



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/orbeing 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

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المستخلص

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 ، والأيدلوجيات تقريبا وفي كل الأزمنة. وحالما يواجه المترجم هذه الظاهرة، يجب عليه أن يعي بشكل كامل بالخلفيات الناتجة عنها وخصوصا تلك التي تتعلق بالأخلاق، والأيدلوجيات، والأعراف الاجتماعي-ثقافية عند ترجمته هذه التابوهات حرفيا بسبب الاختلافات بين الثقافتين التابعتين للغتين قيد الدراسة. وحينها يكون مسؤولا عن تكييف أو توطيئ النصوص التي تحوي هذه التابوهات لكي تناسب القارئ، وبالأخص الطفل القارئ العربي المسلم.

تحاول هذه الدراسة إسقاط الضوء على مواضيع التابوهات المترجمة في عدد من النصوص المتقابلة من الإنكليزية إلى العربية وتحديد القصصية منها في أدب الأطفال عبر الترجمة المقترحة التي وضعتها الباحثة التي اتخذت دور الوسيط لمعالجة هذه الحالات وفقا لاستراتيجيات زوهارشافيت (١٩٨٦) . وتم تحليل نصوص هذه التابوهات في ثلاث قصص لمختلف الفئات العمرية . هذه القصص هي سندريلا، وروبنسون كروزو، ورحلات جلفر. وقد جمعت لكل نص من هذه النصوص

أكثر من ترجمة واقترحت الباحثة ترجمة لكل منها، ولتحقيق الموضوعية في كل الترجمات، الموجودة والمقترحة والحكم عليها في قبولها من عدمه، استشارت الباحثة لجنة محكمين تتكون من ثلاث أساتذة متخصصين في حقل الترجمة لبيان آرائهم حول هذه الترجمات . واعتمادا على منهج بيتر نيومارك الترجمي (١٩٨٨)، يمكن أن تكون هذه الترجمات تدخلا علاجيا لحل مأزق المترجم الثنائي الجوانب عند ترجمة الأعمال التي تتعلق بهذه الظاهرة. فأما يتحاشى هذه التابوهات ويعتبر خائنا للنص الأصلي في حذفها أو يترجمها حرفيا وحينها يتهم - بضم الباء وفتح الهاء - بقلة الاحتشام، والفحش، والإلحاد، والتجديف من قبل المجتمع وبالأخص العربي-الإسلامي، و/أو أن يكون متورطا في معارضة سياسية عند ترجمة هذه التابوهات حرفيا. وهكذا يمكن أن تساعد هذه الترجمة المترجمين، والمحترفين أو الهواة والأكاديميين عند التعامل مع هذه التابوهات في الترجمة للأطفال.

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 view point 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. inReiss 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 :

... Literaturfür Kinder und Jugendliche (von hier an einfachKinderliteraturgenannt) wirddefiniertnichtalsdiejenigenBücher, die Jugendgelesen hat Kindern und Jugendlichenwird und wurdeeineumfangreicheLiteraturgelesen), sondernalsdiejenigeLiteratur, diefüroderhauptsächlichfür Kinder und Jugendlicheveröffentlichtwordenist.

(Literature for children and young people (referred to simply as children's literature from now on) is defined not as those books which they read (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)

Talkingabout 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
6. Poetry and Verse.

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-specifics make translating for children more difficult than that for adults. So, a children's translator must be fair towards achieving a translation that fulfils 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 the 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 fulfil 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

ST/ Jacob and Wilhelm Grimm(Brothers Grimm's) ⁽¹⁾	TT/ Al haffar's Translation ⁽³⁾	TT/ Muhammad Al- Adnani's Translation	TT/ The Translation of Dar il- Mirreech	TT/The Researcher's Translation
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 ." ⁽²⁾	"كان هناك ذات يوم رجل غني، مرضت زوجته وشارفت على نهايتها، فاستدعت ابنتها الوحيدة إلى سريرها وقالت لها: ((يا بنتي الحبيبة ابقني تقية وطيبة، كي يقف الرب الرحيم دائما معك، وسأتابعك من علياء السماء وأكون قريبة منك)). ثم أغمضت عينيها وتوفيت ." (ص ١٢٩)	"يحكى أنه عاشت في قديم الزمان بنت صغيرة، اسمها سندريلا. ماتت أمها،" (ص ٤)		يحكى انه في قديم الزمان كان هناك رجل غني...وفي أحد الأيام نامت زوجته وانتقلت إلى الرفيق الأعلى وتركته له شابة جميلة اسمها سندريلا..وقد دعته والدتها قبل ذلك إلى سريرها وقالت لها: ((ابنتي العزيزة ابقني طيبة كي يرحمك الرب ويقف معك وسوف أتابعك وأرعاك وأكون قريبة منك)). ثم نامت وانتقلت إلى المكان الأعلى قريبا من الرب (alteration'chan ging)
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."	"عندما حان وقتها مساء أرادت الفتاة الذهاب...هرولت. بقيت فردة حذاءها اليسرى ملتصقة بالدرج. فاحتفظ بها الأمير..فقال..((لن أتزوج سوى الفتاة التي يلائم هذا الحذاء الذهبي قدمها)). (ص ١٣٤)	"وفجأة بدأت الساعة تدق الثانية عشرة...فاندفعت بسرعة..جعلتها تضع فردة من حذاءها..بحث عنها الأمير..لذا أخذ الأمير فردة الحذاء..وقال((لن أتزوج إلا الفتاة التي تلائم قدمها فردة الحذاء الذهبية هذه))." (ص ٤٠-١)	"عندما دقت الساعة منتصف الليل، أسرع سندريلا بالخروج من الحفل. وقعت فردة حذاءها الزاجي ولم تستطع أن تلتقطها بسبب ضيق الوقت... في اليوم التالي، أرسل الأمير مجموعة من عمال القصر للعثور على صاحبة الحذاء." (ص ١٢-١٤)	عندما حان وقت المساء ودقت الساعة الثانية عشر، خرجت سندريلا من الحفل وهي تركض بسرعة. سقطت فردة حذاءها اليسرى وتركته لضيق الوقت. بحث عنها الأمير.. وأخذ هذه الفرده قائلا: لن أتزوج إلا الفتاة التي يلائم قدمها هذا الحذاء.
.. "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	"تناولت الابنة الكبرى فردة الحذاء ودخلت إلى حجرتها لتجربها، وكانت أمها وافقة إلى جانبها، غير إن إبهام قدمها لم يدخل في الكثير من قياسها. فناولتها أمها سكيناً وقالت لها: ((اقطعي الإبهام، فعندما تصبحين ملكة، لن تحتاجي للمشي على	"صمت كل واحدة من الشقيقتين القبيحتين	"حاولت أختا سندريلا أن تدخلتا أقدامهن الكبيرة	تناولت الابنة الكبرى فردة الحذاء وحاولت إقحام قدمها فيها بقوة ولكنها لم تستطع بسبب كبر إبهامه.

small for her. Then her mother gave her a knife and said, "Cut off your toe. When you are queen you will no longer have to go on foot." The girl cut off her toe, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her..... "	قدميك)) <u>قطعت الفتاة الإبهام</u> وحشرت قدمها في الحذاء <u>وهي تمض على ناجذيتها من الألم،</u> وخرجت إلى الأمير فأخذها... (ص ١٣٤-٣٥)	على أن تضغط قدمها ، لتدخلها في الحذاء....		
"Then he looked at her foot and saw how the blood was running from it. "	"فالتفت الأمير إلى قدمها <u>ورأها تنزف.</u> " (ص ١٣٥)			
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." "	" فاستدار بحصانه .. ((..على الأخت: وقال الأخرى أن تلبس الحذاء)). ذهبت...وقاست الحذاء. ونجحت في إدخال أصابع قدمها فيه، لكن كعبها كان أكبر من اللازم للقياس. <u>فناولتها أمها السكين وقالت لها: ((اقطعي جزءا من كعبك،</u> فعندما تصبحين ملكة، لن تحتاجي للمشي على قدميك))." (ص ١٣٥)	ولكنهما كلتيهما كانت أقدامهما كبيرة وقبيحة ولم تستطع أي منهما إقحام قدمها في الحذاء، مع إنهما بدلتا كل قوامهما <u>حتى دميت</u> <u>قدماهما.</u> " (ص ٤٦)	في الحذاء الزجاجي. لكن الحذاء لم يناسب إلا قدم سندريلا. (ص ١٤-١٦)	وأصبح واضحا أن الحذاء لا يلائمها. وخرجت إلى الأمير فاستدار بحصانه وأمر الأخت الكبرى بقياس فرقة الحذاء. حاولت أن تحشر قدمها فيها بقوة لكن كعبها كان أكبر من الحذاء..... وقد ازداد غضب زوجة الأب وابنتيها واحمرت وجوههم غضبا.
"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..."	" <u>قطعت الصغرى جزءا من كعبها وحشرت قدمها في الحذاء وهي تمض على ناجذيتها من الألم،</u> وخرجت إلى الأمير. فأخذها.. (ص ١٣٥)			(deletion+ alteration)
"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..."	"التفت الأمير نحو قدمها <u>فرأها تنزف بغزارة والدم يسيل من الحذاء وقد لوث الجوارب البيضاء.</u> فاستدار بحصانه...." (ص ١٣٥-٦)			
"But the prince insisted on...and	"لكن الأمير أصر... فكان لا بد من استدعاء المشحرة.. سحبت قدمها.. ولبست الحذاء الذهبي الذي لأم قدمها تماما.. فهتف:			

they had to call Cinderella. ..She pulled her foot... and put it into the slipper, and it fitted her perfectly..He cried out, "She is my true bride." The stepmother and the two sisters were horrified and turned pale with anger."	((هذه هي العروس الحقيقية!)) ارتعدت الزوجة وابنتاها وشحبت وجوههم حقاً. "(ص١٣٦)	"رعت الأختان القبيحتان، عندما اكتشفنا أن سندريلا كانت الأميرة الجميلة،..فغضبنا كثيراً جداً، حتى احمر وجهاهما غضباً." (ص٥٠)		
4. "When the wedding with the prince was to be held,... When the bridal couple walked into the church, ...the older sister walked on their right side and the younger on their left side, and <u>the pigeons pecked out one eye from each of them.</u> "	"وعندما أقيم حفل زفاف الأمير والفتاة،... وعندما دخل العريس إلى الكنيسة،...مشى الكبري إلى يمين العروس والصغرى إلى يسارها، <u>فنقرت الحمامتان عينا من كل منهما.</u> " (ص١٣٦-٧)	"كان الملك سعيداً... وأقام حفلة فخمة جداً لزفاف الأمير والأميرة... وهكذا عاشت سندريلا مع	" تزوج الأمير من سندريلا	بدأت السعادة على وجه الملك.. وأقام حفلاً كبيراً لزفاف الأميرة والأميرة وعاشا في سعادة إلى الأبد
5. " Afterwards,... and then <u>the pigeons pecked out the other eye from each of them. And thus, for their wickedness and falsehood, they were punished with blindness</u> as long as they lived."	"ومن ثم... وعندها <u>نقرت الحمامتان العينين الأخرين، فعوقبت البتتان بالعمى</u> طوال حياتهما لشروعهما وزيفهما." (ص١٣٧)	الأمير، والسعادة تغمرهما حتى آخر حياتهما." (ص٥٠)	وعاشا في سعادة أبدية." (ص١٦)	أما الأختان فقد عاشتا في تعاسة أبدية. لزيفهما وخيئتهما. (deletion+alteration)

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 "حتى دميت قدماهما و مائت". In Dar il-Mirrech'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:since يرحمك الرب....ثم نامت وانتقلت إلى الرفيق الأعلى..... 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,

تناولت الابنة الكبرى فردة الحذاء...، وحاولت إقحام قدمها فيها بقوة ولكنها لم تستطع بسبب كبر إبهامه...فاستدار بحصانه وأمر الأخت الأخرى بقياس الحذاء..... وحاولت أن تحشر قدمها فيه بقوة لكن كعبها كان أكبر من الحذاء....

(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 :

بدت السعادة على وجه الملك.. وأقام.....حفلا كبيرا لزفاف الأميرة والأميرة وعاشا في سعادة إلى الأبد. أما الأختان فقد عاشتا في تعاسة أبدية لزيتهما وخبثتهما.

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

ST/ Daniel Defoe's <i>Robinson Crusoe</i>	TT/ The Translation of Dar Al- Basheer	TT/ Committee of Translators' Translation	TT/ Khashafa's and Hussein's Translation	TT/ Ar-Rafi'i's Translation	TT/ The Researcher's Translation
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	"لقد منحني والدي الذي كان متقدما في السن جدا قسطا كبيرا من التعليم،...كان والدي يعطيني آراء ممتازة حتى يجعلني أتخلي عن رغبة كان يراني متمسكا بها جدا. ذات صباح، استدعاني في حجرته،..كان ينصحنني بكلمات ملحة بالأقدام على معاناة يمكن تجنبها. جعلني لاحظ أنني لم أكن في حاجة إلى الرجول للبحث عن قوتي، وأنه سيفعل أي شيء ليجعلني أحصل على وظيفة شريفة، لكنه لم يكن يريد أن يشارك في ضياعي بتشجيعي على الرجول." (ص٦)	"... كانت هذه الرغبة قوية في نفسي حتى جعلتني أعمل ضد رغبات والدي، وأعصى أوامره..." (ص١-٢)	"... قد سعيت إلى إقناع أهلي بالتخلي عن هذه الخطة التي رسموها لحياتي ولكن لم أنجح فعزمت على الهرب..." (ص٧)	"... فقد كانت الرغبة في ركوب البحر هي التي تسيطر على تفكيري، تصم أذني عن توصلات.... كان قدرا خفيا يقود خطاي حياة من اليأس والألم..." (ص٥)	وقد منحني والدي، الذي كان مسنأ، قدرا كبيرا من التعليم وآراء عديدة وراجحة كي يجعلني أتخلي عن رغبتي في السفر وأبدي استعداده لعمل أي شيء ليجعلني أحصل على وظيفة شريفة يرضى عنها ولكنني لم أستجب وكنت أتحدثني النقاش معه.. وكانت خطاي تسير في عالم من اليأس والألم والشقاء.... وقد أوصاني موضحا إن الذين ذهبوا إلى الخارج هم أصحاب الحظوظ البائسة وأصحاب الحظوظ النواقة وكلاهما لا يمتان لي بصلة لأن أمري هو الوسط ويجب أن أتذكر دائما إن الكوارث غالبا ما تحل بالصفوف العليا والصفوف السفلى من البشر وقلما تصيب من هم من الطبقة الوسطى. فما علي إلا أن أبقى لأن أمري وسطا بعيدا عن هذا وذاك. (deletion+abridging)

<p>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." (P.6)</p>					
<p>2. "Well, Xury,' said I....'Then we give them the shoot gun,' says Xury, ... However, I was glad to see the boy so cheerful, and, I gave him a dram (out of our patron's case of bottles)to cheer him up." (P.23)</p> <p>"...I kneeled down and prayed to God..., I drank the rum in which I had steeped the tobacco,which was so strong....." (P.67)</p>	<p>"وأضفت..رد وهو يضحك: إذن لنطلق عليهم بعض طلقات البنادق..شعرت بالراحة جدا حينما وجدته يتحلى بالشجاعة، ولكي أشجعه أكثر، أعطيته كوبيا من شراب عذب." (ص٢٠)</p> <p>..ركعت وابتهلت إلى الله ...، أسرعت لتناول الشراب الذي تجمعت فيه التبغ لكنه كان قويا جدا." (ص٦٣)</p>	<p>.....</p> <p>المشروبات الروحية</p> <p>.....</p> <p>الصندوق المملوء بالزجاجات</p>	<p>.....</p> <p>الشراب الرم</p> <p>.....</p> <p>"منقوع ساخن"</p> <p>.....</p> <p>"الريم"</p>	<p>...لكني تعرفت على قبطان إحدى السفن ..وحالما لمست أن معنوياته وجرأته على خير ما يرام، عرضت عليه شرابا كي ادمعها أكثر.... (changing)</p>	
<p>3. " ..and he came nearer and nearer, kneeling down every ten or twelve steps in token of acknowledgement for my saving his life. I smiled at him, and looked pleasantly, and beckoned to him to come still nearer: at</p>	<p>"أخيرا، بعد أن دعوته ..إلى الاقتراب مني بأفضل طريقة مناسبة لطمانته،كان يركع لي كل عشر أو إحدى عشرة خطوة لكي يظهر لي عرفانه بالجميل. خلال هذا الوقت، لم أكف عن الابتسام له بلطف. أخيرا، حينما وصل بالقرب مني، ارتدى عند ركبتي وحط على الأرض، ثم أخذ إحدى قدمي</p>	<p>"أخذ يقترب، وكان كلما سار بعض الخطوات، ينحني معبرا عن امتنانه لي لإنقاذي حياته. وأخيرا وصل قربي، ثم جثا على ركبتيه ووضع رأسه فوق الرمل. ثم أخذ قدمي ووضعها فوق رأسه. وكان هذا، على ما يبدو، هو الشكل الذي أراد أن يعلن به عن وضع نفسه تحت إمرتي ... (ص١٣٨)"</p>	<p>" فنأديته مرة ثانية، ودعوته إلى الاقتراب، فتقدم نحوي عدة خطوات ثم توقف، وكأنه يتوقع أن يلقي نفس مصير هذين المتوحشين من أعدائه، فكررت إشارتي إليه أطمئنه وأهز رأسي مبتسما، فمشى مرتعدا وهو ينظر إلى وجهي تارة وإلى بندقيتي طورا ثم يسجد كل خطوتين إما طالبا الرحمة أو شاكرا لأنني أعرضت</p>	<p>" ولما أشرت إليه للمرة الثالثة، بطريقة مطمئنة، أن يتقدم سار نحوي بتمهل، وهو يركع كل عشر خطوات ليبر عن امتنانه. وظللت أبتسم له لأشبع الاطمئنان في نفسه. ولما أصبح أمامي ركع. كأنه يقسم لي على الإخلاص والوفاء." (ص٩٩)</p>	<p>وبدا يفهم إشاراتي وأخذ يقترب مني ويتقدم أكثر فأكثر وينحني بقوة معبرا عن امتنانه لي وإحساني الذي قدمته له في إنقاذ حياته وخلاصه من المتوحشين الذين اقترسوا..... (deletion+alterati on+adjusting)</p>



length he came close to me , and then <u>he kneeled down</u> again, kissed the ground, and <u>laid his head upon the ground, and taking me by the foot , set my foot upon his head</u> ; this it seems was in token of swearing to be my slave for ever;....."(P.15 2)	ووضعها على رأسه، لكي يجعلني أقهم بلا شك أنه كان يقسم لي على إخلاصه وولائه لي كعبد. (ص ١٢٠)		عن قتله. "(ص ٩٧-٩٨)		
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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

wine. So, beginning with the first word 'punch', it means "drink made of wine or spirits mixed with hot water, sugar, lemons, spice, etc." (Oxford Advanced Learner's Dictionary of Current English, 1974:689). Talking about the word 'dram', it means "small drink of alcoholic spirits" (Oxford Advanced Learner's Dictionary of Current English, 1974:266). The word 'rum' means "alcoholic drink made from sugar-cane juice" (Oxford Advanced Learner's Dictionary of Current English, 1974:758).

It is evident that all of the translators have kept the kinds of wine and its indications in their TTs, شراب الرم، المشروبات الروحية، والصندوق المملوء، "بالزجاجات", 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 formats suitable for children شرابا يقوي معنوياته وجرأته.

(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 يسجد/يركع has been altered to ينحني , 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....."

".....ركعتُ وابتهلْتُ 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 المعنويات والجرأة 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***

ST/ Jonathan Swift's <i>Gulliver's Travels</i>	TT/ Al Dirani's Translation	TT/ Kilani's Translation	TT/ The Researcher's Translation
1. "...I was alarmed at midnight with the cries... several....making their way through the crowd, 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...bya presence of mind , unusual to me , I had not suddenlythought 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,.. " (PP. 44-5)	" ذات ليلة، عند منتصف الليل، أفزعتني صرخات المئات من الناس .. وشق عدد...طريقهم بين الجمهور، وتوسلوا إلي أن أحضر إلى القصر في الحال، لأن جناح جلالتهما يحترق.... وجدتهم قد وضعوا السلالم على جدران الجناح المحترق وتزودوا بدلاء الماء، لكن الماء كان بعيدا...لكن فجأت خطرت لذهني خاترة بحل مناسب- وهذا أمر غير عادي في. فقد شربت في ذلك المساء كمية كبيرة من نبيذ لذيق المذاق....لكن حرارة النار التي كنت قريبا منها، والجهود التي بذلتها لإخماد تلك النار جعلت النبيذ يتحول في جسمي إلى بول تبولته بكميات كبيرة ، وصوبته تصويبا جيدا إلى الأماكن الملتصقة، مما أحمّد الحريق كله في ثلاث دقائق،.. " (ص٤٦-٧)	"...فقد استيقظت- في منتصف ليلة مقمرة - على صيحات جمهرة الشعب الذي جاء يستصرخني، وما إن...حتى جاء...جماعة...بعد أن شقوا طريقهم بين صفوف الجمهور المترصة- وتوسلوا إلي أن أسرع الخطأ لأحمد النار التي شبت في غرفة الإمبراطورة... رأيت رجال المطافئ قد رفعوا سلالمهم على جدرانه، ولكن الماء كان - لسوء حظهم- على مسافة بعيدة من القصر.. وعنت لي فكرة سديدة، فأسرعت إلى مسكني، وحملت طستًا كبيرًا كنت أستحم فيه، وكان مملوءًا بالماء لحسن الحظ - فألقيت ما فيه من الماء على ذلك اللهب المستعر، فخمدت النار في الحال." (ص ٧٣-٥)	استيقظت ذات ليلة على صيحات المئات من الناس، وتوسلوا إلي أن أحضر إلى القصر في الحال، بعد أن شق عدد منهم الطريق إلى القصر لأحمد النار التي شبت في غرفة صاحبة الجلالة. ورغم إسراع رجال الإطفاء ومحاولتهم إخمادها إلا أنهم لم يتمكنوا من ذلك. لذا هرعت إلى نقل الماء في جزمتي التي كنت أرتديها وأفرغت الماء عليها، فخمدت على الفور. (deletion+alteration'changing')
2. " I went into	ودخلت غرفة	" وبعد أيام قليلة زرت	...وزرت الجامعة ورأيت فيها



<p>another chamber,..... ..The projector of this cell was the most ancient student of the Academy () ; ...His employment from his first coming into the Academy, was an operation to reduce human excrement to its original food, by separating the several parts, removing the tincture which it receives from the gall, making the odour exhale, and scumming off the saliva.." (PP. 185-6)</p>	<p>أخرى...كان المخترع في هذا الحجر أقدم طالب في الأكاديمية..كان عمله منذ أن دخل الأكاديمية ينحصر في عملية تحويل البراز البشري إلى الأغذية التي تكون منها في الأصل، وذلك عن طريق فصل عناصره العديدة، وإزالة اللون الذي جاءه من المرارة، والتخلص من رائحته بإطلاقها في الهواء، وكشط ما علق به من لعاب...." (ص٥٣-٤)</p>	<p>الجامعة؛ فرايت العجب العجائب، ولقيت فيها عالما...فحدثني أنه ظل ثماني سنوات يفكر في الاهتداء إلى طريقة يحجز بها أشعة الشمس ورأيت عالما آخر يفكر سنين عدة في طريقة توصله إلى استخراج الجص والبارود... وقابلت مهندسا أخبرني أنه قد وفق إلى اختراع طريقة جديدة تمكنه من أن يبني المنازل ..." (ص٣٣-٤)</p>	<p>العجب.....فقد حدثني عالما انه ظل ثماني سنوات يفكر في طريقة لحجز أشعة الشمس ورأيت عالما عمله ينحصر في عملية تحويل ما يخرج من الإنسان إلى 'بطن' جوف العناصر التي تكون منها قبل الدخول وقابلت مهندسا..... (alteration 'changing')</p>
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<p>3. " 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)</p>	<p>"... ووجدت نفسي في ممر مطروق حيث شاهدت آثاراً لأقدام بشرية، أو لأقدام بقرة. ومعظمها كان آثاراً لحوافر خيل. وأخيراً شاهدت عدداً من الحيوانات في حقل،... كان منظرها غريباً ومشوهاً... لكن العديد من حيوانات هذه السلالة الملعونة أمسكت ببعض الأغصان من خلفي، وقفزت إلى داخل الشجرة، وراحت من هناك تقذف برازها فوق رأسي،.. " (ص ١٩١-٢)</p>	<p>"... ورأيت أمامي سبيلاً مطروقة، فيها آثار أقدام إنسانية، وآثار حوافر البقر والخيل .. ورأيت دواب جاثمات على شجرة، ويداً لي منها وجوه غريبة مشوهة." (ص ١١)</p> <p>"... فانطلقت أعود حتى بلغت شجرة، فاعتدلت على جذعها،.. فقفز كثير منها على أغصان الشجرة، وأمطرني وأبلا من أقداره." (ص ١٣)</p>	<p>ورأيت أمامي طريقاً مطروقة انضحت فيها آثار لأقدام بشرية وحوافر خيل وبقر. وأخيراً رأيت عدداً من الحيوانات الغريبة بأشكال مشوهة أمسكت أغصان الشجرة التي اعتمدت عليها وبدأت تقذف علي بعض من ما موجود في جوفها. (alteration'changing')</p>
<p>"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</p>	<p>" عند دخولي نهضت الفرس عن حصيرتها واقتربت مني . وبعد أن أمعنت النظر في يدي ووجهي، غطت وجهها أمارات الاحتقار، ثم التفتت إلى الحصان، وسمعت كلمة ياهو تتكرر منهما عدة مرات. وحينذاك لم أستطع أن أفهم تلك الكلمة.... ذلك أن الحصان أشار لي برأسه.. وفهمت أنه يريد أن الحق به وقادني إلى باحة في الخارج حيث كان يوجد مبنى آخر... دخلنا هذا المبنى ورأيت ثلاثة من تلك المخلوقات المقيتة التي كانت أول من قابلت بعد وصولي إلى البر. كانت الآن تتغذى على جذور ولحم بعض الحيوانات، واكتشفت فيما بعد أنه لحم حمير وكلاب، ومن حين لآخر لحم جيفة بقرة قتلها حادث أو مرض..." (ص ١٩٦)</p>	<p>" وما دخلت هذه الحجرة، حتى وقفت تلك الفرس، ومشت نحوي حتى داننتي، ثم أجالت بصرها في، وأنعمت النظر في يدي، ولم تنته من ذلك حتى نظرت إلى بائزراء واحتقار. والتفتت تلك الفرس إلى الجواد.. واسترعى سمعي أنهما كانا يكرران من ترديد كلمة ((ياهو)) وكنت إلى هذه اللحظة -أجهل معناها.. وقد أشار إلي الجواد برأسه أن أتبعه؛ فسرت في أثره حتى وصلنا إلى فناء.. فلما دخلناه استرعى بصري ثلاثة مخلوقات مقلوبو السحنات، مشوهو الوجوه، ذكررتني بتلك المخلوقات التاعسة التي اعترضتني عندما حللت الجزيرة... وكانت حينئذ مشغولة بالتهام بعض الجزر، وتمزيق ما أمامها من اللحم، وقد علمت - حينئذ- أن الذي قدموه إليها هو لحم حمار، ولحم كلب، ولحم بقرة." (ص ٢١-٢)</p>	<p>وما أن دخلت الغرفة حتى نظرت إلى الفرس بنظرة لا تتم عن الاحترام، وبدأت تكرر كلمة ((ياهو))^(٢) مع زوجها السيد الجواد الذي أشار لي برأسه لأن أتبعه إلى الفناء حيث تلك المخلوقات القذرة والمشوهة التي اعترضتني عند وصولي إلى البر كانت تلتهم ما أمامها من لحم حمير وكلاب وبقر مات بحادث أو مرض . كان سبب هذه النظرة هو ظنها أنني واحد من معشر الياهو. (deletion+alteration'changing')</p>
	<p>" أصغى لي سيدي ومظاهر عدم الارتياح يادية على وجهه، لأن الشك وعدم التصديق غير معروفين في هذه البلاد، ولا يعرف السكان كيف يتصرفون في مواجهة حالات كهذه. وأذكر خلال أحاديثي المتكررة مع سيدي الحصان عن طبيعة البشر في الأماكن الأخرى من</p>	<p>" كان السيد ينصت إلى حديثي وهو حائر مرتبك أشد الحيرة والارتباك. ولم يكن من عادته الشك فيما يسمعه؛ لأن الجياد لا يخبرون بغير الصحيح، ولا تدور بأخلاقهم تلك الأكاذيب التي ألفناها، معشر الناس. ولكنه</p>	<p>أصغى لي سيدي ولم يصدق ما يسمعه عن معشر الناس لأن بلادهم، بلاد الجياد، تخلو من الأكاذيب والشك ظناً منه إن هذا المعشر هو وأنا واحد منهم) معشر الياهو الذي يسكن بلادهم والذي يعني تلك المخلوقات القذرة والمشوهة التي تقف على الجذور والحيوانات الهالكة والجثث التي قتلها حادث أو مرض وما لا تستسيغه الحيوانات الأخرى. وأوضححت له ما تعنيه الجياد عندنا وكيف ولماذا نستخدمها وبعدما أوضححت له إن معشر البشر</p>

<p>disease." (PP. 239-40)</p> <p>"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> <p>(P.251)</p>	<p>العالم، أنه حين كان الحديث يدور عن الكذب وتزييف الحقائق، كان سيدي لا يفهم ما أعني إلا بصعوبة بالغة، مع أنه في المواضيع الأخرى كان سريع الفهم وسديد الرأي. ... وكان هذا كل ما كان سيدي يعرفه ويفهمه عن ملكة الكذب التي يفهمها بنو البشر جيداً ويمارسونها على نطاق. "(ص ٢٠٥)</p> <p>" بعد هذا الاستطراد نعود إلى موضوعنا بعد أن أكدت لسيدي الحصان أن بني الياهو هم الحيوانات المهيمنة الوحيدة في بلادى، قال إن هذا وضع يعجز عن تصويره وإدراكه، وسأل هل يوجد بيننا خيل من بني الهوينهم؟ وما هو عملهم عندنا؟ وأجبته أن عندنا أعداد كبيرة منها، وأنها في الصيف ترعى في الحقول... وحيث يقوم على خدمتها خدم من بني الياهو، فيفسلون ويمسكون جلودها ويمشطون أعرافها، ... وقال سيدي: إنني أفهمك جيداً. واضح مما تقول أنه أيّا كان نصيب بني الياهو عندكم من العقل، فإن بني الهوينهم هم سادتكم، وأتمنى من كل قلبي لو كان بني الياهو عندنا طبعين مثلهم عندكم. وهنا رجوت من سيادته أن يعطيني من الاستمرار في الحديث، لأنني متأكد أن التقرير الذي يرغب في سماعه مني سيزعجه غاية الإزعاج. لكنه أصر وأمرني أن أكشف له عن كل ما أعرف، شراً كان أو خيراً. .. قلت له: أعلم أن بني الهوينهم التي عندنا تسمى جيادا أو خيلا، وهي أكرم وأجمل الحيوانات عندنا، ... ثم وصفت بقدر ما أستطيع طريقتنا في ركوب الخيل، "(ص ٢٠٥-٦)</p>	<p>لم يكن يدري كيف يصدق ما يسمعه، وهو غريب لا سبيل إلى تصويره وفهمه. ولم تألف الجياد هذه المراتبة العقلية التي تمكننا من الارتياح والشك فيما نسمع؛ لأن هذه المزية وقف على النوع الإنساني وحده، وليس يشركه في هذه الميزة أحد من أجناس الحيوان الأخرى. "(ص ٣٩)</p> <p>" ثم ساقنا الحوار إلى ما بدأناه... وقد أكدت للسيد الجواد أن ((الياهو)) في بلادنا هو أشرف الدواب وولى أمرها، وهو الحاكم المطلق، والسيد الأمر المطاع، الذي لا يرد له أمر. وقد اعترف لي حين سمع هذا الكلام- أن إدراكه لا يستطيع أن يصل إلى فهم هذه الألغاز التي أحدثت بها. ((ثم صهل يسألني متعجباً ليس في بلادكم جياد مثلاً : يحكمونكم؟ وماذا تعمل الجياد عندكم؟... فحممت صاهلاً: ((إن في بلادنا جمهرة كبيرة من الجياد. وهي تقضى فصل الصيف في المرباع والحقول .. وقد وقفنا على خدمتها والعناية بأمرها جماعة من ((الياهو))؛ يتعهدونها بالنظافة، ويقدمون لها حاجتها من الطعام، ويرجلون شعرها، ويدلكون جلدها، ويفسلون أقدامها. فحمم السيد الجواد. انى أفهم ذلك (صاهلاً): كله، وقد فهمت من حديثك أنكم -معشر ((الياهو))- في بلادكم على شيء من الإدراك والعقل، يبيع لكم أن تتصلوا بالجياد، وتقوموا بما يطلبونه منكم من خدمة. وقد أدركت الآن أنني لم أخطئ الرأي فيما ذهبت إليه من أن الجياد سادتكم، وأولو الأمر فيكم. وليس لي من رجاء إلا أن يكون خضوعكم لهم في بلادكم مثل خضوع ((</p>	<p>الذي يسمونه معشر الياهو هو الذي يطعمها ويعتني بها وإنه ليس معشر الياهو بل يختلف عنه تماماً وهو الحاكم المسيطر في بلادنا وإن الجياد هي التي تخضع له مثل خضوع الياهو لهم، للجياد، في بلادهم وبسبب اعتقادهم أنني واحد من معشر الياهو (الآدميين) بالنسبة للجياد ولا يمكنه معاملتي على أنني واحد من الهوينهم، طلب مني الرجوع إلى بلادي بناء على قرار مجلس الشيوخ والنواب من الهوينهم لاستحالة عيش بنو الياهو أو الآدميين مع الهوينهم .</p>
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(deletion+alteration+abridging)

desired to know whether we had Houvhnhms among us, and what was their employment, I told him we had great numbers, that in summer they gazed in the fields, ...where Yahoo servants 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 Houvhnhms 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 Houvhnhms 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)

"وبعد أن صهل سيدى بعبارات الاستهجان الشديد والاستنكار الغاضب سأل كيف نجرؤ على امتطاء ظهور الخيل؟ فهو على يقين أن أضعف وأهزل حصان من الخدم فى بيته، يستطيع أن يتغلب على أقوى ياهو فيرميه عن ظهره، أو يستلقى ويتقلب على ظهره حتى يهرس ذلك البهيم ويكتم أنفاسه...ولكنى رجوت سيدى الحصان أن يصدق أن الخيل عندنا، مثل بنى الياهو عندهم، ليس لديها أدنى قدر من العقل..." (ص٢٠٦)

"...فقد كان عاجزا عن معرفة الفائدة من ممارسة تلك الرذائل أو الضرورات الداعية الى ارتكابها...بعد ذلك كان سيدى، كمن يسمع ويرى أشياء لم تخطر قط على باله، يرفع عينيه ذهولا واستغرابا واستنكارا. ذلك أن مفاهيم السلطة، والحكم، ..والف غيرها ليس لها فى لغتهم الفاظ تعبر عنها..." (ص٢٠٨)

" وبينما كنت أنعم بالعيش بينهم، وأبشر نفسى أننى ساقضى بقية عمرى معهم، أرسل إلى سيدى ذات صباح فى وقت أبكر من الوقت المعهود. ولاحظت فى ملامح وجهه بعض الحيرة كأنه لا يعرف أين يبدأ فى قول ما ينوي قوله. وبعد صمت قصير، قال إنه لا يعرف كيف ساستقبل ما سيقوله، وهو أنه فى جلسات مجلس الأمة الأخيرة، وحين نوقش موضوع بنى الياهو، أبدى

الياهو)) لنا فى بلادنا!!))...وسألته أن يعفنى من الإجابة؛ لأن الحقيقة لا بد أن تولمه وتزعجه. فحمم الجواد صاهلا: ((قل الحق، ولا تخش شيئا؛ فليس يعينى إلا أن أعرف الصحيح، ولن يغضبني شيء مما تقول.)) فأجبت صاهلا: ((... إن الجياد الأصيلة فى بلادنا-سيدى- تعد من أجمل الدواب وأنبها، ثم شرحت له ما أعلمه من طرائقنا وأساليبنا فى ركوب الخيل...)) (ص٤٠-٢)

" وكان السيد الجواد ينصت إلى حديثي متألما حاتقا. وقد حاول أن يخفى حزنه وكدمه عني؛ فلم يستطع إلى ذلك سبيلا، ولم يتمالك أن كاشفني باشمنزازه واحتقاره، ثم حمم مدهوشا متعجبا: ((كيف استطعت أن تذللوا تلك الجياد، وتغلوا متونها، ولست أرتاب أن أضعف جواد من جيادنا أقوى من أوفر كم شجاعة وأشدكم بأسا، ولن يعجز الجواد-إذا لم يستطع أن يسحقكم بأقدامه - أن يتحرج يراكيه على الأرض؛ فيسحقه سحقا، ويهرسه هرسا؟))...((...وأحب أن يعلم سيدى الجواد: أن الجياد فى بلادنا غير الجياد فى بلادنا؛ لأن جيادنا ليس فى رعوسها ذرة من الإدراك والعقل، وهى- فى غيائها وبهيميتها - أشبه حيوان ب((الياهو)) فى بلادها!!)) (ص٤٢)

"ولم يكن السيد الجواد ليتصور أن لهذه الرذائل الممقوتة وجودا. فلما سمع ما حدثته به تعاضته الدهشة، واستولت على نفسه الحيرة؛ فرفع عينيه إلى السماء مستنكفا، وبدا على سيماه الإزدراء والاحتقار،

<p>"My master, after some expressions of great indignation, wondered how we dared to venture upon a Houvhnhm'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)</p> <p>" 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)</p> <p>"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</p>	<p>ممثلو المناطق انزعاجهم لأنه يحتفظ في بيته بواحد من الياهو(يقصدونني أنا) ويعامله كأنه من الهوينهم وليس كواحد من الدواب البهائم، وأنه كثيرا ما يتحدث معي وكأنه يمكن أن يستفيد مني أو يستمتع بصحبتى، وأن مثل هذا العمل لا يتفق مع العقل أو الطبيعة، وما هو بشيء سمعوا بمثله من قبل. ولذلك فإن المجلس أشار عليه أن يفعل أمرا من اثنين: إما أن يستخدمنى كما يستخدم الآخرين من بنى الياهو، أو أن يأمرنى بأن أعود سياحة إلى المكان الذى جنت منه. لكن بنى الهوينهم الذين رأونى فى بيته أو بيوتهم، رفضوا الأمر الأول رفضا قاطعا، زاعمين أن بعض العقل الذى فى مضافا إلى الشر الفطرى فى تلك البهائم الياهوية الأخرى قد يمكننى، كما يخشون، من إغراء بنى الياهو بالفرار إلى المناطق الحشرية أو الجبلية فى البلاد ثم أعود بهم فرقا غازية فى الليل للاغارة على قطعان الماشية عند الهوينهم، ذلك لأن حب النهب والتخريب وكرهية العمل أمور فطرية فىنا." (ص ٢٣٧-٨)</p>	<p>بعد أن تكشف له مخازينا ما لم يكن يسمع به طول حياته، أو يخطر له على بال وصرخ صاهلا: ((تبا لكم يا معشر الياهو)) - فقد جاوزتم فى الإساءة والرجس كل حسيان!!))" (ص ٤٧)</p> <p>" وبينما أنا غارق فى أحلام السعادة والأمل بدوام هذا النعيم، إذ أرسل إلى السيد الجواد يستدعيني فى صباح يوم باكر، على خلاف عادته. وما إن رأيته حتى لمحت على سيماه شيئا من أمارات الهم والقلق. وكأنما كان مترددا فى الإفضاء إلى يأمر خطير، فهو لا يدري كيف يبدأ بالكلام! وأطرق زمنا قليلا، ثم لست (:). ابتدرنى صاهلا أدري : أى أثر سبتركة كلامى فى نفسك؟ ولكننى مضطر إلى مكاشفتك بجلية الأمر. لقد أخبرتك من قبل- أن مجمع الجياد قد تحدث فى أمرك. والآن أخبرك أن أكثر الشيوخ والنواب قد أخذوا على عنايتي بك وتحذيتي اليك وارتياحي إلى مصاحبتك، ورأوا أن ذلك السلوك ينافى الطبيعة الفرسية والعقل الجوادى. فلم يسبق لأحد من الجياد أن صحب أحدا من الأدميين. وقد نصحونى أن أختار بين أمرين : إما أن أنزل منزلا الأدميين الذين يعيشون فى بلادنا واسلك فى عدادهم وأعهد اليك بمثل أعمالهم، وإما أن تعود إلى بلادك التى جنت منها. أما أول الأمرين فلا سبيل إليه. وقد رفضه كل من رآك من أصدقائي الجياد، وقالوا : إن شعاع العقل الذى ميزك عن سائر الأدميين، إذا أضيف إلى طبيعتهم الشريرة، عاد على بلادنا بالنتائج الوييلة." (ص ٩٧)</p>
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<p><u>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 Yahoos was entered upon, the representatives had taken offence at his keeping a Yahoo (meaning myself) in his family, more like a Houvnhnm 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 Houvnhnms who had ever seen me at his house or their own; for they</u></p>	-	
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<p><u>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."</u> (P.296)</p>		<p>" وما دخلت هذه الحجرة، حتى وقفت تلك الفرس، ومشت نحوي حتى دانتني، ثم أجالت بصرها في، وأنعمت النظر في يدي، ولم تنته من ذلك حتى نظرت إلى <u>بازدراء واحتقار</u>. والتفتت تلك الفرس إلى الجواد .. واسترعى سمعي أنهما كنا <u>يكتران من ترديد كلمة ((ياهو))</u> وكنت-إلى هذه اللحظة -أجهل معناها.. وقد أشار إلي الجواد برأسه أن أتبعه؛ فسرت في أثره حتى وصلنا إلى فناء.. فلما دخلناه استرعى بصري ثلاثة مخلوقات مقلوبو السحنات، مشوهو الوجوه ،ذكرتني بتلك المخلوقات الناعسة التي اعترضتني عندما حللت الجزيرة...وكانت حينئذ مشغولة بالتهام بعض الجزر، وتمزيق ما أمامها من اللحم ، وقد علمت - حينئذ- أن الذي قدموه إليها هو لحم حمار، ولحم كلب، ولحم بقرة." (ص ٢١-٢٠)</p> <p>" كان السيد ينصت إلى حديثي وهو حائر مرتبك أشد الحيرة والارتباك. ولم يكن من عادته الشك فيما يسمعه؛ لأن الجياد لا يخبرون بغير الصحيح، ولا تدور بأخلاقهم تلك الأكاذيب التي ألفناها، معشر الناس. ولكنه لم يكن يدرى كيف يصدق ما يسمعه، وهو غريب لا سبيل إلى تصويره وفهمه. ولم تألف الجياد هذه المرائنة العقلية التي تمكننا من الارتباك والشك فيما نسمع؛ لأن هذه المزية وقف على النوع الإنساني وحده ، وليس يشركه في هذه الميزة أحد من أجناس الحيوان الأخرى." (ص ٣٩)</p>	<p>وما أن دخلت الغرفة حتى نظرت إلي الفرس بنظرة لا تتم عن الاحترام ، وبدأت تكرر كلمة ((ياهو))^(٤) مع زوجها السيد الجواد الذي أشار لي برأسه لأن أتبعه إلى الفناء حيث تلك المخلوقات القذرة والمشوهة التي اعترضتني عند وصولي إلى البر كانت تلتهم ما أمامها من لحم حمير وكلاب ويقر مات بحادث أو مرض . كان سبب هذه النظرة هو ظنها أنني واحد من معشر الياهو. (deletion-alteration'changing')</p> <p>أصغى لي سيدي ولم يصدق ما يسمعه عن معشر الناس لأن بلادهم، بلاد الجياد، تخلو من الأكاذيب والشك ظنا منه إن هذا المعشر هو معشر الياهو</p>
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Analysis/Discussion

It is clear that all of the above excerpts 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 لذيذ المذاق.... لكن حرارة النار جعلت النبيذ يتحول في جسمي إلى بول تبولته بكميات كبيرة، وصوبته تصويبا جيدا إلى الأماكن الملتهبة.....".

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 طستًا كبيرًا كنت أستحم فيه، وكان مملوءًا 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 هرعتُ إلى نقل الماء في جزمتي التي كنت أرديها

(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 :



satire on the kind of work the
upon in those days. In other
meant to represent the Royal
being made at the Academy
we are greatly amused by the
are busy finding methods to
convert human excrement
from the roofs downwards to the
to produce books on various
without having to use one's
waste of time and labour.
his right mind would conceive
enumerated here. And yet it is
was actually engaged in some

This chapter was written by Swift as a
Royal Society in England was engaged
words, the grand Academy of Lagado is
society. The various experiments that are
are the most absurd conceivable. In fact,
stupidity and folly of the Projectors who
extract sunbeams out of cucumbers, to
into its original food, to build houses
foundation, to obtain silk from cobwebs,
subjects by the use of a machine and
brain, and so on. The projects are a sheer
Indeed, we wonder whether anybody in
any of the projects that have been
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,

عمله ينحصر في عملية تحويل ما يخرج من جوف/بطن الإنسان إلى العناصر التي تكون منها قبل الدخول.

.. 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 :

".....شاهدت عددا من الحيوانات كان منظرها غريبا ومشوها..... لكن العديد من حيوانات هذه السلالة الملعونة...وراحت تقذف برازها فوق رأسي،....." :

".....رأيت عددا من الحيوانات الغريبة بأشكال مشوهة أمسكت أغصان الشجرة التي اعتمدت عليها وبدأت تقذف علي بعض من ما موجود في جوفها....."

"عند دخولي نهضت الفرس..... غطت وجهها إمارات الاحتقار، ثم التفتت إلى الحصان، وسمعت كلمة ياهو تتكرر منهما عدة مرات ورأيت ثلاثة من تلك المخلوقات المقيتة التي كانت أول ما قابلت.... كانت تتغذى على جذور ولحم بعض الحيوانات، واكتشفتُ فيما بعد أنه لحم حمير وكلاب، ومن حين لآخر لحم جيفة بقرة.."

وما أن دخلت الغرفةحتى نظرت إلي الفرس بنظرة لا تنم عن الاحترام ،..... وبدأت تكرر كلمة ((ياهو)) مع زوجها السيد الجواد حيث تلك المخلوقات القذرة والمشوهة التي اعترضتني عند وصولي إلى البر كانت تلتهم ما أمامها من لحم حمير وكلاب وبقر مات بحادث أو مرض . كان سبب هذه النظرة هو ظنها أنني واحد من معشر الياهو.

"أصغى لي سيدي ومظاهر عدم الارتياح بإدب على وجهه لأن الشك وعدم التصديق غير معروفين في هذه البلاد.... وكان هذا كل ما كان سيدي يعرفه ويفهمه عن ملكة الكذب التي يفهمها بنو البشر جيدا ويمارسونها على أوسع نطاق...."

"وبعد أن سهل سيدي عبارات الاستهجان الشديد والاستنكار الغاضب... فهو على يقين أن أضعف وأهزل حصان من الخدم في بيته، يستطيع أن يتغلب على أقوى ياهو فيرميه عن ظهره، أو يستلقي ويتقلب على ظهره حتى يهرس ذلك البهيم ويكتم أنفاسه."

"أرسل إلى سيدي ذات صباح كأنه لا يعرف أين يبدأ في قول ما ينوي قوله. وبعد صمت قصير، قال إنه لا يعرف كيف سأستقبل ما سيقوله، وهو أنه في جلسات مجلس الأمة الأخيرة، وحين نوقش موضوع بني الياهو، أبدى ممثلو المناطق انزعاجهم لأنه يحتفظ في بيته بواحد من الياهو (يقصدونني أنا) ويعامله كأنه من الهوينهم وليس كواحد من الدواب البهائم، وأن مثل هذا العمل لا يتفق مع العقل أو الطبيعة... ولذلك فإن المجلس أشار عليه أن يفعل أمرا من اثنين: إما أن يستخدمني كما يستخدم الآخرين من بني الياهو، أو أن يأمرني بأن أعود سباحة إلى المكان الذي جئت منه. لكن بني الهوينهم الذين رأوني في بيته أو بيوتهم، رفضوا الأمر الأول رفضا قاطعا، زاعمين أن بعض العقل الذي في مضافا إلى الشر الفطري في تلك البهائم الياهوية الأخرى قد يمكنني، كما يخشون، من إغراء بني الياهو بالفرار إلى المناطق الحشرية أو الجبلية في البلاد ثم أعود بهم فرقا غازية في الليل للإغارة على قطعان الماشية عند الهوينهم، ذلك لأن حب النهب والتخريب وكراهية العمل أمور فطرية فينا."

:

أصغى لي سيدي ولم يصدق ما يسمعه عن معشر الناس لأن بلادهم، بلاد الجياد، تخلو من الأكاذيب والشك ظنا منه إن هذا المعشر هو معشر الياهو (وأنا واحد منهم)، الذي يسكن بلادهم والذي يعني تلك المخلوقات القذرة والمشوهة التي تقف على الجذور والجنث والحيوانات الهالكة التي قتلها حادث أو مرض وما لا تستسيغه الحيوانات الأخرى. وأضحت له ما تعنيه الجياد عندنا وكيف ولماذا نستخدمها. وبعدما أوضحت له إن معشر البشر الذي يسمونه معشر الياهو هو الذي يطعمها ويعتني بها وإنه ليس معشر الياهو بل يختلف عنه تماما وهو الحاكم المسيطر في بلادنا وإن الجياد هي التي تخضع له مثل خضوع الياهو لهم، للجياد، في بلادهم. وبسبب اعتقاده أنني واحد من معشر الياهو (الآدميين) بالنسبة للجياد ولا يمكنه معاملتي على أنني واحد من الهوينهم، طلب مني الرجوع إلى بلادي بناء على قرار مجلس الشيوخ والنواب من الهوينهم لاستحالة عيش بنو الياهو أو الآدميين 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, and3) 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, they 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 - ماتت و دميت قدامها

- 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 Wilhelm 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) (يَاهُو)' 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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ج. الترجمات

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Appendix : The Jury Evaluation⁽⁵⁾

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.