Suggested Translations for Handling Taboos in Children's Literature
'Fiction' in Terms of Zohar Shavit's Strategies

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Abstract

A taboo is a cultural, social and religious custom that prohibits people to talk about, do, use or touch a certain thing. Such a phenomenon exists in almost all societies, cultures and ideologies at all times. Facing it while translating, the translator must be perfectly aware of the breakdowns resulting from it especially those related to morals, ideologies and socio-cultural customs in case s/he, the translator, translates these taboos literally because of the differences of the two cultures related to the languages involved. S/he is responsible for adapting or domesticating the texts including these taboos to fit her/his readership.

This study attempts to shed light on translated tabooed topics in a number of parallel English into Arabic fictional texts specifically of children's literature (henceforth ChL), and the solutions via suggested translations set by the researcher, as a mediator, to handle them according to Zohar Shavit's strategies (1986). The texts are taken from three fictions, i.e. *Cinderella, Robinson Crusoe, and Gulliver's Travels*. Each one of the STs has more than one translation. To be objective and judge whether they, the translations, are acceptable or not, the researcher has consulted a three-professor jury specialised in translation to give their opinions about them. Depending on Peter Newmark's translational method (1988), i.e. communicative translation, they, the translations, can be a remedial intervention to solve the translator's two-side dilemma while translating works related to this phenomenon. The first side is that of being unfaithful to
the original in case s/he avoids them; or when accused of indecency, obscenity, atheism, blasphemy by the society especially by Muslim-Arab one and/or being involved in a political opposition when translating them literally. Thus, this study can be helpful for the translators, professional or amateur and to academic people in dealing with them when translating for children.

Key words: suggested translations, taboos, Children's literature, fictional prose, Zohar Shavit's strategies, communicative translation

ترجمات مقترحة للتعامل مع التابوهات في أدب الأطفال، القصة، وفقا لاستراتيجيات زوهار شافيت

الأستاذ المساعد زينب سامي حول كلية الآداب / جامعة البصرة

المستخلص

ال التابو هو العرف الثقافي، والاجتماعي، والديني الذي يمنع الناس من الحديث حول شيء معين أو عمله أو لمسه. وتوجد هذه الظاهرة في كل المجتمعات والثقافات والأديان، في كل الأزمنة. وحالة يواجه المترجم هذه الظاهرة، يجب عليه أن يعي بشكل كامل بالخلفيات الناتجة عنها وخصوصا تلك التي تتعلق بالأخلاق، والأديان، والآداب، والأعراف الاجتماعي -ثقافية عند ترجمته هذه التابوهات حرفيا بسبب الاختلافات بين الثقافات التابعون للغتين قيد الدراسة. وحينها يكون مسؤولا عن تكييف أو توطين النصوص التي تحيى هذه التابوهات لكي تناسب القارئ، والمختص الطفل القارئ العربي المسلم.

تحاول هذه الدراسة إسفاق الضوء على مواضيع التابوهات المترجمة في عدد من النصوص المقابلة من الإنجليزية إلى العربية وتحديدا القصصية منها في أدب الأطفال عبر الترجمة المقترحة التي وضعتها الباحثة، التي اتخذت دور الوسيط لمعالجة هذه الحالات وفقا لاستراتيجيات زوهار شافيت (1986). وتم تحليل نصوص هذه التابوهات في ثلاث قصص لمختلف الفئات العمرية. هذه القصص هي سنديلا، وريونسون كروزو، ورحلات جفر. وقد جمعت لكل نص من هذه النصوص
1. Children's Literature: Literature Review

In simple terms, ChL means literature intended and produced specifically for children, i.e. under the adult age. It is seen to be among the means of educating, instructing and amusing children. The language of such a type of literature implies a fact that texts have to be examined as regards long and short sentences, and avoiding grammatical difficulties and the necessity of using simple frequent words from everyday language.

It is worth mentioning that the comprehensive domain and indistinct nature of the implication behind this literature made it inconspicuous to define. So, beginning with Perry (2008: 4), he says that "It can be broadly defined as anything that children read", or as Library of Congress (2013) specifies its definition as "fiction, non-fiction, poetry, or drama intended for and used by children and young people". Oittinen (1993a:11) reinforces the difficulty of its definition when she says that there is a little agreement of opinions as regards defining child, childhood, and ChL. The viewpoint that is related to the borderlines that separate their definitions is open to question. Then, she suggests a distinction between childhood and ChL. The first can be considered as social or cultural issues in that it can be seen from the child's or
adult's angle. The second can be considered as literature read silently by children and aloud to children.

Klingberg (qtd. in Reiss 1982) adds that ChL lacks specificity since writers of books for children are obliged to limit their terms of reference in a certain way. Thus, he clarifies that:

… Literatur für Kinder und Jugendliche (von hier an einfach Kinderliteratur genannt) wird definiert nicht als diejenigen Bücher, die Kindern und Jugendlichen gelesen hat. Die Jugendgelesen hat (children and young people read and always have read a wide range of literature), but as literature which has been published for or mainly for children and young people.) (Reiss, 1982:7; editors' translation)

Talking about those who write for children, Briggs (1989:4) asserts that children's books are usually written for a special readership but not by members of the readership; writing and quite often buying them are carried out by adults not-members on behalf of child members.

Puurtinen (1995:17) mixes such a type of literature, as a field, with the directions under which it must operate. She combines the two in a definition, stating that this genre is unusual for the multi-function it performs and the different kinds of cultural constraints under which it works. She adds that ChL is not only allotted to enjoyment, recreation and literary experience, but also used as a means of educational and social purposes since it belongs to the literary and social systems. Thus, a dual trait affects writing and translating ChL whose interrelation with literary, social and educational norms make it an attractive and fruitful discipline of research.

It is known that ChL has a peripheral position in Even-Zohar's Polysystem theory. So, he transferred Translation Studies from its traditional
focus on linguistic aspects into intercultural ones. He states couples of socio-cultural fields under a number of systems. These couples include the two levels of literature, i.e. high and low; the dominant and dominated social groups; problems of majority and minority in literature system and centrality and periphery in these systems. He adds that ChL cannot be considered a "sui generis phenomenon( of its own kind), but related to literature for adults." (1979: 237-310). In this regard, Chifane(2015: 470) clarifies that Shuttleworth and Cowie advocate that although Even-Zohar's hypotheses are highly based on what the formalists founded, he reacts against "the fallacies of the traditional aesthetic approach" which work on two sides, i.e. estimating the conservative literature, and marginalizing other literary genres or systems including ChL, thrillers and the whole system of translated literature. Here, Kuivasmaki (qtd. in Oittinen 2000) affirms that even when talking about genre, ChL is not a genre.

It is worth mentioning that the marginality of ChL is thought to be as a result of women's predominant role in writing, translating and criticizing it. In this respect, Suleiman(2005: 77-91) affirms such a fact when he says that in some kinds of 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...". Oittinen (2000: 68) reinforces such a fact by asserting that literature written for children shares the same marginal position of literature written for and by women; hence, it is not highly estimated as central as that of adult literature written for and by men.

It is clear that the above traits of ChL requires that the translator of such a type of literature authorizes her/himself much freedom as regard the text since this literature has a peripheral position in the Polysystem theory. This is what Shavit (1981: 171-2) affirms when she says that since ChL is an integral part of the literary polysystem, the behaviour of translations of ChL is determined by the position of ChL system in the literary polysystem. As a
result, she says that the translator of ChL can permit her/himself great liberties as regards the text because of such a position.

2. A Brief History of Children's Literature

During all periods, the principles of ChL imply almost common traits. So, Wyile (http://books.google.com) states that early ChL composed of spoken stories, poems and songs that were used to educate, instruct, and entertain children. Kline (http://books.google.com) affirms that Pre-modern ChL is characterized by "a didactic and moralistic nature, with the purpose of conveying conduct-related, educational and religious lessons."

Historically speaking, it is observed that, as a discipline, ChL is new. Reading books for children were not developed until the Middle Ages. In the 18th century, the goal in children's books was the universal education. The public notion stated that children from all social classes should be educated together. Such a notion led Horace Mann to set up his movement, The Universal Education Movement which was devoted to this purpose (http://course.lumenlearning.com). Alice in Wonderland was the first book written for enjoying children. It was written in 1865, the year that had been marked as the beginning of ChL.

It is observed that until the 19th century the written books for children were completely instructional, religious and devoted to straightening their morals and ways of living.

In a study conducted the development of interest in the area of ChL, Xeni (Keimena.ece.uth.gr) states that in modern period, after the 1990s, the growth of interest in ChL has been as a series of publications. The actual study of ChL began in the last years of the 20th century where the status of this literature had emerged and the process of publishing children's books had raised.
3. Classification of Children's Literature

Generally, ChL is classified according to genre to which the work(s) belong(s); to age group or category which is related to the categories of works that are directed to children according to their age range, and to book format. Let us state these classifications:

3.1. Classification by Genre

Classifying ChL according to genre is set by grouping books with similar style, content, and form. According to Gullinan and Galda (1998); Anderson (2006) and (www.tckpublishing.com) ChL according to genres can be classified as the following:

1. ChL which includes concept books, alphabet books, counting books, pattern picture books, and wordless picture books;
2. Fiction which implies fantasy, animal fantasy, contemporary fiction, historical fiction, realistic fiction, and science fiction;
3. Traditional literature which comprises myths, fables, folk songs, legends, tall tales, fairy tales, and traditional rhymes;
4. Biography and autobiography;
5. Informational books and

3.2. Classification by Age Group

As it is stated in (islandeducationalservices.com) and (http://www.dummies.com), classifying ChL according to group or category implies the following:

1. Picture books: suitable for pre-readers or children from (0-5);
2. Early reader books: suitable for children from (5-7). They are especially designed to assist a child build her/his reading skills;
3. Chapter books: suitable for children from (7-12) as below:
   - Short chapter books for ages (7-12)
   - Long chapter books for ages (9-12)
4. Young adult fiction: suitable for children from (12-18)
3.3. Classification by Book Format

It is said that book format "refers to the way a book is put together or looks" (www.d.umn.edu). In (https://libguides.stthomas.edu/) and (www.summeredward.com) classifying ChL according to book format includes the following:

1. Wordless picture books;
2. Easy-to-read=books;
3. Illustrated books;
4. Chapter books;
5. Hardcover books;
6. Paperback books;
7. Grocery store books and
8. Series books

Having stated classifying ChL, it is time to shed light on translating ChL including the main matters it implies.

4. Translating Children's Literature

Along with the beginning of studying ChL in the past quarter of the 20th century which helped to raise the statue of ChL and promote the publishing of children's books, the translation of such a kind of literature had emerged. Here lies a question: Are there special requirements for translating this literature?

It is important to know that most of the challenges found in translating adult's literature are also found in ChL. For example, faithfulness, accuracy, specific cultural references, fluency, legibility, subtle but important properties of language such as euphony or dissonance, etc. are required in the above two kinds of literature. Other than those requirements, age-level must be taken into consideration since what is right, for example, for a ten-year old is usually beyond a five-year old comprehension. Landers(2004: 106) affirms that "Appropriate illustrations must be found though sometimes those from the source language can be used." Thus, he asserts on displaying suitable illustrations for the target children, with the completion of the sentence, 'though sometimes those from the ST can be used' . His words mean that
inappropriate illustrations and pictures in picture books can be modified to fit the target children. Here lies the translator's role, as a mediator, to convey the message behind the text he is dealing with, and to bridge, if there are, cultural gaps between the ST and the TT.

LApez (2000: 29-37) clarifies that a formal instability of the text can be observed in ChL, especially in the mass market one. Such an instability appeared in its gradual modification over the years. She adds that perhaps the little literary value related to this kind of writing makes it "more susceptible to censorship and alteration." Hildick (qtd. in LApez) advocates that sometimes there are commercial motivations for modifying the reprinted texts which perhaps have already been self-censored. West(qtd. in LApez) says that the case has changed in recent years in that the criteria and conditions for censorship have changed. So, he says that "While the inclusion of sex, vulgar expressions, or liberal views no longer represents a problem in children's literature, censorship is applied to texts that are considered racist or socio-politically incorrect." Here, it must be noted that the role of censorship lies in the choice of the readership as regards the different age group and in deleting disturbing episodes (those mentioned in Section 4).

Generally, translating between similar cultures is simpler than that between different ones. The reason behind such a fact is that in the first case, the similar language patterns, the cultural roots and the social background make translating the text easier than that of a different culture. As a result, the translator, as a mediator, must play his role in bridging the gaps between the texts he is dealing with and at all levels as it has been mentioned previously. In this respect, Puurtinen (1994: 84) advocates that unlike translators of adults' literature, children's translators are allowed to adapt, alter 'change' and manipulate the ST to fit in with the literary requirements of the recipient country. However, the authority for doing these processes do not mean that translating for children is easier than that for adults. It is even more difficult. Thus, meeting all the demands made for her/him by, for example, parents and publisher, the age-group the translator deals with and the suitable
explanations of culture-specifcics make translating for children more difficult than that for adults. So, a children's translator must be fair towards achieving a translation that fulfil all these demands.

5. Taboos in Children's Literature

Trimmer (as cited in Tucker, 1976), Langfeldt (1976: 56-63), Menon (2000), Reichard (2000) and Frimmelova (2010) state that taboos in ChL can be defined as words and topics not suitable for Children, and therefore they should be avoided. These are: representation of violence (e.g. murder), racial issues and conflict, religious issues, political issues, sexuality and sexual activity of any kind, scatological and urine references, divorce, mental diseases, nudity, alcoholism and other addictions, suicide, euthanasia, and vulgarism.

It is noteworthy that death constitutes a crucial topic in ChL whether it is considered a taboo or not. In this regard, Menon, a Tulika author, in a study presented at a seminar in 2000 entitled 'Are There Taboos in Children's Literature?', states that:

Vayu Naidu, another Tulika author and founder of a storytelling theatre in Birmingham, published a series of children's books with BBC's Channel 4 about a calf called Biswas. There were objections to one of her books because it opened with the mother of little Biswas dying.

**Death in a children's book was taboo especially when it did not happen to a wicked character in the story.**

In contrast, our traditional stories for even the very young deal with death in a most natural manner

(http://www.tulikabooks.com/taboo.htm)

Gibson and Zaidman (1991:232-34) clarify that it was reasonable to present death in an understandable manner since every one dies in a particular place and at a particular time. They add that it, death, was a
common topic in children's books because of the "incredibly high infant and child mortality rates." So, such a phenomenon dark shadow often cast gloom in these books. In other words, death was not a taboo. However, they add, "as children and adults began to live longer, death as a subject in books for the young became taboo."

It is noticed that other scholars advocate that in early history it was not a taboo. So, Francelia(1972: 104-24) affirms that oral storytelling and music accepted death as a matter of fact for both of children and adults. She adds that life is a preparation of death; the latter is a form of sleep. In this era, she adds, death had been used to give morality lessons in that the reader is encouraged to live a good and perfect life to go to Heaven after death. Besides, in this era, death is considered a subject of jokes and scientific approach in that it as a form of sleep is denied and the decomposition of bodies is discussed.

In the 20th century to present time, death has become more of a plot device. It has been treated much more wildly, looked at as something happened in the past, not something to discuss directly and frankly with children. Then, it has been considered as a concept as regards the death of human beings and animals.

Moore and Reet (1987: 52-64) assert that since the 1960s, ChL is increasingly more realistic and "problem oriented". For this reason, it is considered one of many subjects approached. Seibert and Drolet (1993: 86-90) clarify that in 1970s and 1980s, ChL had included the death of human beings and other creatures like animals and plants. Almost all genres, especially fictional prose imply death in their plots. Thus, it was not a taboo.

Stolt (2006: 72) advocates that such a phenomenon originates basically from two aspects, i.e. the norm of moral acceptance based on what the society assumes to be good for children; and culture and ideological differences between the contexts that children's literatures come from. In this respect, Reiss (2000: 103) states that "Translations of children's books are naturally intended to be read by children. This relationship to children
provides a criterion for their evaluation. But if a world class story such as *Don Quixote*, *Gulliver's Travel*, *Robinson Crusoe* or *Pinocchio* is translated for children, the version in the target language has to be "revised" or "adapted" for its special reading group."

It is noted that translated ChL might cause breakdowns concerning morals, ideologies and social customs, especially if the source and target cultures are different or have little in common. One of these breakdowns is caused by violating taboos in children's books which is considered a reason why such books are popular to a large extent among children and subsequently they are increasingly sold. The triangle of the author, the translator and the publisher is aware of the taboos imposed upon the text. If censorship does not fulfill its task in preventing what is taboo from publishing or at least modifying it in an acceptable manner to be published, the translator's role must be taken, as a mediator, firstly to bridge the implied gaps at all levels between the texts s/he is dealing with; secondly to deal with inappropriate subjects if the work s/he is dealing with is originally written for adults and intended to be adapted for children. These taboos are culture-specific items since they are considered normal in the ST, but taboos in the TT.

Now it is time to discuss translated taboos in a number of extracts taken from fictional prose and state the suggested translations to handle them. This will be the issue of the following section:

**6. Suggested Translations for Handling Taboos in Children's Literature**

*Fiction*: Data Analysis

Lehmann (1973: 216) says that taboos vary from one culture to another, and consequently from one language to another. Here, it must be thought of certain strategies to be followed while translating texts different from each other at the cultural and/or linguistic level(s). In this respect, a number of scholars state certain strategies or as some call them forms. So, Pyles and Algeo (1982: 248) suggest replacing the taboo with what is called euphemism. Klingberg (1986: 18) presents nine forms of cultural context
adaptation, i.e., added explanation, rewording, explanatory translation, explanation outside the text, simplification, deletion, localization, substitution of an equivalent in the culture of the TL, and substitution of a rough equivalent in the culture of the TL. Shavit's common strategies (1986: 112) on which this study is based, are deletion, manipulation or alteration 'changing', and abridging. The first implies deleting unwanted scenes whenever they do not damage the basic plot or characterization. Sometimes, it is impossible to delete those scenes as they may be crucial for the development of the plot. Here, the second strategy can be applied by altering or abridging them, the scenes, into acceptable formats suitable for the target audience.

Having stated the strategies that can be followed by the translator to handle taboos in the TT, let us analyze and discuss the translated taboos in a number of parallel English into Arabic fictional texts and see how they affect the target child reader and subsequently suggest translations to handle them. Of course the texts that have been chosen to be analyzed are only the ones that include taboos. The samples of this study to be analyzed are three of those mentioned previously in classifying ChL, i.e. a fairy tale *Cinderella*; a biography, and called at the same time an adventure tale *Robinson Crusoe*; and a fantasy, science fiction and political fiction at the same time, *Gulliver's Travels*. As it has been mentioned previously, the strategies to be followed to handle those taboos, by the researcher, are Zohar Shavit's (1986).

6.1. Handling Taboos in *Cinderella*

*Cinderella* is classified as a fairy tale fiction. It is suitable for pre-readers or children from(0-5) and one of easy-to-read books. Let us examine the following three and the researcher's translations of this fiction:
Table 1:

Translated Taboos and the Suggested Translations for Handling Them in Cinderella

<table>
<thead>
<tr>
<th>ST/TT</th>
<th>Jacob and Wilhelm Grimm/Brothers Grimm(\textsuperscript{a,b})</th>
<th>Al haffar's Translation(\textsuperscript{(a)})</th>
<th>Muhammad Al-Adnani's Translation</th>
<th>The Translation of Dar il- Mirreech</th>
<th>The Researcher's Translation</th>
</tr>
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</table>
| 1. "A rich man's wife became sick, and when she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, remain pious and good, and then our dear God will always protect you, and I will look down on you from heaven and be near you." With this she closed her eyes and died." | "كانت هناك زوجة، والعبرة مثل حبيبة همزة، فلما أدركت أنها قد تموت، ذكرت لابنتها: "ابنتي، فخافتك من عذاب الهيكل وتدارك، وأجتئتك من رحمة الله، فإني عشيتك في السماء، فلهمن الخدمة. " و öffلتها (12 ص)." | "كانت هناك زوجة، والعبرة مثل حبيبة همزة، فلما أدركت أنها قد تموت، ذكرت لابنتها: "ابنتي، فخافتك من عذاب الهيكل وتدارك، وأجتئتك من رحمة الله، فإني عشيتك في السماء، فلهمن الخدمة. " و öffلتها (12 ص)." | "كانت هناك زوجة، والعبرة مثل حبيبة همزة، فلما أدركت أنها قد تموت، ذكرت لابنتها: "ابنتي، فخافتك من عذاب الهيكل وتدارك، وأجتئتك من رحمة الله، فإني عشيتك في السماء، فلهمن الخدمة. " و öffلتها (12 ص)." | "كانت هناك زوجة، والعبرة مثل حبيبة همزة، فلما أدركت أنها قد تموت، ذكرت لابنتها: "ابنتي، فخافتك من عذاب الهيكل وتدارك، وأجتئتك من رحمة الله، فإني عشيتك في السماء، فلهمن الخدمة. " و öffلتها (12 ص)."

2. "When evening came Cinderella wanted to leave...she ran down...her left slipper stuck in the pitch...The prince picked it up...and said "No one shall be my wife except for the one whose foot fits this golden shoe." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)."

".."With her mother standing by, the older one took the shoe into her bedroom to try it on. She could not get her big toe into it, for the shoe was too small for her." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)." | "فجأة جاءت الساعات ثانية، فأخذت هدوء وقممت فقد كانت لها نوبة من قلوبها. ثم قالت تحدثت: "لا أحد يلبس يدتي الجميلة، إلا من الذي ي;r حذاء ضيق جدا. " (146 ص)."
3. He turned his horse around…… saying that the other sister should try on the shoe. She went... and got her toes into the shoe all right, but her heel was too large. Then her mother gave her a knife, and said,"Cut a piece off your heel. When you are queen you will no longer have to go on foot." "The girl cut a piece off her heel, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her…"

"He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking all red. Then he turned his horse…"

"But the prince insisted on… and
Analysis / Discussion

It is obvious that the five excerpts above include frightful scenes each of which is one of ChL taboos, i.e. death, representation of violence (cutting the toe, bleeding), cutting a piece of heel, and then, a blood-stained white stocking, eye-pecking, and blindness punishment respectively. So, Al haffar's translation is literal and it displays all violent details as they are stated in the ST, which are too dreadful to read for children. Adnani's is mild in all details.
except "...غدّه اٌغة...صُ ٔبِذ اٌغف١ك الأػٍٝ..."

In Dar il-Mirreh's, there is no indication for the death of Cinderella's mother, which in turn, affects the plot since her death, the mother's, left Cinderella alone among 'evil and dark heart' stepmother and her daughters. However, the rest of this translation is the mildest for it does not have any indication of violence.

It is worth mentioning that Cinderella, as it has been mentioned, is a fiction that comes under the classification of pre-readers or children from (0-5) age group. And almost all parents use such a fiction, which is one of 'fairy tales', as a bedtime story. As a result, the violent topics and images lead to dreadful dreams for children. Consequently, the researcher has suggested the following translations, following Newmark's translational method 'communicative translation' by applying three of Shavit's strategies, i.e. deletion, addition, and alteration:

(1). For the first ST, the researcher has followed the alteration strategy as regards 'death', saying: "...يرحمك الرّب...ثم نامت وانقلت إلى الرفيق الأعلى......since she is after communicating the idea of leaving the earthly existence and travelling to heaven near dear God.

(2) and (3). The second and third excerpts imply the idea of the two sisters' trying on the 'left' slipper and how it does not fit their feet. Ordered by their mother, the first "cut off her toe, forced her foot into the shoe" and the second "cut a piece off her heel, forced her foot into the shoe". Following the deletion and alteration strategies, the researcher has suggested a translation without mentioning any of the underlined phrases and/or sentences stated in Al haffar's translation. Thus, she says,

(4) and (5). In the fourth and fifth excerpts, we are after the idea of Cinderella's happy end 'for her marriage from the prince' because of her...
goodness and purity of heart, and the two sisters' bad end for losing the prince' because of their 'wickedness and falsehood'. So, the unwanted sentences have been deleted and the two excerpts have been altered to:

ثضد اٌـؼبصح ػٍٝ ٚجٗ اٌٍّه.. ٚألبَ .....دفلا وج١غا ٌؼفبف الأِ١غح ٚالأِ١غح ٚػبكب فٟ ؿؼبصح إٌٝ الأثض.أِب الأسزبْ فمض ػبكزب فٟ رؼبؿخ أثض٠خ ٌؼ٠فّٙب ٚسجضّٙب.

Thus, the equation of good vs. evil will be:

Goodness and purity of heart vs. Wickedness and falsehood
(A happy end : a glorious marriage from a prince) (A bad end punishment)

The Jury Evaluations (opinions):
- Professors' (1, 2, and 3) opinions:
  * Excerpt (1): A faithful and justifiable translation. Death must be euphemised for children since it may be a dreadful scene to them.
  * Excerpts (2) and (3): Justified translations for they have followed the strategies mentioned in deleting unwanted scenes which are too horrible for children.
  * Excerpts (4) and (5): The same evaluations of (2) and (3).

Having stated the translated taboos and the suggested translations for handling them in Cinderella, it is time to examine the second sample of this study, i.e. Robinson Crusoe. The following section is devoted for this purpose.

6.2. Handling Taboos in Robinson Crusoe

Robinson Crusoe is classified as an adventure and biography fiction. It is suitable for children from (9-12) and one of chapter and hard-cover books. Let us examine the following four and the researcher's translations of this fiction:
### Table-2 - Translated Taboos and the Suggested Translations for Handling Them in *Robinson Crusoe*

<table>
<thead>
<tr>
<th>ST/ Daniel Defoe's <em>Robinson Crusoe</em></th>
<th>TT/ The Translation of Dar Al- Basheer</th>
<th>TT/ Committee of Translators’ Translation</th>
<th>TT/ Khashaфа's and Hussein’s Translation</th>
<th>TT/ Ar-Rafi'i's Translation</th>
<th>TT/ The Researcher’s Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his chamber,…He told me it was men of desperate fortunes on the one hand, or of aspiring, superior fortune on the other, who went abroad upon adventures; that these things were all either too far above me, or too far below me; that mine was the middle state, which he had found by long experience was the best state in the world, He bid me observe it, and I should always find, that the calamities of life were shared among”</td>
<td>“ف ق سنتي إلى افتراض أن هناك بيئة في زمن حاليين، والتي رسمها لحيانيين. ربما، إنها تحتوي على نجاح وف الشيء أو الأمور (ص 2-30)”</td>
<td>“قلت هذا الرغبة من أن التي كان مفتاحها في التأمل، كان له إلهام. كان يرافقه في الاستعدادات…”</td>
<td>“ف قد كانت أخرى في زمانيها، التي رسمها لحيانيين. ربما، إنها تحتوي على نجاح وف الشيء أو الأمور (ص 2-30)”</td>
<td>“ف قد كانت…”</td>
<td>“ف قد كانت…”</td>
</tr>
</tbody>
</table>

### Deletion + Abridging

1. “My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his chamber,…He told me it was men of desperate fortunes on the one hand, or of aspiring, superior fortune on the other, who went abroad upon adventures; that these things were all either too far above me, or too far below me; that mine was the middle state, which he had found by long experience was the best state in the world. He bid me observe it, and I should always find, that the calamities of life were shared among.”
1. "...the upper and lower part of mankind; but that the middle station had the fewest disasters, and was not exposed to so many vicissitudes as the higher or lower part of mankind."

2. "Well, Xury," said I, "...Then we give them the shoot gun,"

3. "...and he came nearer and nearer, kneeling down every ten or twelve steps in token of acknowledgment for my saving his life. I smiled at him, and looked pleasantly, and beckoned to him to come still nearer; at

(P.6)

(P.23)

(P.67)
length he came close to me, and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head, this it seems was in token of swearing to be my slave for ever;......"(P.152)

<table>
<thead>
<tr>
<th>ووضعها على رأسه، لكي يجعلني أفهم بلا شك أنه كان يقدم لي على أخلائه وولاته لى كمبد. (ص.12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>عن قتله&quot;(فح9-89)</td>
</tr>
</tbody>
</table>

**Analysis/Discussion**

It is clear that the three excerpts include taboo scenes of ChL, i.e. a racial issue, alcoholism, and a religious issue. As it has been mentioned, this fiction comes under the classification of (9-12) age group, that of teenagers who are strongly influenced by those taboos.

(1). It is clear that all of the translators have deleted the last lines of the ST to avoid one of the crucial issues of taboos in ChL, i.e. Robinson's father's aim of presenting "the ethos of the bourgeoisie against that of the lower and upper classes."(qtd. in Lathey 35). Here, the researcher suggested a translation for this excerpt to clarify the father's wisdom which states that "the calamities of life were shared among the upper and lower part of mankind"(P.6 Robinson), without distinction of race, religion or social condition to make Robinson change his opinion and refrain from travelling.

(2). It is seen that the two paragraphs of the second excerpt include kinds of 'wine' which constitute one of the most crucial taboos for Arab-Muslim readers including children. Besides, as it has just been mentioned, this fiction is directed to children of (9-12) age group or the teenagers who are quickly and strongly influenced by sources of pleasure and amusement including

It is evident that all of the translators have kept the kinds of wine and its indications in their TTs, except that of Dar il-Bachir. Since these words and unwanted scenes must be deleted, the researcher has deleted them and altered them to other forms suitable for children...........

(3). In the third excerpt, there are also words that are also considered taboos for Arab-Muslims in general and, thus, must not be translated literally for they violate 'religious values'. So, Friday's kneeling to Robinson and putting the latter's foot upon the former's head are taboos in the target culture since kneeling to other than God is considered 'atheism' in Islam. Thus, it, "kneel(ed)" , which literally means بُرُكَة/يُرْكُع has been altered to ..... يَسُجُّد, and the unwanted scene "laid his head upon the ground, and taking me by the foot, set my foot upon his head" has been deleted since it does not damage the basic plot as Shavit's strategy states. So, we are after Friday's intention of showing indications of respect and gratitude to Robinson.

Here, it must be mentioned that the second point in Table-2 clarifies what these words mean. So, the author and the translator, Dar Al-Basheer are right and subsequently the ST and the TT are rightful for kneeling is concerned with God only:

" .......... I kneeled down and prayed to God......"

"........ ركعت وابتهلت إلى الله ...." 

Thus, a rhetorical question may arise: How can kneeling be possible for God and human beings at the same time!
The Jury Evaluations (opinions):

- Professors’ (1,2,and 3) opinions:

Excerpt (1): All of the Professors have wondered about the reason behind the researcher's translation since all of the translators have deleted the last lines of the first excerpt, i.e. the opening dialogue between Robinson and his father. So, they advocate that there is no need to suggest a translation and the details that imply a taboo are originally deleted from the four translation.

The researcher's justification has been mentioned in the analysis of excerpt(1).

Excerpt (2): All of the Professors have agreed that the translation is justifiable for it does not imply direct expressions of 'alcoholism, and she, the researcher, has conveyed the meaning by altering it into .... الشراب الذي يدعم الاعتقاد والجراحة أكثر.

Excerpt (3): All of the Professors have also agreed that the translation is faithful and justifiable since the researcher has conveyed the idea of Friday's respect and gratitude to Robinson for his saving, Friday's, from the savages.

After examining how the translators have dealt with taboos in Robinson Crusoe, the researcher's suggested translations for handling them and stating the jury evaluation about all translations, it is time to deal with the last sample of this study, i.e. Gulliver's Travels. This will be clarified in the following section.

6.3. Handling Taboos in Gulliver's Travels

Gulliver's Travels is classified as an adventure, biography, fantasy, scientific and political fiction. It is suitable for children from(12-18) and one of chapter and hard-cover books.

This fiction is full of satires on human beings and their status on the social, religious, cultural and political levels. Let us examine the following two and the researcher's translations of this fiction:
Table -3-

Translated Taboos and the Suggested Translations for Handling Them in Gulliver's Travels

<table>
<thead>
<tr>
<th>ST/ Jonathan Swift's Gulliver's Travels</th>
<th>TT/ Al Dirani's Translation</th>
<th>TT/ Kilani's Translation</th>
<th>TT/ The Researcher's Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;I was alarmed at midnight with the cries... several...making their way through the crowded, entered me to come immediately to the palace, where her Imperial Majesty's apartment was on fire, ...I found they had already applied ladders...and were well provided with buckets, but the water was at some distance...by the presence of mind, unusual to me, I had not suddenly thought of an expedient. I had the evening before drunk plentifully of a most delicious wine... The heat I had contracted by coming very near the flames, and by laboring to quench them, made the wine begin to operate by urine; which I voided in such a quantity, and applied so well to the proper places, that in three minutes the fire was wholly extinguished...&quot; (PP. 44-5)</td>
<td>في &quot;ليلة، عند منتصف النائمة من النوم... وعند... توجه بين الجمهور، وتولى إلى أن أحضر إلى الفقار في الغالب، لأن جنوح جلالتها بحرق... وجعل الفاضل على جدران الجناح المحرق وتوزوا بدلاء الماء، لكن الماء كان بعيدا... كان أحلام خطرت... لذيني خاطرة جن مناسبه، وقد أدى أمر غادي في فم. لاحظ، ولكن الماء كان... شيرت في تلك السماء كمية كبيرة من نبيذ لذيذ العذاب... ل洹 حارة النار، والتي كنت أقربُ منها، والجهود التي بدأتها لإخماد تلك النار جعلت النبيذ يتحول في جسمي إلى بول بحارة... حصلت طبسا كبيرة جدا إلى الأماكن المحرقة، مما أحده القلق، كله في ثلاث دقائق...&quot;)</td>
<td>فقد استقطبت في منتصف ليلة مكررة – على صيحات جميرة الشعوب الذي تأتيها من الفقار في الغالب، بعد أن شكل ووجه بين صفوف الجمهور المحرق، وتولى إلى أن أحرض الخط لاحمر على النار التي شبت في غرفة الإمبراطورة. رأيت رجال المطلقة قد رفوا سلامهم على جدريه، ولكن الماء كان... أسلم حظهم. على ساحة بعيدة من الفقار، وعينت في فكرة سرية، فأصرعت إلى مسكة، وحلت طبسا كبيرة على ناحية الماء المعزول، وكان ساخراً بالماء، لحسن الحظ، فقلت ما فيه من الماء على ذلك اللهب المستمر... &quot; (ص367)</td>
<td>استقطبت ذات ليلة على صيحات النائمة من النوم، وتولى إلى أن أحضر إلى الفقار في الغالب، بعد أن شكل ووجه بين صفوف الجمهور المحرق، وتولى إلى أن أحرض الخط لاحمر على النار التي شبت في غرفة الإمبراطورة. رأيت رجال المطلقة قد رفوا سلامهم على جدريه، ولكن الماء كان... أسلم حظهم. على ساحة بعيدة من الفقار، وعينت في فكرة سرية، فأصرعت إلى مسكة، وحلت طبسا كبيرة على ناحية الماء المعزول، وكان ساخراً بالماء، لحسن الحظ، فقلت ما فيه من الماء على ذلك اللهب المستمر... &quot; (ص367)</td>
</tr>
<tr>
<td>2. &quot;I went into...&quot;</td>
<td>&quot;ودخلت غرفة...&quot;</td>
<td>&quot;وبعد أيام قليلة زرت...&quot;</td>
<td>&quot;ووزعت الجامعة ورايتها فيها...&quot;</td>
</tr>
</tbody>
</table>
The projector of this cell was the most ancient student of the Academy, whose employment from his first coming into this, was an operation to reduce human excrement to its original food, by separating the parts, removing the tincture which it receives from the gall, making the gall exude, and separating the saliva. His employment was an operation to reduce human excrement to its original food, by separating the parts, removing the tincture which it receives from the gall, making the gall exude, and separating the saliva.
"I fell into a beaten road, where I saw many tracks of human feet, and some of cows, but most of horses. At last I beheld several animals in a field.... Their shape was very singular and deformed, ...Several of this cursed brood getting hold of the branches behind, leapt up into the tree, from whence they began to discharge their excrements on my head:....." (PP. 234-4)

"The mare soon after my entrance, rose from her mat, and coming up close, after having nicely observed my hands and face, gave me a most contemptuous look; then turning to the horse, I heard the word Yahoo often repeated betwixt them; the meaning of which word I could not then comprehend.... Here we entered, and I saw three of these detestable creatures, whom I first met after my landing, feeding upon roots, and the flesh of some animals, which I forwards found to be that of asses and dogs, and now and then a cow dead by accident or "
My master heard me with great appearances of uneasiness in his countenance, because doubting, or not believing, are so little known in this country, that the inhabitants cannot tell how to behave themselves under such circumstances. And I remember in frequent discourses with my master concerning the nature of manhood in other parts of the world, having occasion to talk of lying and false representation, it was with much difficulty that he comprehended what I meant, although he had otherwise a most acute judgment.…..And these were all the notions he had concerning that faculty of lying, so perfectly well understood among human creatures. (P.251)

"To return from this digression; when I asserted that the Yahoos were the only governing animals in my country, which my master said was altogether past his conception, he
desired to know whether we had Houyhnhnms among us, and what was their employment. I told him we had great numbers, that in summer they gazed in the fields, and in autumn and winter were employed to rub their skins smooth, comb their manes—I understand you well, said my master, it is now very plain, from all you have spoken, that whatever share of reason the Yahoos pretend to, the Houyhnhnms are your masters; I heartily wish our Yahoos would be so tractable. I begged his Honour would please to excuse me from proceeding any farther, because I was very certain that the account he expected from me would be highly displeasing. But he insisted in commanding me to let him know the best and the worst...I told him...that the Houyhnhnms among us, whom we called horses, were the most generous and comely animals...I described, as well as I could, our way of riding..." (PP.251-2)

"...and what was their employment. I told him we had great numbers, that in summer they gazed in the fields, and in autumn and winter were employed to rub their skins smooth, comb their manes—I understand you well, said my master, it is now very plain, from all you have spoken, that whatever share of reason the Yahoos pretend to, the Houyhnhnms are your masters; I heartily wish our Yahoos would be so tractable. I begged his Honour would please to excuse me from proceeding any farther, because I was very certain that the account he expected from me would be highly displeasing. But he insisted in commanding me to let him know the best and the worst...I told him...that the Houyhnhnms among us, whom we called horses, were the most generous and comely animals...I described, as well as I could, our way of riding..." (PP.251-2)
"My master, after some expressions of great indignation, wondered how we dared to venture upon a Houyhnhnm’s back, for he was sure that the weakest servant in his house would be able to shake off the strongest Yahoo, or by lying down and rolling on his back squeeze the brute to death…; but his Honour would please to consider, that they had not the least tincture of reason any more than the Yahoo in this country." (PP. 252-3)

"He was wholly at a loss to know what could be the use or necessity of practising those vices… After which, like one whose imagination was struck with something never seen or heard before, he would lift up his eyes with amazement and indignation…." (P. 256)

"In the midst of all this happiness, and when I looked upon myself to be fully settled for life, my master sent for me one morning a little..."
earlier than his usual hour. I observed by his countenance that he was in some perplexity, and at a loss how to begin what he had to speak. After a short silence, he told me, "he did not know how I would take what he was going to say: that in the last general assembly, when the affair of the Yahooos was entered upon, the representatives had taken offence at his keeping a Yahoo (meaning myself) in his family, more like a Houyhnhnm than a brute animal; that he was known frequently to converse with me, as if he could receive some advantage or pleasure in my company; that such a practice was not agreeable to reason or nature, or a thing ever heard of before among them; the assembly did therefore exhort him either to employ me like the rest of my species, or command me to swim back to the place whence I came: that the first of these expedients was utterly rejected by all the Houyhnhnms who had ever seen me at his house or their own; for they
alleged, that because I had some rudiments of reason, added to the natural pravity of those animals, it was to be feared I might be able to seduce them into the woody and mountainous parts of the country, and bring them in troops by night to destroy the Houyhnhnms' cattle, as being naturally of the ravenous kind, and averse from labour." (P.296)
Analysis/Discussion

It is clear that all of the above excepts include taboo scenes of ChL, i.e. alcoholism and urination, and then, applying them to the Imperial Majesty's apartment, excrement and its related materials, and the Houyhnhnms' detailed bad descriptions of the Yahoos, and then, insulting the human race in Lilliput, Lagado, and the Land of Houyhnhnms respectively. Let us think of the taboo scenes in the STs, their translations, and the researcher's suggested ones.

(1) Beginning with the first excerpt, it is clearly seen that, on one hand, Al Dirani's translation is literal. So, all taboos have been translated as they are: drunk, wine, urine and applying it to the Imperial apartment:

"...... فقد شربت ..... كمية كبيرة من نبيذ نذذ المذاق ..... لكن حرارة النار ..... جعلت النبيذ يتحول في جسمي إلى بول تبولته بكميات كبيرة, وصوبته تصوبها جيدا إلى الأمواك المتهمة........"

This, in turn, constitutes a malicious, traitorous and devilish action against government and subsequently, as Lall (2010:39) states, is considered an illegal act for urinating on the Majesty's palace was forbidden by law. On the other hand, Kilani has altered the taboo scenes to other scenes that, to some extent, fit Arab-Muslim children on the part of 'drunk, wine, and urine' and do not fit them as regards 'throwing the water of rinse found in his washbasin' on the Imperial Majesty's apartment:

"....... وحملت طستا كبراء كنت أستحم فيه، وكان مملوءا بالماء....... فألقيت ما فيه من الماء على........"

Thus, as Gulliver is the Man-Mountain, the researcher has suggested the following alternative translation that implies putting out the fire and avoiding throwing the dirty water on the Imperial apartment:

"............ لذا هربت إلى نقل الماء في جزمتي التي كنت أرتديها ..........

(2) This excerpt is taken from Chapter 5 in Book III of the novel. Lall (2010: 71) states that this chapter is written as a satire criticising the Royal Society. Thus, he says:
This chapter was written by Swift as a satire on the kind of work the Royal Society in England was engaged upon in those days. In other words, the grand Academy of Lagado is meant to represent the Royal society. The various experiments that are being made at the Academy are the most absurd conceivable. In fact, we are greatly amused by the stupidity and folly of the Projectors who are busy finding methods to extract sunbeams out of cucumbers, to convert human excrement into its original food, to build houses from the roofs downwards to the foundation, to obtain silk from cobwebs, to produce books on various subjects by the use of a machine and without having to use one's brain, and so on. The projects are a sheer waste of time and labour. Indeed, we wonder whether anybody in his right mind would conceive any of the projects that have been enumerated here. And yet it is said that the Royal Society at that time...
such projects as have been outlined by Swift in this chapter.

If we look at the two translations, we can infer that Al Dirani has translated this excerpt literally. So, he has kept the taboos as they are: excrement, its odour and scummed saliva. To the contrary, in Kilani's translation, this experience has been totally deleted without any alternative translation. He has translated all experiences excluding that of 'reducing human excrement to its original food'. The researcher's mediation here is the suggested translation for the mentioned experience as,

..for this experience may affect the plot and cannot be deleted for it reinforces and completes the idea of strangeness and incredibility of the experiences mentioned in Lagado Academy which, as it has been mentioned, represents the Royal Society and means to criticise it.

(3). The third point includes many excerpts which include a number of taboos of ChL. The implication of all these taboos is to insult the human race. In this respect, Brown (1964: 41-2) advocates that "The Yahoos represent the raw core of human bestiality: but the essence of Swift's vision and Gulliver's redemption is the recognition that the civilized man of Western Europe not only remains Yahoo but worse than Yahoo." In addition to that, he, Brown, asserts that the distinctive feature of those Yahoos is filthiness which distinguishing them not from Western European man but from all other animals. He, Brown, completes his description as regards those creatures by saying that "above all the Yahoos are distinguished from other animals by their attitude toward their own excrement. Excrement to the Yahoos is no mere waste product but a magic instrument for self-expression and aggression."

As it has been mentioned above, Al Dirani's translation is literal and all taboos have been translated literally. So, from the very beginning, there is a bad description of human beings which are represented by 'the Yahoos', the deformed animals. Furthermore, those "detestable creatures" feed upon roots, the flesh of some animals like that of "asses, dogs and a cow dead by accident.
or disease." Then, there is the master's appearances of uneasiness because of doubting or not believing and lying which are known in the Yahoos', i.e. human beings' country and so little or unknown in the Houyhnhnms'. And, after the severe digression between them, Gulliver and his master, and the former's assertion that 'the Yahoos' are the only governing animals in his, Gulliver's country; the Houyhnhnms gaze in the field, fed and ridden by the Yahoos, the master neighed with great indignation showing that the weakest servant in his house is able to shake off the strongest Yahoo squeezing him/her to death.

Above all, the master gives him a note warning him that he, Gulliver, must depart from the country because of the Houyhnhnms assembly's decision which implies Gulliver's choice of one of the two conditions set by this assembly, i.e. either to employ him like the rest of his species, the Yahoos, or he must swim back to the place whence he came. The first is totally rejected by all the Houyhnhnms which are afraid of Gulliver's seducing the other Yahoos to destroy the Houyhnhnms' cattle at night. Let us state the translations of the mentioned excerpts, of taboos, and see how they are largely meant to insult the human race/beings and, consequently, have been altered by the researcher's suggested ones:

".....شائعت عددا من الحيوانات ... كان منظرها غريبًا ومشوهة.... لكن العديد من حيوانات هذه السلالة الملعونة...وراحت تذذف برازا رأس،.....":

"رأيت عددا من الحيوانات الغريبة بأشكال مشوهة أمست أسمك أغصان الشجرة التي اعتمدت عليها وبدأت تذذف على بعض من ما موجود في جوفها....."

"عند دخولني نهضت الفرس....... غطت وجهها إمارات الاحترام، ثم اتقدت إلى الحصان، وسعت كلمة ياهو تذكر منها عدة مرات .... ورأيت ثلاثة من تلك المخلوقات المعيبة التي كانت أول ما قابلت.... كانت تتذذف على جذور ولحم بعض الحيوانات، واكتشفت فيما بعد أنه لحم حمير وكلاب، ومن حين لآخر لحم جيفة بقرة.

وما أن دخلت الغرفة .... حتى نظرت إلى الفرس بنظر لا تتش عن الاحترام ،..... وبدأت تذذف كلمة (ياهو) مع زوجها السيد الجود حيث تلك المخلوقات القذرة والمشوهة التي اعترضتني عند وصولي إلى البر كانت تنهم ما أمامها من لحم حمير وكلاب وبقر مات بحادث أو مرض. كان سبب هذه النظره هو ظلها أني وأحد من مشعر الياهو. "

٦١٧
"أصغر لي سيدي ومظهر عدم الاستعداد بالطرق على وجهة أن الشك وعدم التصديق غير معروفين
في هذا كل ما كان سيدي يعرفه ويفهمه عن ملكة الكذب التي يفهمها بنو البشر
جيدا ويلمسونها على أوساط نطاق...."

"وبعد أن صحل سيدي بعبارات الاستهجان الشديد والاستنكار الغاضب... فهو على يقين أن أضعف
وأهزل حصن من الندم في بيته، يستطيع أن يتغلب على أقوى ياهر فيرميه عن ظهره، أو يبتقي
وينقلب على ظهره حتى يهسر ذلك الهمم ويكتم أفاسه.""

أرسل إلى سيدي ذات صباح كان لا يعرف أي بناد فور ما ينوي قوله. وبعد صمت قصير، قال
"إنه لا يعرف كيف سأقول ما سأقول، وهو أنه في جلسات مجلس الأمة الأخيرة، وحين نوقش
موضوع نبي الباهر، أدى مثل المناطق انتعاجهم لأنه يحتفظ في بيته واحد من الباهر (فيصونتي
أنا) ويعامله كأنه من الهوينهم وليس كما بحث عن الدواب الباهر، وأن مثل هذا العقل لا يتفق مع العقل أو
الطبيعة... ولذلك فإن المجلس أشار عليه أن يفعل أموا من أثنيا: أما أن يستخدم
الآخرين من نبي الباهر، أو أن يأمرني بأن أعود سباحة إلى الفضاء الذي جنت منه، لكن نبي الهوينهم
الذين رأوني في بيته أو بيوتهم، رفضوا الأمر الأول رفضا قاطعا، زعمين أن بعض العقل الذي في
مضاها إلى الباهر الباهر في تلك الباهر الباهرية الأخرى قد يمكنني، كما يخشون، من أغراء نبي
الباهر بالقرار إلى المناطق الجديدة أو الجيلية في البلاد ثم أعد بهم فرقا غازيا في الليل للإغارة
على قطعان الماشية عند الهوينهم، وذلك لأن حب النهب والتخريب وكراهية العمل أمور فطرية فيها.
"":

أصغر لي سيدي ولم يسمع ما يسمعه من معصر الناس لأن بادهم، بلاد الجيد، تخلو من الأكاذيب
والشك طالما أن هذا المعصر هو معصر الباهر (أنا واحد منهم)، الذي يسكن بالادهم والذي يعنى تلك
المخلوقات الفترة والمشروعة التي تقتات على الجيد والجذور والحيوانات الحالية التي قتلت حديث أو
مرض وما لا تستسيح الحيوانات الأخرى. وأضحت له ما تعبه الجيد عندما وكيف ولماذا نستخدمها.
وبعدما أوضحت له إن معصر الباهر الذي يسمعه معصر الباهر هو الذي يطمئن ويعني بها وأنه ليس
معصر الباهر بل يختلف عنه تماما وهو الحاكم المستمر في بلادنا وإن الجيد التي تحتضن له مثل
خضوع الباهر لهم، في البلاد. وسبب اعتقادهم إنها واحد من معصر الباهر (الأدميين) بالنسبة
للمجاهد ولا يمكننا معاملتهم على أني واحد من الهوينهم، طلب مني الرجوع إلى بلادي بناء على قرار
مجلس الشيوخ والتواب من الهوينهم لاستحالة عيش بنو الباهر أو الأدميين مع الهوينهم.

It is clear that all of the above excerpts meant to insult the human race and then the human beings. For his reason, the suggested translations have been set to handle taboos in a way suitable for Children in general, and Muslim-Arab ones in particular.
The Jury Evaluations (Opinions):

- Professors' (1, 2, and 3) opinions:

   **Excerpt (1):** All of the Professors have agreed that Al Dirani's translation is completely unacceptable for two reasons, i.e. the way of putting out the fire (by the urine) and voiding it on the Majesty's apartment. To some extent, they have accepted Kilani's translation saying that their opinions coincide with the researcher's translation in considering that the water of Gulliver's washbasin is refused since it is dirty to be thrown on such an apartment.

   **Excerpt (2):** All of the Professors have also refused Al Dirani's translation for it is too difficult to mention in such details. At the same time, they have criticized Kilani's translation since he has deleted the most important experience in Lagado Academy which represents the Royal Society at that time. So, such a deletion affects the subject matter of this experience.

   **Excerpt (3):** All of the Professors have completely refused both of Al Dirani's and Kilani's translations of the paragraphs included in this excerpt. They affirm that all of these paragraphs are totally written to insult human beings. All of them agree with the researcher's translations for this reason.

All in all, it can be said that almost all taboos have been literally translated in the three samples of this study. Though there are deleted taboos, the affect the plot in one way or another. The researcher's suggested translations have been set to solve this problem. The following section is devoted to stating the conclusions of the study the researcher has arrived at.

**Conclusions**

The preceding sections of this study are an attempt to show how translators have dealt with taboos of ChL, specifically in fiction, and how the researcher has subsequently suggested alternative translations for handling them since they are bidden to translate, depending on Newmark's the so-called 'communicative translation', following Shavit's strategies in translating them in the three fictions of this study. The concluding remarks the researcher has arrived at are stated in the following points:
1. Beginning with Cinderella, it has been observed that:
   - Al haffar's translation is literal in the sense that all taboos have been translated literally as in 'death and representation of violence, cutting the toe, bleeding and pecking out the eyes' without taking into consideration that the age group or children readers of this story are those of (0-5), and it is one of the fairy tales that are always read as bedtime stories.

   Al-Adnani's translation is, to a large extent, milder than Al haffar's, except - which are too dreadful for children of the mentioned age group. ماتت ودميت قدمت

   - The translation of Dar il - Mirreech is the mildest as regards the scenes of violence. However, the scene of Cinderella's mother's death is completely deleted which affects the plot of the story since there must be an indication that Cinderella is left alone among those of evil and dark hearts, i.e. her stepmother and her daughters.

2. In Robinson Crusoe, it has been observed that:
   - All translators have deleted the opening dialogue between Robinson and his father where the latter states "the ethos of the bourgeoisie against that of the lower and upper classes." Such a deletion affects the meaning behind the father's wisdom and/or the advice directed to Robinson.

   - Talking about alcoholic drink, it has been noticed that all translators have translated it literally.

   - As far as the scene of kneeling is concerned, it has also been observed that all translators have kept its translation literally.

3. Gulliver's Travels tends completely to insult human beings. It is full of satire on the human race and subsequently on human beings, the Royal Society, law and political regime at that time. And, as it has been mentioned, all these matters are considered taboos in ChL. It has been observed that:
Al Dirani's translation is completely literal in the sense that the translator has kept taboos as they are without taking into consideration that this fiction is directed to children of age group (12-18) who are strongly and quickly influenced by these taboos especially those related insult human race and subsequently human beings, the political regimes, etc. So, beside voiding urine on the Majesty's apartment and reducing human excrement to its food, there is the matter of considering Gulliver a Yahoo, one of the 'singular, deformed ' animals. And, this Yahoo became under a horse control and warned to leave the latter's country!!!

To some extent, Kilani's translation is milder than Al Dirani's when dealing with taboos. However, he, Kilani, has deleted some scenes completely which may affect the fact of those scenes or the subject matter behind them as in the experience of reducing human excrement to its food. So, as it has been mentioned, this experience is one of the main experiences mentioned in Lagado Academy which represents the Royal Society and means to criticise it. Instead of deleting it, an alternative translation has been to convey the idea but in a milder way.

Notes
(1). Cinderella had been written, and/or revised and translated into many languages many times. Jacob and Wihelm Grimm -Brothers Grimm's- is the original one. For this reason, the latter is written in the ST column in the table instead of Cinderella to inform the reader(s) about the originality of the story.

(2). The bold type of all words, phrases and sentences in the STs and the TTs, and their underlines are the researcher's to pay he reader's attention to the taboos in the STs and how they have been translated in the TTs and subsequently the researcher's suggested translations to handle them in a way that fits Muslim-Arab child reader.

(3). The translators' literal TTs of all STs have been deliberately put side by side with the latter to show how their translators have translated taboos literally without taking into consideration the social, cultural, religious and political traditions and beliefs of Muslim-Arab child reader.

(4). 'Yahoo(s) (٠ب٘ٛ(ػ ' is a word used to refer to hairy, tailless monkey-like animals. In Gulliver's voyage to the country of the Houyhnhnms, Swift
has made a comparison between those Houyhnhnms (the horses) and the Yahoos (human beings, one of which is Gulliver). He states that the first are clean creatures, vegetarian and the way of their diet is organised. To the contrary, the second, i.e. the Yahoos are filthy, singular and deformed creatures, eat dead animals and garbage. The features attributed to the Yahoos are entirely meant to insult human beings.

(5). The samples of the jury evaluation are the excerpts stated in the three tables of this study, i.e. that of the three fictions.

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Appendix : The Jury Evaluation

An Evaluation of

Suggested Translations for Handling Taboos in Children's Literature
'Fiction' in Terms of Zohar Shavit's Strategies

A taboo is a cultural, social and religious custom that prohibits people to talk about, do, use or touch a certain thing. Such a phenomenon exists in almost all societies, cultures and ideologies at all times. This study is devoted to examining the translations of taboos found in three fictions, i.e. Cinderella, Robinson Crusoe and Gulliver's Travels. It has been noticed that these translations are literal and/or non-literal. Literal translations do not fit Muslim-Arab children readers since they kept these taboos as they are. Non-literal ones, in some cases, do not convey the intended messages behind the STs since there are deleted scenes in those texts. Following Newmark's communicative translation and applying Shavit's strategies of translation, the researcher has suggested translations to handle these taboos in a way suitable for Muslim-Arab children readers.
Dear Teacher,

Your evaluation of the following handled taboos translations will provide a considerable base and information for this study. Besides, any comment will be taken into account and appreciated strongly since it helps and contributes in drawing the right judgment of the results. Your opinions, information and suggestions will be completely confidential and will be used only for the purpose of this study.

I am very grateful for your help and time devoted to do this evaluation.

Asst. Prof. Zeineb Sami Hawe
Dept. of Translation
College of Arts
Univ. of Basrah

Note: You can write your opinions and comments directly under the table you are dealing with.