the Forty Thieves	✓	☒
3	Aladdin and the Wonderful Lamp	✓	☒
4	Abu Sir and Abu Kir	✓	☒
5	Sindbad Rides a Whale	✓	☒
6	Sindbad is Buried Alive	✓	☒
7	Sindbad and the Old Man of the Sea	✓	☒
8	Sindbad in the River of the Darkness	✓	☒
9	The Seventh Voyage of Sindbad	✓	☒
10	Sindbad in the Islands of Terror	✓	☒

Structures and Modes of Communication

To express complex ideas in a clear and simple way is essential for children's understanding. Thus, both the author and translator seek to reduce using clauses, non-finite constructions, and the passive voice for the sake of using simple structures which facilitate reading the source and target text loudly. Thus, a fluent and dynamic translation is more acceptable to children than one that has a complex structure. Furthermore, using gendered nouns, particularly in many children's stories that feature animals sometimes represents an obstacle if the translator seeks to present the message correctly in the target text. When an animal is given human characteristics and needs another pronoun instead of "it", translating between language pairs with and without gendered nouns can be problematic. However, the cultural context and social conventions pertaining to gender should be taken into account in the target text.

Translators also should take into consideration the age range and educational level of young readers (readership). Using children's literature as an educational tool imposes that there should be an adequate translation which draws the attention of child readers to increase their reading, whereas poor translation minifies them as readers. Furthermore, the age level of the child reader should be taken into consideration. With young readers, the use of simple vocabulary and clear expressions is recommended.

Ezzeldin Naguib surely uses simple and clear expressions, words, and structures. He did not use the passive voice in all translated texts, so his translations are easy to read loudly and understand obviously. In using the gendered nouns, he uses "it" only in stories that feature animals without differentiating between male and female. As for age and level of the readership, he directed the translated works in *Tales from Everywhere* Series, for beginner readers or children from 7 to 11 ages.

Kamil Kilany uses more advanced vocabularies, styles and structures which develop the level of children. He depends mainly on Modern Standard Arabic (MSA) to facilitate understanding the Arabic language and help young readers read classic prose and poems easily. He always mentions the meaning of the difficult words in brackets within the text, so he does not use the footnotes at all. As for passive and active voices, they are used according to the context. He also uses gendered nouns and mentions the names of male and female animals which the young readers will read for the first time.

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Table 9

Ezzeldin Naguib's Structures & Modes of Communication in Translated Works from English into Arabic

No	Translated Works EN -AR	Style /Structure	Gendered Nouns	Age / Level
1	Hansel and Gretel	✓	☒	✓
2	Theseus and The Minotaur	✓	☒	✓
3	Perseus and Medusa	✓	☒	✓
4	Ivan the Nanny	✓	☒	✓
5	The Donkey Cabbage	✓	☒	✓
6	The Goose Girl	✓	☒	✓

Table 10

Ezzeldin Naguib's Structures & Modes of Communication in Translated Works from Arabic into English

NO	Translated Works AR – EN	Style-Structure	Gendered Nouns	Age / Level
1	Abdullah the Merman and Abdullah the Landman	✓	☒	✓
2	Ali Baba and the Forty Thieves	✓	☒	✓
3	Aladdin and the Wonderful Lamp	✓	☒	✓
4	Abu Sir and Abu Kir	✓	☒	✓
5	Sindbad Rides a Whale	✓	☒	✓
6	Sindbad is Buried Alive	✓	☒	✓
7	Sindbad and the Old Man of the Sea	✓	☒	✓
8	Sindbad in the River of the Darkness	✓	☒	✓
9	The Seventh Voyage of Sindbad	✓	☒	✓
10	Sindbad in the Islands of Terror	✓	☒	✓

Table 11

Kamil Kilany's Structures & Modes of Communication in Translated Works from English into Arabic

No	Translated Works EN – AR	Style /Structure	Gendered Nouns	Age / Level
1	The Tempest	✓	✓	✓
2	King Lear	✓	✓	✓
3	The Merchant of Venice	✓	✓	✓
4	Julius Caesar	✓	✓	✓
5	Robinson Crusoe	✓	✓	✓
6	Samson	✓	✓	✓
7	A Voyage to Lilliput	✓	✓	✓
8	A Voyage to Brobdingnag	✓	✓	✓
9	A Voyage to Laputa	✓	✓	✓
10	A Voyage to the Land of the Houyhnhnms	✓	✓	✓
11	King Midas	✓	✓	✓
12	Dimna and Shatraba	✓	✓	✓
13	Dandish and The Sparrow's Friends	✓	✓	✓
14	Shantah's Journey	✓	✓	✓
15	Scheherazade The Vizier's Daughter	✓	✓	✓
16	Nauman	✓	✓	✓

Table 12
Kamil Kilany's Structures & Modes of Communication in Translated Works
from Arabic into English

No	Translated Works AR -EN	Style /Structure	Gendered Nouns	Age / Level
1	Abdullah the Merman and Abdullah the Landman	✓	✓	✓
2	Ali Baba and the Forty Thieves	✓	✓	✓
3	Aladdin and the Wonderful Lamp	✓	✓	✓
4	Abu Sir and Abu Kir	✓	✓	✓
5	Sindbad Rides a Whale	✓	✓	✓
6	Sindbad is Buried Alive	✓	✓	✓
7	Sindbad and the Old Man of the Sea	✓	✓	✓
8	Sindbad in the River of the Darkness	✓	✓	✓
9	The Seventh Voyage of Sindbad	✓	✓	✓
10	Sindbad in the Islands of Terror	✓	✓	✓

Translating Cultural Intertextuality

According to Wilkie (2018), intertextuality refers to everything that has an influence, either overt or covert, on a text. The term “intertextuality”, in this way refers to any direct quotations and literary allusions used by a writer in his/her text from other literary and nonliterary texts. Culler (2002) describes intertextuality as a discursive space where several different discourses converge, are absorbed, are transformed, and assume an intelligible meaning.

Lathey (2016) states that the preferable strategies to address the intertextual references in children's literature are the following: 1) in the absence of equivalent, intertextual references are deleted; 2) compensation, by linking the intertextual reference to a work familiar in the target culture at a different point in the text, is another strategy; 3) replacing well-known stories from the target culture is a solution; 4) clarifying the intertextual reference in a preface, a footnote, or referring to it in the main text is another technique.

Ezzeldin Naguib mentions allusions, inquiries, and direct quotations from the Holy Qur'an, sciences, geography, history, and Islamic law in his translated works from Arabic into English more than translated works from English into Arabic, e.g., in *Sindbad and the Old Man of the Sea*, Naguib raises a question about the wisdom of the prohibition of drinking wine in Islamic Law; he also inquires why the spear appears broken in water (1998, p. 31); moreover, in *Sindbad in the River of the Darkness*, he demands the readers to know more about the stalagmites, and stalactites (2016, p. 32). Ezzeldin Naguib, in *Sindbad in*

the Islands of Terror, requires the young readers to mention an Islamic direction attributed to Omar ibn al-Khattab about what should be taught to children (2013, p. 32). In *The Seventh Voyage of Sindbad*, he illustrates that the Holy Qur'an gives an escape from the oath by fasting three days (1999, p. 5). Furthermore, he refers to the similarity between Henry V, King of England, and Ivan in *Ivan the Nanny* (2021, p. 32). Ezzeldin Naguib, in *Abu Sir and Abu Kir*, quoted from Shakespeare "A man may smile, and smile, and yet be a villain" (2007, p. 32). In *Sindbad is Buried Alive*, he discussed a geographical phenomenon about Serendib in the past and present (2013, p. 32).

Cultural Challenges

Newmark 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" (2003, p.95). Intercultural challenges occur because of the differences between norms and conventions of behavior and communication between two different cultures. Therefore, adapting cultural language is necessary to facilitate understanding of the target text by the readership as the customs, artifacts, and concepts existing in the source text may not exist in the target culture. Newmark refers to the following five classifications to be considered in the translation of cultural terms:

- 1) Ecology (flora, fauna, winds, plains, hills)
- 2) Material culture (food, clothes, houses and towns, transport)
- 3) Social culture (work and leisure)
- 4) Organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic)
- 5) Gestures and habits (Newmark , 2003, p. 95-103)

To cover the culture-specific items in translating their literary texts, Naguib and Kilany have made use of certain strategies. Ezzeldin Naguib uses three main strategies: literal translation, substitution, and deletion to translate cultural words, as indicated in the following tables. Kamil Kilany uses only one strategy, literal translation, to cover the proper equivalent of the meaning. He does not alter, borrow, add, adapt, omit, in the text from Arabic into English and vice versa, as shown in the following tables.

Table 13

Ezzeldin Naguib's Strategies to Translate the Terms of Ecology.

No	Translation Strategy	Source Text EN-AR	Target Text AR < > EN
1	Literal Translation	Forest (<i>Hansel and Gretel</i> , p. 3)	غابة
		granite mountain (<i>The Donkey Cabbages</i> , p. 5)	جبل الجرانيت
		precious stones (<i>The Donkey Cabbages</i> , p. 15)	الأحجار الكريمة
2	Substitution	Breezes (<i>The Goose-Girl</i> , p. 3)	رياح
3	Deletion	His pay was large (<i>Ivan the Nanny</i> , p. 1)	-----
		We have neither cattle, nor tools, nor horse, nor plow, nor harrow (<i>Ivan the Nanny</i> , p. 2)	-----

Table 14

Kamil Kilany's Strategies to Translate the Terms of Ecology.

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	الغابة (<i>Dimna and Shatraba</i> , p. 12)	jungle
		جنيحة (<i>Dandish and the Sparrow's Friends</i> , p.18)	garden
		دسكرتيه (<i>Scheherazade The Vizier's Daughter</i> , p.24)	Farm
		المحراث (<i>Scheherazade The Vizier's Daughter</i> , p.26)	plough
		الكفن (<i>Scheherazade The Vizier's Daughter</i> , p.26)	shroud
		زكبية (<i>Shantah's Journey</i> , p.6)	Sack
		وادي الأسود (<i>Shantah's Journey</i> , p.14)	The Valley of Lions

Table 15

Ezzeldin Naguib's Strategies to Translate the Terms of Material Culture

No	Translation Strategy	Source Text EN-AR	Target Text AR - EN
1	Literal Translation	a piece of bread (<i>Ivan the Nanny</i> , p.2)	قطعة خبز
		cabbage (<i>The Donkey Cabbages</i> , p.19)	كرنب

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		Horse (<i>The Goose-Girl</i> , p.3)	حصان
		Ship (<i>Ivan the Nanny</i> , p.3)	سفينة
2	Substitution	A good meal of milk and pancakes, with sugar, apples, and nuts (<i>Ivan the Nanny</i> , p.19)	كانت توجد أصناف مغربية من اللحوم، وفتائر، وتفاح، وكمثري، وأرغفة الدجاج، من الخبز الذهبي، واللبن
		Gun (<i>The Donkey Cabbages</i> , p.5)	القوس والرمح
		herbs (<i>The Donkey Cabbages</i> , p.18)	الخضروات
		berry (<i>The Donkey Cabbages</i> , p.19)	كمثري
		jewels, and gold, and silver; trinkets, fine dresses (<i>The Goose-Girl</i> , p.3)	العديد من الأردية الموشاة بالذهب والفضة والأحجار الكريمة
3	Omission	We have neither cattle, nor tools, nor horse, nor plow, nor harrow (<i>Ivan the Nanny</i> , p.2)	-----

Table 16

Kamil Kilany's Strategies to Translate the Terms of Material Culture

No	Translation Strategy	Source Text AR – EN	Target Text EN-AR
1	Literal Translation	أسامة (lion's name) (<i>Dimna and Shatraba</i> , p.12)	Osama
		قرن (<i>Dimna and Shatraba</i> , p.22)	horn
		أبو قردان (<i>Dandish and the Sparrow's Friends</i> , p.18)	Ibis
		أبو حديد (طائر) (<i>Dandish and the Sparrow's Friends</i> , p.18)	Stork
		الحقل الخصيب (<i>Shantah's Journey</i> , p.5)	Fertile Field
		الحقل الجديب (<i>Shantah's Journey</i> , p.5)	Barren Field
		جبل السعادة (<i>Shantah's Journey</i> , p.14)	The Mountain of Happiness
		شِبْلُ العرين (<i>Shantah's Journey</i> , p.14)	Cub of the den
		ماء عذب (<i>Scheherazade The Vizier's Daughter</i> , p.26)	Fresh water

	طعام سانغ (Scheherazade The Vizier's Daughter, p.26)	Good food
	الساقية أو الطاحونة (Scheherazade The Vizier's Daughter, p.28)	Waterwheel or the flour mill
	الإصطبل (Scheherazade The Vizier's Daughter, p.28)	Stable
	التراب والمدر (Scheherazade The Vizier's Daughter, p.28)	Bits of mud

Table 17

Ezzeldin Naguib's Strategies to Translate the Terms of Social Culture

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	صياد (Abdullah the Merman, p.3)	Fisherman
		خباز (Abdullah the Merman, p.7)	Baker
		تاجر (Ali Baba, p.1)	Merchant
		خياط (Abu Sir and Abu Kir, p.1)	Tailor
		صباغ (Ali Baba, p.1)	Dyer
		صاحب الخان (Ali Baba, p.14)	The inn-keeper
		الربان (Sindbad Rides a Whale, p.24)	Captain

Table 18

Kamil Kilany's Strategies to Translate the Terms of Social Culture

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	الشيخ (Shantah's Journey, p.3)	Old man
		عازف (Shantah's Journey, p.12)	player
		مغن (Shantah's Journey, p.12)	singer
		خياط (Shantah's Journey, p.22)	Tailor
		فلاح (الزارع) (Shantah's Journey, p.1)	farmer

Table 19
Ezzeldin Naguib's Strategies to Translate the Terms of Social Organization

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	Judge (<i>Ali Baba</i> , p.1)	قاضي
		Vizier (<i>Sindbad Rides a Whale</i> , p.23)	وزير
		Maharaja (<i>Sindbad Rides a Whale</i> , p.23)	المهراجا
		The King (<i>Theseus and the Minotaur</i> , p.1)	الملك

Table 20
Kamil Kilany's Strategies to Translate the Terms of Social Organization

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	قاضي (<i>Dimna and Shatraba</i> , p.31)	Judge
		وزير (<i>Scheherazade the Vizier's Daughter</i> , p.7)	Vizier
		ملك الملوك (<i>Scheherazade the Vizier's Daughter</i> , p.71)	The King of Kings
		الملك (<i>Scheherazade the Vizier's Daughter</i> , p.1)	The King

Table 21
Ezzeldin Naguib's Strategies to Translate Religious Terms

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	رحمه الله (<i>Ala Ddin and the Magic Lamp</i> , p.1)	God bless his soul
		رحمه الله (<i>Sindbad Rides a Whale</i> , p.16)	May Allah have mercy on his soul
		السلام عليك (<i>Sindbad Rides a Whale</i> , p.9)	Peace on you
		ربى، فليتبارك اسمك، تغن من تشاء، ونفقر من تشاء	O Lord, blessed be thy name! you make whom you like rich, and make

	(<i>Sindbad Rides a Whale</i> , p.4)	poor whom you like
	ثم صليت وشكرت ربي (<i>Sindbad and the Old Man of the Sea</i> , p.4)	I prayed, and then thanked God
	وليبارك الرب مسعاك (<i>Sindbad and the Old Man of the Sea</i> , p.26)	God bless your endeavors

Table 22
Kamil Kilany's Strategies to Translate Religious Terms

No	Translation Strategy	Source Text AR-EN	Target Text EN-AR
1	Literal Translation	إن الله في عون الإنسان (<i>Scheherazade the Vizier's Daughter</i> , p.20)	Allah helps men
		حمداً لك يا رب (<i>Scheherazade the Vizier's Daughter</i> , p.10)	Thanks to you, O Lord
		عقاب الله (<i>Dimnah and Shatraba</i> , p.24)	The Punishment of God
		الله- سبحانه- يعلم (<i>Dimnah and Shatraba</i> , p.24)	God, Glory be to Him, knows
		وصيتي (<i>Dimnah and Shatraba</i> , p.34)	My Will

Foreignization and Domestication Strategies

The terms foreignization and domestication were first used in translation studies by Venuti (2017). According to Venuti, “domestication refers to an ethnocentric reduction of the foreign text to target language cultural values”, while foreignization is “an ethno deviant pressure on those (culture) values to register the linguistic and cultural difference of foreign text” (2017, p. 20). Domestication leads to adapting the source text by replacing or omitting the cultural items of the source text and adding other items which match the target culture; moreover, it depends mainly on cultural equivalent, synonymy, explication, simplification, omission, and free and idiomatic translation. On the contrary, foreignization preserves all features of the source text without any alteration or adjustment at the cultural level. Furthermore, it is based on procedures, such as word-for-word, literal translation, faithful translation, naturalization, transference or transcription, repetition, calque, borrowing, and paraphrasing. The below

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tables scrutinize the translation strategies which Kilany and Naguib have used in their translations from Arabic into English and vice versa according to the suggested categories by Venuti (2017).

Table 23
Foreignization and Domestication in Translated Works from English into Arabic by Ezzeldin Naguib

No	The Source Text (English)	The Target Text (Arabic)	Translation Strategy	Procedures
1	Ivan the Nanny	إيفان الأبله	Foreignization	literal translation
2	God	الله	Domestication	adaptation
3	Russian Salt	الملح الروسي	Foreignization	literal translation
4	Bowed before the king	انحنى للملك	Domestication	adaptation
5	Donkey Cabbage	الكرنب العجيب	Domestication	free translation
6	The old queen	الملكة عجوز	Foreignization	literal translation
7	Cloak	عباءة	Domestication	Cultural correspondence
8	Cut open the bird	شق صدر الطائر	Domestication	free translation
9	thick wood	غابة ملتفة الأغصان	Domestication	free translation
10	Beautiful castle	القصر الجميل	Domestication	adaptation
11	House	قصر	Domestication	adaptation
12	Never	هيئات	Domestication	free translation
13	Giants	عمالقة	Foreignization	literal translation
14	Seizing him	فأمسكت بتلابيبه	Domestication	explication
15	Fell on her knees	ركعت على ركبتيها	Domestication	free translation
16	ill	الشر	Domestication	adaptation
17	Until their death	حتى فرقهما الموت	Domestication	Cultural correspondence
18	The Princess's trousseau	جهاز الأميرة	Foreignization	literal translation
19	robber	قاطع طريق	Domestication	free translation
20	brook	غدير	Foreignization	literal translation
21	Swear by heaven	تقسم بالله	Domestication	adaptation
22	False bride	العروس الزائفة	Foreignization	literal translation
23	Slaughterer	القصاب	Domestication	Cultural correspondence
24	The goose girl	راعية الأوز	Foreignization	literal translation
25	The Medusa	المرأة الأفعى	Domestication	adaptation
26	Pluto's invisible helmet	طاقية الإخفاء	Domestication	adaptation
27	Herme's sandals	الحذاء الطائر	Domestication	adaptation
28	Three old gray birds	الشريرات الثلاثة	Domestication	adaptation
29	Hanzel and Gretel	الكوخ العجيب	Domestication	free translation
30	He was sound asleep	كان يغط في نوم عميق	Domestication	free translation
31	The moon rose	بزغ القمر	Foreignization	literal translation
32	Gingerbread	خبز الزنجبيل	Foreignization	literal translation
34	Wrinkled	متعضن	Foreignization	literal translation
35	Sharp nose	أنف حادة	Foreignization	literal translation
36	Her hairy chin	ذقنها المشعرة	Foreignization	literal translation
37	Red eyes	عينان حمراوان	Foreignization	literal translation
38	Three very long and yellow teeth	ثلاث أسنان مفرطة الطول	Foreignization	literal translation
39	Goose-coop	حظيرة الأوز	Foreignization	literal translation
40	My little treasures	يا كنزي الصغيرين	Foreignization	literal translation
41	good riddance!	الحمد لله على خلاصهم منها	Domestication	adaptation

Table 24
Foreignization and Domestication in Translated Works from Arabic into English by Ezzeldin Naguib

No	Culture-Specific Terms in the Source Text (Arabic)	Equivalent Terms in the Target Text (English)	Translation Strategy	Procedures
1	هراوة	club	Foreignization	literal translation
2	طوف	raft	Foreignization	literal translation
3	قردود	pygmy	Domestication	adaptation
4	المسخ	monster	Domestication	adaptation
5	دينار	Dinar	Foreignization	literal translation
6	البحري	Merman	Domestication	adaptation
7	رجل تقي	Pious man	Foreignization	literal translation
8	العصيدة	porridge	Domestication	Cultural correspondence
9	أكل لحوم البشر	Cannibal	Foreignization	literal translation
10	تماثيل الأصنام	The statues of idols	Foreignization	literal translation
11	سرج أو لجام	Saddle or bridle	Foreignization	literal translation
12	يعبدون الأصنام	Worship idols	Foreignization	literal translation
13	يكتُم إيمانه	hide his faith	Foreignization	literal translation
14	الكهنة	Priests	Foreignization	literal translation
15	تعبُد الله	Worship God	Domestication	adaptation
16	الحج	Pilgrimage	Foreignization	literal translation
17	الجب	Cavern	Foreignization	literal translation
18	كلمة حق يراد بها باطل	True words, spoken falsely	Domestication	idiomatic translation
19	دقت عنقها	Broke her neck	Domestication	free translation
20	الصوان	flint	Foreignization	literal translation
21	ملذات	pleasures	Foreignization	literal translation
22	زبون	customer	Foreignization	literal translation
23	خان	inn	Domestication	culture equivalent
24	صلاة الصبح	Morning prayer	Domestication	adaptation
25	صلاة المغرب	evening prayer	Domestication	adaptation
26	دوار البحر	Sea sickness	Foreignization	literal translation
27	المارة	Passers-by	Foreignization	literal translation
28	وزير الملك	Vizier	Domestication	Cultural correspondence
29	نقابة	Guild	Foreignization	literal translation
30	أريكة وثيرة	Rich sofa	Domestication	free translation
31	أعطوه علقه سخنة	Give him a beating	Foreignization	literal translation
32	الحمام العام	Public bath	Foreignization	literal translation
33	المقاصير	Rooms	Foreignization	literal translation
34	زيت الصنوبر والليمون	oil of pine and lemon	Foreignization	literal translation
35	جوالق- شوال	Sac	Foreignization	literal translation
36	Live lime	الجير الحي	Foreignization	Word-to-Word
37	Egg of a roc	بيضة الرخ	Foreignization	literal translation
38	mast	صاري المركب	Foreignization	literal translation

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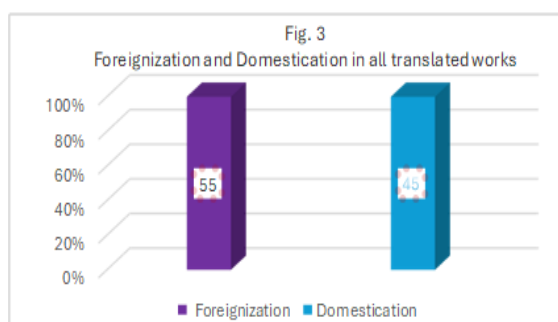
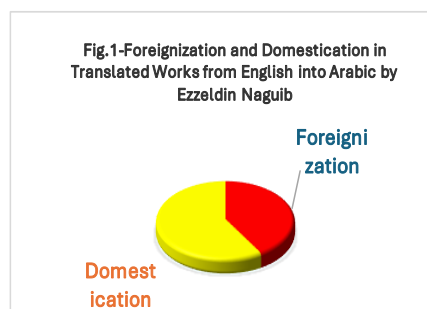
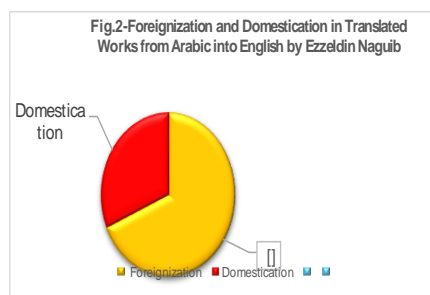


Table 25
Application of Foreignization and Domestication by Ezzeldin Naguib

NO	Strategy	Eng.-Arb	Arb-Eng.	Percentage	Total
		Occurrence No.	Occurrence No.		
1	Domestication	24		58.53%	45%
2	Domestication		12	31.57%	
3	Foreignization	17		41.56%	55%
4	Foreignization		26	68.44%	
Total		41	38		100%

Table 26
Foreignization and Domestication in Translated Works from English into Arabic by Kamil Kilany

No	The Source Text (English)	The Target Text (Arabic)	Translation Strategy	Procedures
1	The Call of the Sea	أهوال البحر	Domestication	Free translation
2	Shipwrecked	بين الأسر والحرية	Domestication	Free translation
3	Settling In	في جزيرة ثانية	Domestication	Free translation
4	Alone on an Island	وطن جديد	Domestication	Free translation
5	Cannibal	أعداء البشر	Domestication	Free translation
6	Friday	جمعة (اسم شخص)	Foreignization	Word-for-Word
7	Back to England	العودة إلى الوطن	Domestication	adaptation
8	A Voyage to Lilliput	جلفر في جزيرة الجبابرة الناطقة	Domestication	Free translation
9	A Voyage to Brobdingnag	جلفر في بلاد العملاقة	Domestication	Free translation
10	A Voyage to Laputa	جلفر في بلاد الأقزام	Domestication	Free translation
11	A Voyage to the Country of The Houyhnhms	جلفر في الجزيرة الطيارة	Domestication	Free translation

Table 27
Foreignization and Domestication in Translated Works from Arabic into English
by Kamil Kilany

No	Culture-Specific Terms in the Source Text (Arabic)	Equivalent Terms in the Target Text (English)	Translation Strategy	Procedures
1	دمنة و شتربة	Dimna and Shatraba	Foreignization	Transliteration
2	ابن أوى- شغبير	jackal	Foreignization	literal translation
3	أسامة (اسم الأسد)	Osama	Foreignization	literal translation
4	الأسدة	lioness	Domestication	adaptation
5	شنطح	Santah	Foreignization	Transliteration
6	الشيخ	The old man	Foreignization	literal translation
7	شبل العرين	The cub of the den	Foreignization	literal translation
8	قبح سريرتها (خبث نيتها)	Evil intentions	Foreignization	paraphrasing
9	بهرة	Rose bud- flower beauty	Domestication	explication
10	غول النساء	Women's blue- beard	Domestication	idiomatic translation
11	حارس العدالة	The Guardian of Justice	Foreignization	faithful translation
12	قَر عينا	Be easy in your mind	Domestication	idiomatic translation

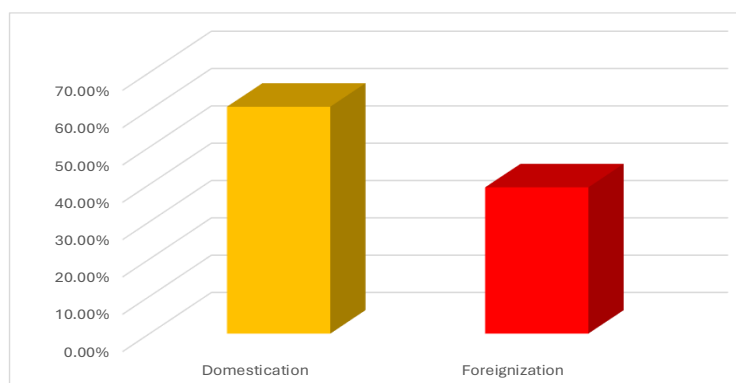
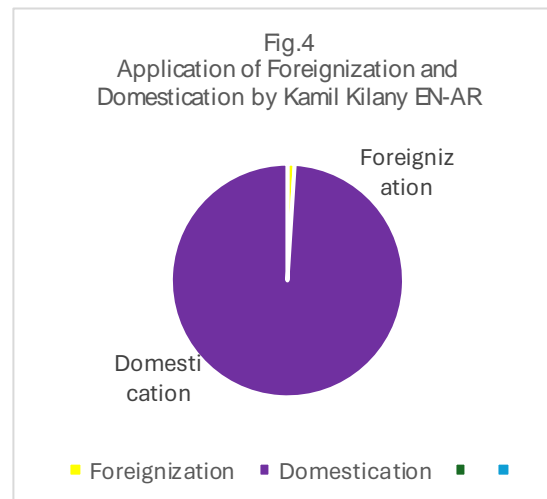
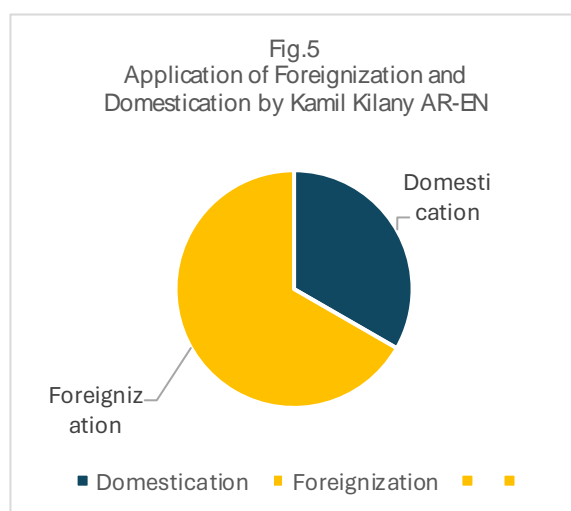


Fig. 6 Foreignization and Domestication in Translated Works by Kamil Kilany

Table 28

Application of Foreignization and Domestication by Kamil Kilany

NO	Strategy	EN-AR	AR-EN	Percentage	Total
		Occurrence No.	Occurrence No.		
1	Domestication	10		90.9%	60.8%
2	Domestication		4	33.3%	
3	Foreignization	1		9.1%	39.2%
4	Foreignization		8	66.7%	
Total		11	12	23	100%

As regards Ezzeldin Naguib's translations, there are 24 occurrences of domestication, contrasting to 17 occurrences of foreignization in the works translated from English into Arabic, whereas there are 12 occurrences of domestication, contrasting to 26 occurrences of foreignization in the works translated from Arabic into English. The mentioned examples in tables 23 and 24 point out that the domestication strategy is employed in 45% of all works and foreignization is employed in 55% of all translations.

As for Kamil Kilany's translations, there are 10 occurrences of domestication, contrasting to 1 occurrence of foreignization in the translated works from English into Arabic, whereas there are 4 occurrences of domestication, contrasting to 8 occurrences of foreignization in the translated works from Arabic into English. The mentioned examples in tables 26 and 27 point out that the domestication strategy is employed in 60.8% of all works and foreignization is employed in 39.2% of all translations.

Kilany and Naguib use the domestication strategy in their translated works from English into Arabic to help the Arab young reader, especially the Egyptian young reader, to know more about others and to save him from any distortion or any improper ideas that contradict the Egyptian society. On the other hand, they depend on the foreignization strategy to narrow the gap between the different cultures and to help the young reader understand and learn more about other cultures and to recognize the differences between cultures.

Results

The analysis of both Naguib and Kilany's selected translations reveals that the voice of both translators is evident in the translated text. In their translations from English into Arabic and vice versa, they have used strategies which match the target culture; in his ten translations from Arabic into English, he does not stick to these rules, so the English translated texts are ideology impacted. However, they have also used the structures and styles suitable for child readers. Kamil Kilany and Ezzeldin Naguib use foreignization in translated works from Arabic into English and domestication in translated works from English into Arabic. Ezzeldin Naguib uses cultural intertextuality in the English translation more than the Arabic ones to illustrate the cultural similarities between source and target cultures for the child reader, while Kamil Kilany ignores it in his translation. Kilany and Naguib exerted great effort to help young readers read and increase their knowledge. Thus, they managed to overcome any obstacles by producing translated works suitable for children.

Conclusion

A thorough examination of both Kilany and Naguib's selected translations shows that both present a great contribution to translated children's literature in Egypt and the Arab world. Their translations, in a simplified language, enjoyable style, and a properly adapted text, encourage child readers to know more about the world through children's literature. In this context, this paper affirms the vital role of the translator's voice in bridging the gap between different cultures when translating children's literature and hence the importance of the translator's voice as a transformer of cultures.

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