The Translation of Language Play in

Alice in Wonderland into Arabic

by

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Abstract

In *Alice's Adventures in Wonderland* (*Alice*), 'language play' has an essential role in creating an ambivalent text that can be read by a dual readership, both children and adults. In the context of translation, language play poses a significant challenge owing to its unconventional and creative language use, and frequent dependence on the idiosyncrasies of the source language and time and culture in which it was written. The way language play is treated in translation is, primarily but not exclusively, influenced by the intended audience. Therefore, the aim of this thesis is to investigate how instances of language play in *Alice*, have been treated in six recent full-length Arabic translations (arguably aimed at different audiences).

A paratextual examination was needed to explore the readers' orientation of the six TTs. To carry out the analysis of language play, the study introduces typologies and adapted models of analysis of instances of language play and their translations. Quantitative, qualitative, and comparative analyses are performed to examine the influence of intended audience, among other parameters, on the choices adopted by the translators.

The conclusions highlight, among other features, the loss of language play, especially in the more challenging categories (such as puns, idiomatic play, and parodies), the large variety of techniques preferred by the different translators, and that translation techniques are not always sensitive to intended audience. The discussion suggests other factors influencing the translator's choices, including the linguistic and typographical differences between English and Arabic, cultural specificity of language play, recognition of language play, stylistic function, illustrations, norms, as well as the translator's role.

Dedication

To my family to whom I am forever grateful

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Abbreviations

For ease of reference, the following abbreviations are used throughout the thesis:

ST Source Text

TT Target Text

SA Standard Arabic

MSA Modern Standard Arabic

LP Language Play (in reference to techniques)

Transliteration Rules

All Arabic utterances in this study are transliterated using Latin scripts. The transliteration system adopted is approved by the International Journal of Middle East Studies (IJMES[1]). The following tables will first list Arabic consonants and vowels and then an illustration of some rules will follow.

Arabic Letters			
Arabic	**Transliteration**	**Arabic**	**Transliteration**
ء	ʾ	ط	ṭ
ب	b	ظ	ẓ
ت	t	ع	ʿ
ث	th	غ	gh
ج	j	ف	f
ح	ḥ	ق	q
خ	kh	ك	k
د	d	ل	l
ذ	dh	م	m
ر	r	ن	n
ز	z	ه	h
س	s	و	w
ش	sh	ي	y
ص	ṣ	ة	a (in contrast state: at)
ض	ḍ	ال	al- and -l-

Vowels		
	Arabic	**Transliteration**
Long	ا or ىٰ	ā
	و	ū
	ي	ī
Doubled	ـِيّ	iyy (final form ī)
	ـُوّ	uww (final form ū)
Diphthongs	وَ	au or aw
	ىَ	ai or ay
Short	ـَ	a
	ـُ	u
	ـِ	i

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[1] The full version of the International Journal of Middle East Studies IJMES is available at:
https://www.cambridge.org/core/services/aop-file-manager/file/57d9042c58fb76353506c8e7/IJMES-WordList.pdf

INTRODUCTION

One of the most defining characteristics of the language of Lewis Carroll's *Alice's Adventures in Wonderland* (often shortened to *Alice in Wonderland*), published in 1865 in the UK, is the abundant use of what will be defined as 'language play' in the present thesis. Lewis Carroll continually manipulated various linguistic features throughout the novel. The use of language play accounts for the novel's appeal to *dual* readership, in part – meaning that "It can be read with pleasure by both child and adult readers" (O'Sullivan, 2001, p.19).

However, the witty use of 'language play' is one of the most challenging features faced by translators because it is often rooted in a particular language and culture (Epstein, 2012, p.167). Partly for this reason, the translation of *Alice in Wonderland* into any language poses a difficult challenge in trying to capture the author's wordplay, wit, and cleverness. Carroll's first intention to have *Alice in Wonderland* translated *was* faced by discouragement: "Friends here seem to think that the book is *untranslatable* into either French or German, the puns and songs being the chief obstacles." (Italics as in the original) (as cited in Weaver, 1964, p.33).

These challenges, however, did not hinder *Alice in Wonderland's* "flood of translations" (Weaver, 1964, p.53). Since its first publication in 1865, Carroll's work has been translated more than 7,600 times into more than 174 languages (Lindseth & Tannenbaum, 2015. p.13)[2]. *Alice in Wonderland* found its way into Arabic too, starting with

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[2] The data here is obtained from *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* (2015) is a book in three volumes; the first volume includes general essays, one about each language edition. Volume two includes back translations of different languages into English. The third volume contains a checklist of 174 translations over 9000 editions of *Alice in Wonderland* and *Through the Looking-Glass*. Most probably, there are more translations into many languages published in the last six years than the ones mentioned here.

Abdel Aziz Tewfig Gawid's translation in 1946. Many heavily abridged versions, adaptations and retellings exclusively aimed at young children were published later (according to the Arabic checklist (2015, pp.28–33)[3] of the translations of *Alice in Wonderland*).

More than half a century elapsed before the production of another complete translation into Arabic by Amira Kiwan in 2003 (as will be shown in section 3.3.2). Although interesting, this thesis is not concerned with the historical development of *Alice in Wonderland's* translations into Arabic. What is interesting, instead, is that the production of *complete* Arabic translations of *Alice in Wonderland* (and by 'complete', I mean that renderings of *all* chapters of the original are included in the translations, with little elision), has accelerated in the last two decades. These new editions were published with varying extents and layouts, as increasing attention was paid to the dual readership (both children and adults) and some of them have explicitly acknowledged Carroll's mastery of language play (see Chapter Four).

Arabic translations by Amira Kiwan (2003), Nadia El Kholy (2012), Seham Abdul Salam (2012), Farah Omran (2018), Reham Saad (2020) and Sameh Al Jabbas (2020) are six of the most recent translations and will be examined in this thesis (see Chapter Three). The production of these Arabic editions – two even in the same year – is remarkable and may indicate how they are aimed at different audiences. Four of these editions were published in Egypt, whereas the other two were published in Lebanon and Kuwait; this may account for some regional linguistic and cultural variations influencing the translations (see Section 3.3.2). From this perspective, the texts provide an opportunity to explore how the intended readership of the target texts (TTs) (children and /or adults) influences the translations.

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[3] The Checklist of Arabic editions was compiled by Nadia El Kholy and Fatma Said and contains a list of the Arabic editions published up to 2013.

One of the central claims in the literature (see Chapters One and Two) is that there is a close relationship between the translator's approach to the translation of dual readership texts and the particular audience a translator is writing for (Weissbrod 1996; Borba, 1999; O'Sullivan 2001; Oittinen, 1997, 2001; Rudvin & Orlati 2006; Lathey, 2010), and that language play tends to be essential in literature for adults, but yet may be considered unnecessary in editions aimed at children, where the thrust of the story and simplicity is vital (Marco, 2010). It is interesting to test if these observations hold true in the Arabic context of translating *Alice in Wonderland*.

The examination of the Arabic translations offers a great opportunity to reflect on the breadth of language play used in the source text (ST) and TTs. This is always conceived as a challenging phenomenon to unravel. It is interesting to explore the extent of the challenge faced by Arab translators, especially in relation to the huge cultural and linguistic gap between the English language and Arabic, and the techniques used by them to cope with the challenges necessitated by the different types of language play.

The main objective of this thesis is to examine if there is a connection between the translation of language play and the audience of the Arabic translations of *Alice in Wonderland* and whether there are other factors affecting the translators' techniques. To do so, I will address the following research questions:

1. Who are the intended audiences of the Arabic translations of *Alice in Wonderland*?

2. What types of language play can be found in *Alice in Wonderland*, what is their frequency of occurrence, and what problems do they pose for the Arab translator?

3. What techniques have the translators used for dealing with language play in the Arabic translations of *Alice in Wonderland*?

4. Do the techniques differ according to the intended group of readers?

5.   Are there other factors that may affect the translation of language play?

To find answers to the research questions, the thesis relies on several theoretical frameworks. Because the reader reaches the text through the exteriors, and drawing on Genette's (1987), Pellatt's (2013) and Batchelor's (2018) frameworks, this thesis examines what the paratexts of the TTs reveal about the readers' orientation and translator's approach. The paratexts of the translations will be examined for clues about intended readership. I will take into account both 'peritexts' i.e., elements which are physically attached to the translations such as (book covers, forewords, prefaces, illustrations…etc.), and 'epitexts' i.e., elements which appear outside the text, as in articles, reviews, interviews…etc. (see Chapter Four).

Due to the complexity of language play, a typology especially designed for this thesis is established to aid the analysis (see Chapter Two). Nine types of language play are examined: homonymy, paronymy, homophony, graphic play, letter-based play, word-structure play, idiomatic play, pragmatic play, and parodies. The study also draws on Delabastita's (1997) model of translating puns and Marco's (2010) tool of "punning balance" to present a new adapted model suitable for the analysis of the translation of language play in *Alice in Wonderland.* Therefore, the techniques used by the translators for translating language play are defined as: *LP to Similar LP, LP to Different LP, Editorial techniques, LP to Related rhetorical device, LP to Non-LP, Direct Copy, Omission, Non-LP $\rightarrow$ LP, and Zero $\rightarrow$ LP.* (see Chapter Two).

Quantitative, qualitative, and comparative methods are used to examine the techniques used in the six translations under study and to observe whether the translations of language play in that data can give an account of patterned translational behaviour with

reference to audience and other factors. Quantitative analysis involves two main objectives: first, extracting instances of each type of language play and calculating their frequency in the ST; the second aim, is to calculate total and percentages of the sum of techniques used in the translations and how different techniques are used in combinations. This will help to give insight into the breadth of language play found in *Alice in Wonderland* and their translations in the Arabic TTs. As for the qualitative analysis, the aim is to examine the relation between the techniques used by the translators and the readers' orientation of the TTs as well as other possible affecting parameters. The comparative analysis involves comparisons between the translations to see if a patterned translational behaviour with reference to audience and other factors can be observed (more details on the methodology are given in Chapter Three).

A few clarifications are necessary before beginning the discussion. The first concerns the ST. Carroll wrote the story in different versions under various titles. The first was published in 1865 story is entitled *Alice's Adventures in Wonderland*. Its sequel, *Through the Looking-Glass and What Alice Found There,* appeared in 1871. In 1890, Carroll produced *The Nursery Alice*, an abridged version exclusively meant for very young children. Only the first version is considered in this thesis which is commonly shortened as *Alice in Wonderland*. Following the scholarly tradition concerning Carroll's works, this thesis uses the shorter title *Alice* to refer to the first book and reserves the non-italicised name Alice to refer to the protagonist of the story. However, it is important to note that I do not use the original version published in 1865; instead, I use *The Annotated Alice: The Definitive Edition* (2001) by Martin Gardner as a source text. This edition features Carroll's original text alongside extensive annotations by Gardner who includes useful information regarding the context of the story and its language (more in Chapter Three).

Second, although the author is better known by the pen name of 'Lewis Carroll', his real name is Charles Lutwidge Dodgson, which is also used in the literature on *Alice*. In this

thesis, the well-known name Lewis Carroll is used to refer to the author of the work. And the name Dodgson will be used when discussing the real life of the author, whenever relevant.

Third, considering that the present study deals with translation, it will to some degree involve languages other than English. Languages other than English are marked using parentheses. The Arabic renderings will be preceded by transliteration when necessary. Back translations into English are immediately provided in square brackets. For the Arabic titles of books, magazines, newspapers, and articles, the first letters of the back-translation are capitalized as appropriate to indicate that they are titles. Sometimes an Arabic publication may have a bilingual title (in both Arabic and English). In this case, the original English title is used in back-translation and italicized to indicate that they are the actual titles for publications. For Arabic institutions and organizations, the first letters of the back-translation are also capitalized to indicate that they are proper names. In the Arabic TTs, sometimes there are English words used in the translations. These are included in their original English form and will be *italicized* in the back-translations to indicate that they are English words.

The study is divided into seven chapters. **Chapter One** provides background information essential for the study. It builds up the theoretical framework and is divided into three sections. The first section defines children's literature and discusses the concept of ambivalence or dual readership texts and their relation to children's literature. Section two moves on to discuss the translation of children's literature and discusses its issues and challenges in general, and in the Arab world in particular. It sheds light on those aspects – didactic, ideological and cultural – which always play a significant role in literature for children. The third section reviews previous research specifically dedicated to the translation of children's literature, noting that not enough scholarly attention is devoted to the translation of dual readership literature or to the translation of children's literature (particularly *Alice*) into Arabic.

In **Chapter Two**, the specific theoretical framework employed in the thesis, namely the typology of language play and the techniques used which can be applied in its translation into a target language, are presented. The chapter is divided into two parts. The first is dedicated to general considerations concerning language play, its definition and terminology, its functions, and its typology (classification). Issues of translatability, techniques as well as the factors affecting its translation, are discussed in the second part of the chapter.

Chapter Three is dedicated to the research design. It discusses the research questions and describes the methodology used in the study. The chapter then presents the source of the collected data, introduces the ST and discusses *Alice's* translations into Arabic and lists the six Arabic translations that are included in the study.

Chapter Four comprises the first part of the analysis, examining the paratextual features in the six translations and analyzing how the projection of intended readership is mediated through the examination of paratextual features.

In **Chapter Five**, an in-depth comprehensive analysis of the data collected from the ST with their renderings in the TTs is presented. The analysis involves presenting nine types of language play based on its classification (see Chapter 2) and sheds light on the challenges they pose in translation. The analysis also investigates the techniques used in the six Arabic translations and examines their relation to audience as well as other factors that might affect the translators' decision-making processes.

Chapter Six discusses the main findings of the analysis of language play in *Alice* and its treatment in the six Arabic translations and offers some answers to the research questions proposed in the study.

Chapter Seven serves as a conclusion of the study where it offers a brief overview of the study. It also includes an evaluation of the current work, including its limitations, and recommendations for future research.

This research will be of interest primarily to academics in Translation Studies working in children's literature. There has been considerable interest in the translation of dual readership texts, but the present study is, to the best of my knowledge, the first substantial study to compare different translations of a dual readership text into Arabic.

This thesis also modifies existing typologies of language play and translation techniques and develops its own model of analysis which could be useful to academics interested in research on language play and its translation. Depending on the results of the study, this research could also be interesting to literary translators in the Arab world and encourage them to reflect more carefully on the complexities of translating dual readership literature.

1 Chapter One: Children's literature and its translation – theoretical issues and challenges

1.1 Introduction

This chapter is primarily intended to provide a summary of the investigation of the field of children's literature and its translation. This chapter is divided into three sections. First, the definition of 'children's literature is discussed. Then the chapter provides an overview of the notion of ambivalence that has contributed to the formulation of the research questions at the centre of this study, describing some of its main features. The second section is concerned with children's literature in translation. It focuses on its particularities and the specific challenges which it presents to the translator. The Arabic context regarding children's literature and its translation, and the impact of some norms, are briefly explored. The third section constitutes the literature review which is subdivided into two sections; the first includes a review of the available research on the translation of dual readership literature; and the second surveys the research on the translation of children's literature in the Arab world.

1.2 Children's literature

1.2.1 Defining children's literature

This section reviews some scholarly efforts to define children's literature, a subject that has long fascinated scholars from different disciplines. The review draws references from researchers and literary critics of children's literature. Reference is also drawn from researchers dealing with the translation of children's literature, such as Klingberg, Reiss,

Oittinen, O'Sullivan and Puurtinen, as their viewpoints offer valuable insights from the translator's perspective. Below I discuss common trends rather than provide a comprehensive survey. I will show that Nodelman's concept (2008), which is the one most quoted in literature on the topic, is also the one most relevant for my research.

Views on the definition of children's literature can be generally classified into two groups: the 'anti-definers' who believe that children's literature cannot be clearly defined (Rose, 1993; Townsend, 1980); and the 'definers' who provide either a 'pragmatic' definition, which emphasizes the nature of communication in children's literature, such as Klingberg (1986, 2008), Oittinen (2000) and Reiss (1981), or a 'descriptive' definition, which perceives children's literature as a form of literature with observable features (e.g. McDowell, 1973; Nodelman 1992, 2008).

Researchers who hold that children's literature cannot be defined object to the terms used in attempts to define it, as well as the concept of defining it itself. They argue that the possessive form "children's" is misleading as it falsely implies that young readers have the power and control over the texts that are written, edited and published, yet they are bought by adults, and often read by them (Townsend, 1980, p.194). As for the concept, anti-definers claim that there are no clear lines between children's literature and adult literature. They note that for example, texts by authors like Rudyard Kipling are not easily defined as children's literature or as adult literature. A frequently cited view is Townsend's (1980) following argument:

> Since any line-drawing must be arbitrary, one is tempted to abandon the attempt and say that there is no such thing as children's literature; there is just literature. And in an important sense, that is true. Children are not a separate form of life from people; no

more than children's books are a separate form of literature from just books.

(Townsend, 1980, p.196–197.)

Another argument of the anti-definers is adopted by Jacqueline Rose (1993), who argues, from a psychoanalytic point of view, that children's literature is an "impossible" category because it rests on the false assumption that children are a homogenous group that can be directly defined and addressed. For Rose, the form and the content of children's literature are determined solely by adults' needs and desires. As Rose argues, adults use children's literature as a tool to "colonize" the children by constructing their desired image of the child (1993, p.26). The language used in children's literature is not merely a tool of communication, but the expression of "procurement or desire" (1993, p.22). Thus, the objective and clean narrative, which is vital to children's fiction (1993, p.72) is in itself impossible. For these reasons, Rose claims that: "There is no child behind the category 'children's fiction', other than the one which the category itself sets in place, the one which it needs to believe is there for its own purposes." (Rose, 1993, p.10).

By contrast, the definers group of researchers insist on the possibility of generating some defining characteristics of children's literature that would show it as a distinct genre. They admit that grey areas exist between children's and adult's literature, but for them, that does not mean that some texts cannot be categorized clearly as 'children's literature'. McDowell (1973) used a helpful analogy of paint pots: "A pot of green and a pot of orange paint might be spilled on the floor … Where they run together a murky brown is formed that doesn't happily belong to either pot, but he is a fool who cannot distinguish the green from the orange" (p.51). To support his argument, McDowell (1973) moved on to define the characteristics of children's literature in comparison to adult's literature:

Children's books are usually shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic, fantasy, simplicity and adventure. (McDowell, 1976, p.141–142.)

In addition to McDowell's characteristics of children's literature, Golden (1990, p.13) compares children's and adults' literature and provides features that children's books should avoid, such as streams of consciousness, complex time shifts, dense symbolism, themes of passion, and profusion of figurative language devices. Babbitt (1974, p.155) states that children's books normally deal with emotions, such as love, death, pride, grief, aggression and attempts at being successful and children's literature is mostly characterised by cheerfulness and happy endings. As for language, Azeriah (2000, p.13) expands McDowell's characteristics of children's literature, and mentions short sentences and paragraphs, repetition, frequent use of simple language, limited use of figurative and symbolic language, and the use of illustrations.

Another group of definers, however, adopt a pragmatic, rather than descriptive, approach to the definition of children's literature. This pragmatic approach is clear in a number of definitions provided by scholars focusing on the translation of children's literature. Klingberg (2008) defines children's literature as "literature recommended to children, literature read by children or literature published for them" (p.8). Similarly, Reiss (2000, p.7) defines children's literature as literature that has been published for children and young

people. Likewise, Riitta Oittinen defines children's literature as literature "intended for children or [as] literature read by children'' (2000, p.61). As researchers specializing in the translation of children's literature, Reiss, Klingberg and Oittinen's viewpoints offer sights from the translator's perspective. However, these definitions are problematic in two ways. It is easy to define children's literature as literature read by children, but in this way these definitions may include adult's literature that is sometimes read by children. Another problem with the definitions mentioned above is that they stress the intention of the writer as the essence of children's literature. As Epstein (2012, p.2) points out, authors do not always have a particular reader in mind, and the perceived audience of a given book may change over time. For instance, some crossover classics like *Robinson Crusoe* (written by Daniel Defoe and published in 1719) and *The Three Musketeers* (Alexandre Dumas, published 1844) were intentionally aimed for adults but passed later into children's literature.

A final approach discussed in this section stresses the adult's vital presence in children's literature. In her discussion on the translation of children's literature, O'Sullivan (2005, p.13-14) defines children's literature as "a body of literature assigned by adults to children and young readers to transmit dominant morals, values and ideas". O'Sullivan describes the relationship between adults and children as asymmetrical since adults have dominance over literature for children by inscribing conventional social values in children's books.

Nodelman (2008) offers a more thorough discussion of this topic in his book *The Hidden Adult: Defining Children's Literature*. In his work, Nodelman proposes a central argument that children's literature cannot be discussed without considering the influence of adults, who invented the concept of childhood in the first place. Nodelman acknowledges that the concept of childhood changes according to culture and time; however, he believes that

some consistent features still can be observed, which he calls "underlying sameness" (p.249). Nodelman summarises some of the features of children's literature as follows:

> […] short, simple, often didactic in intention, and clearly positive in their outlook in life- optimistic, with happy endings […] [but] their apparent simplicity contains depths, often surprisingly pessimistic qualifications of the apparent optimism, dangerously and delightfully counterproductive possibilities that oppose and undermine the apparent message. These texts can be easily and effortlessly heard or read, but once read, they continue to develop significance, importance, complexity, to echo over outward and inward. These are texts that resonates. […] they seem simple yet allow for so much thought. (Nodelman, 2008, pp. 1-2.)

The discussion above shows that children's literature cannot be seen as literature read only by children. Instead, it has specific features that are purposefully used to cater to the taste of its official young audience as well as hidden adult readers. For the purpose of this study, therefore, Nodelman's (2008) definition of children's literature is chosen as it represents a number of characteristics specific to the type of ambivalent children's literature under examination in this thesis. It is necessary to take this child-adult duality into account when trying to define the genre. Alvstad (2010) insists that this duality of readership is always at play, and it is "probably the only exclusive trait of children's literature." (p.24) and that there is hardly any children's literature that "solely target child readers" (Alvstad, 2018, p.160). However, as important as this duality of readership is for the definition of children's literature, it is essential to know its nature. Lathey (2010, 2019) stresses that any attempt at a definition of the genre may include any type of the following child-adult relations: books written for children by adults, books that address adults but are read by children, or literature

that is read by both. The following section highlights the nature of dual readership literature that this study is interested in.

1.2.2   The 'ambivalence' of children's literature

When scholars describe children's literature as 'ambivalent texts' with a dual readership of children and adults, they can be potentially referring to two different phenomena. The first relates to the asymmetrical communication structure of children's texts. This means that children's literature, in general, is addressed to two different groups of readers on different levels, overtly to children as their primary readers and covertly to adults as their secondary (hidden) readers (O'Connell, 2006). This means that although children are ostensibly addressed in literature for children, this literature is also read by parents and carers, librarians, writers, and other adults. However, according to Puurtinen (1995, p.19), this group of hidden adult readers (comprising writers, editors, publishers, parents, educators, academics, and critics) is more influential than children. It is the adult, after all, who has the control and influence, and it is they who make this literature available to children in the first place. Thus, dual readership[4] always operates in children's literature, simply because adults are the main mediators of children's literature, and it is possibly the only exclusive trait of it (Alvstad, 2010, p.24). According to this concept, almost any children's book could be described as 'ambivalent' because almost every text for children cannot escape the adult's interference; however, it is in the second trait that this thesis is interested in.

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[4] Within this thesis, the terms 'dual readership' and 'ambivalence' will be used predominantly to describe the same phenomenon, however the other similar term 'dual audience' also appears in consulted literature. For example, the two terms have been used interchangeably to refer to the same phenomena by scholars contributing to the edited volume Transcending Boundaries: *Writing for a Dual Audience of Children and Adults* (2012).

Dual readership can also refer to another occasion where the adult readers are not merely hidden mediators, but as O'Sullivan (1993, p.110) describes "the adult reader of children's literature in his own right reads it with the anticipation of having his literary expectations at least partially satisfied, he is a consumer of literature and not a professional passing judgement on behalf of other readers" (p.110). In this case, dual readership refers to what Shavit (1986, p.63–91) calls "ambivalent texts" which are read simultaneously by children and adults because they have an "ambivalent status" as Shavit (1986, p. 63) describes them because they belong to both children's and adult's literature. These texts, as O'Connell (2006, p.17) explains, can be read by children "on a conventional, literal level or interpreted by an adult on a more sophisticated or satirical level as well" (p. 17). Alvstad (2018, p.161) attributes the dual appeal to the multiple layers of meanings present in the text: some of the text may appeal directly to children while other layers of meaning may be difficult for children to understand but appreciated by adult readers. The focus of this study is on these ambivalent texts which appeal to children and adults at the same time. The ST of this study, *Alice*, is always quoted as a classic representative of dual readership texts (Becket, 2012; O'Connell, 2006; Shavit, 1986; Lathey, 2012).

The most extensive and articulated discussion on the issue of ambivalence is offered in Shavit's (1980) book *The Ambivalent Status of Texts: The Case of Children's Literature.* In her investigation of the notion of ambivalence, Shavit draws on Yuri Lotman's (1977, p. 201) notion of ambivalence which originally encompassed three different kinds of texts: (1) texts that survived many literary periods, was read differently and had a different function in each; (2) texts that from a historical perspective changed their status in the literary polysystem (such as the transference of Charles Dickens's novels from the adult's system to children's system); and (3) texts which can be read in two different levels by the same reader at the same time. Shavit (1980, p.76) argues that Lotman's notion of ambivalence is too broad

because, from a historical point of view, almost all texts could be described as ambivalent as they change their status in the literary polysystem over time. Therefore, Shavit suggests reducing the scope of ambivalence and applying it to one specific type of text:

> These texts belong simultaneously to more than one system and consequently are read differently (though concurrently), by at least two groups of readers. These group of readers diverge in their expectations, as well as their norms and habits of reading. Hence their realization of the same text will be greatly different. (Shavit, 1986, p.66.)

Shavit's notion of ambivalence was picked up by many scholars including O'Sullivan (2000); Oittinen (2000); Rudvin and Orlati (2006); Alvstad (2010, 2018); and Epstein (2012) in their studies on translating for children, as is discussed in Section 1.4. However, it is important now to know how this notion of ambivalence can be applied to some texts of children's literature. And why, in the first place, do such texts appeal to children and adults at the same time.

Several famous children's texts can be described as ambivalent texts; for example, *The Hobbit*, *Winnie-the-Pooh,* and *The Little Prince*. *Alice* has always been described as the most representative of this type of ambivalent text (Shavit, 1980, 1986; O'Sullivan, 2000; Oittinen, 2000; Epstein, 2012; Lathey, 2012; Weaver, 1964; Crystal, 2015). The following section discusses the features of ambivalent texts, especially *Alice*, as has been postulated by some of the prominent scholars in the field.

1.2.3   Characteristics of ambivalent texts

According to Shavit (1986), what gives an ambivalent text appeal to two different groups of readers, both adults and children, is the "dual structuring" of that text. Ambivalent

texts exist on "two levels", one for children and one for adults (Shavit 1986, pp.74–75). These texts have a simple conventional structure suitable for children, and at the same time, have a range of allusions, metaphors, hidden meanings, satire, and parodies which might be more recognizable by the adult. According to Nodelman (2008, p.206), children's books of this type have a "shadow", a more complex understanding of the world that can be interpreted by adults, and it is this hidden meaning that attracts adults.

Since its appearance in 1865, *Alice* has equally fascinated children and adults alike. This work which was originally written to entertain a ten-year-old child Alice Liddell, had eventually entertained people who were far older. Warren Weaver (1964, p.7) described it as a "two books: a book for children and a book for adults. Its interest, its fantasy, its humour, and its logic operate at two levels" (p. 7.). For Kibbee (2003, p.307), what makes *Alice* an adult book is the unusual play on words, on the linguistic level, and the parody of Victorian society, on the content level; nevertheless, children are attracted to the work because of its fantastic elements and the assertion of the child protagonist's reason against the foolishness of the adults. Shavit (1986, p.70) argues, that when adults and children read an ambivalent text, they both will understand the text differently. In this way, children who read *Alice* will enjoy Carroll's jokes and laugh at the puns and the verses. While adults might realize the deeper meaning of Carroll's words and text structure, as well as the symbolizations and satire of Victorian class, society, education and law.

To support her argument, Shavit (1980, p.71-91) takes *Alice* as a test case by explaining how the publishing history of the story testifies to the ambivalent status of Carroll's work. The existence of three versions and the differences they have indicate the ambivalent nature of *Alice*. Carroll wrote the first version, entitled *Alice's Adventures Under Ground*, for Alice Liddell, the daughter of Dean Liddell of Christ Church College, University of Oxford, as a Christmas gift on 26 November 1864. This version was not published as a

book for almost twenty years, and only in March 1885, after Carroll's second version became very successful, was the manuscript published. The well-known text, *Alice's Adventures in Wonderland*, was the second version, written by Carroll after a group of friends encouraged him to publish after they read the first manuscript. According to Shavit, "Carroll was dissatisfied with the fact that it was not ambivalent enough" (Shavit, 1986, p.72). As a result, Carroll was reluctant to publish the first version as it was as he thought, as Shavit (1986, p.72) believes, that perhaps the first version was "too sophisticated to be accepted by the children's system, yet not sophisticated enough to be accepted by adults", thus, Carroll changed much of it. Shavit pointed out that some features, which are only hinted at in *Under Ground*, become dominant in *Wonderland* and these are the ones that give an ambivalent nature to the text. However, with the third version *The Nursery Alice*, Carroll eliminated and deleted all those features that he had expounded in the second version. In this way, Carroll has deliberately changed the status of his work from an ambivalent text that appeals to both children and adults into a "univalent" text that appealed solely to children (Shavit, 1980, p.73). In her discussion, Shavit compares these versions to distil the features that make *Alice in Wonderland* an ambivalent text.

According to Shavit (1986), these ambivalent elements are manifested in different characteristics in the text. *Alice* was certainly a work written outside the typical framework imposed on children's books for the specific time and era in which it was published, making it ambivalent. Shavit (1986, p.75) explains that *Alice* was three stories in one: the fantasy, the adventure, and the nonsense. All these three different models existed in children's literature at the time of *Alice's* production; however, Carroll has distorted, altered, and combined them in one story. Carroll also deviated from most children's literature in *Alice* by abandoning the didactic moral level, which was mandatory in children's literature at that time; therefore, it shares a quality of adult's literature (1986, p.81). Carroll has also broken the dominant

attitudes governing children's literature at that time by using parodies of well-known verses in children's literature written during the eighteenth and the beginning of the nineteenth which helped to add to the nonsense character of the story (Shavit, 1986, p.82).

Another element that contributes to *Alice's* ambivalence, as Shavit argues, is the fact that Carroll has blurred the distinction between dream and reality and distorted the rules of space and time and logic and illogic. Shavit (1986, p.81) observed that all these ambivalent elements were completely removed by Carroll in *The Nursery Alice*. Carroll has turned *Alice* into a simple fantasy story, based on the conventional model of the time. The distorted relations between space and time, fantasy and reality were restored, and no confusion was permissible.

According to Shavit, Carroll managed to create the *Nursery* edition aimed exclusively at children through many methods:(1) turning the story into a simple fantasy by constantly reminding the child that the events can happen in reality; (2) changing the story's tone into a more authoritative didactic tone which was typical of conventional didactic stories of the time ,especially those that are intended to be read *to* children and not *by* them; (3) eliminating the confusion between dream and reality by situating all the events in a dream; (4) omitting all elements of satire and parody in the story. Shavit (1986, p.85) ascribed all these changes to Carroll's attempts to simplify the text and adjust it for the child reader which manifests Carroll's 'awareness' of his new potential readers and the "prevailing attitudes toward children's literature".

Oittinen (2000) draws a similar comparison between Carroll's works; however, she discusses illustrations as well as texts. Oittinen argues that words and pictures from Carroll's books were produced for different readers. As for the text, Oittinen makes almost similar observations to Shavit's (1986). Carroll has turned the *Nursery* into a simple and more-logical story that could be easily understandable by his young readers; and he made a clear

cut distinction between dream and reality from the very beginning of the story; for example, the book begins as a fairy tale with the typical phrase "Once upon a time, there was a little girl called Alice: and she had a very curious dream" (Carroll, 1890, p.1). Oittinen observes how Carroll has changed the tone; the narrator is clearly the adult who uses "an authoritarian tone" and guides the child's attention to the illustrations. Oittinen also notes how Carroll stresses the importance of certain keywords by italicizing them to send a message to the adult reading the story aloud to young children. In the *Nursery*, all instances of wordplay and parodies were omitted, as Oittinen notes, because of the assumption that children will not enjoy and understand them. The simplification to the child reader was even clear on a syntactic level; as sentences were relatively shorter.

As for the pictures, Oittinen distils some differences between the different illustrations of the story to show how they depict the status of the readership of the texts. The first *Alice's Adventures Under Ground* was illustrated by Carroll himself; *Alice's Adventures in Wonderland* includes John Tenniel's illustrations; and the *Nursery Alice* (1890) included Tenniel's adapted illustrations. Oittinen notes that in *Alice's Adventures Under Ground*, Carroll's illustrations show a very different world from the *Alice* illustrated by John Tenniel. Carroll's drawings depict the story as a strange surrealistic adventure while Tenniel's illustrations, on the other hand, give the story quite a different atmosphere. Tenniel provides more details about the characters in the book and shows clearly what Alice looks like, while Carroll leaves more to the imagination and depicts Alice's expressions and personality. Oittinen also notes that the pictures are black and white in the original *Alice*, while they are coloured in the *Nursery,* which according to Oittinen, might be due to the common perception among adults that black-and-white illustrations have less appeal to children (p. 126). The image of Alice has changed in the drawings, as Oittinen shows; in the *Nursery* "Alice is a good little girl in an apron with a big bow around her waist a bow in her hair. Her skirt is

modified into a good little girls' skirt; it is not as broad and extravagant as Alice's skirt in the original story" (2000, p.126). Oittinen (2000, p.129) examines illustrations on the covers of the books, too, and reports that the same approach to fantasy and reality is also apparent in the book covers. See for example the cover of the *Nursery* (illustrated by E. Gertrude Thomson as appears in Figure 1) which portrays Alice fast asleep on the grass, while the Wonderland creatures are high up in the clouds, as if in a dream world. While other covers of *Alice*, such as Tenniel's, have usually represented some main events in Wonderland. The function of illustrations varies in the two versions, as Oittinen (2000, p.132) adds; in the first *Alice* the illustrations add something to the story, in the latter, however the illustration explains and underlines all that is said in words and Carroll even gives straightforward explanations of what the reader sees (or should see) in the picture.
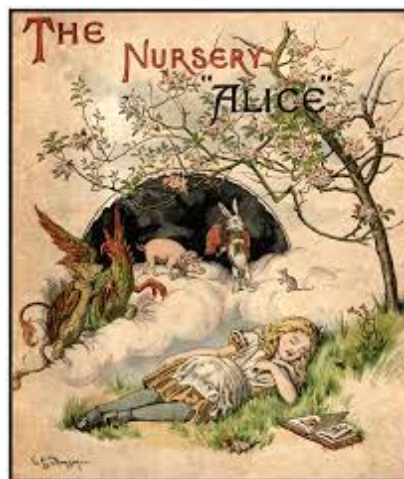
Figure 1. The cover of The Nursery Alice as illustrated by E. Gertrude Thomson

We have seen so far how Carroll has changed many aspects of *Alice* to change the appeal of the story. Nevertheless, another significant aspect that Carroll added to *Alice* to make it ambivalent, is language play, which is the main linguistic feature under examination in this thesis. Before publishing *Alice*, Carroll has amplified the linguistic sophistication throughout the novel, however, language play is particularly concentrated in Chapter VI and

Chapter VII. That is because these two chapters were not present in *Under Ground* but were added during Carroll's revision for the publication of *Alice*. As Clark (1986, p.30) states, "it is in these sections that Carroll adds most of his wordplay, a kind of secondary elaboration that he could develop more easily in the process of writing, as the tale grew away from its oral origins" (p.30). Carroll's play on language is the result of a final and careful revision of language, rather than the outcome of a spontaneous act of writing (Clark, 1986, p.30), this accounts for the significant role of language play in *Alice* as an ambivalent text.

Although this study is concerned mainly with the translations of *Alice*, the above observations on Carroll's text by Shavit (1986), Oittinen (2000), and Clark (1986) can aid the discussion carried out in this thesis. Both Shavit (1986) and Oittinen (2000) have noted that similar practices of altering aspects to change the appeal of the story are carried out in translations of *Alice* into different languages. Moreover, Oittinen's observations on the illustrative features can aid the paratextual examination of TTs (see Chapter Four). Shavit argues that:

> translators, who adapted the text for children, acted, in principle, precisely as Carroll did, without being acquainted with the simplified version, *The Nursery Alice*. That is to say, they deleted systematically all the elements which together created the sophisticated model and based their adaptations on the more established model only. (Oittinen, 1986, p.72).

It is interesting to see if similar observations can be detected in the Arabic translations in the data targeting younger audiences.

1.3　Children's literature in translation

As interest in the translation of children's literature has accelerated in the last thirty years, the works of many researchers have shown the numerous challenges of this field. As Coillie & Verschueren (2014, p. v) point out, translating children's literature is "considered as a literary challenge in its own right". First of all, translators of children's literature tend to depend mostly on their own conception of the image of childhood and on what is considered suitable or unsuitable for children in their own culture. As Oittinen (2000, p.3) points out:

Translators never translate words in isolation, but whole situations. They bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image. (Oittinen, 2000, p.3)

The concept of childhood may vary according to culture and time, which then complicates the role of the translator who might need to change or adapt the work to make it "appropriate and useful for the child […] and in accordance with the society's notion of what is 'good' for the child" (Shavit, 2009, pp.112–113). In addition to the image of childhood, Lathey (2019, p.61) mentions other specifications of the field that makes translating children's literature challenging. One of them concerns the use of illustrations in children's literature.

As Lathey points out, images in children's literature can take many forms from comics, picture books or graphic novels, to supplementary illustrations accompanying a prose text, which all "add a new dimension to the dynamics between source and target languages" (2019, p.61). Integration of image and language constitutes an additional challenge to the translator, who, as Oittinen (2000, p.100) argues would entail special training that combines

translation studies with art appreciation lessons. In addition to images, sound plays a vital role in children's literature, and as Lathey (2019, p.61) points out, translators have to take sound qualities into consideration when translating text. Sound features presented in nursery rhymes, repetition, onomatopoeia, rhyme, nonsense, wordplay and neologisms, all demand "creativity on the part of the translator" (Lathey, 2019, p.61).

Other than the image of childhood, sound, and image complications, O'Sullivan (2013, pp.453–454) highlights additional challenging aspects of the genre in translation. One is related to the inclusion or exclusion of foreign elements in texts for children. Some translators highlight the foreignness of the translation by choosing to maintain foreign elements in their translation, which may confuse the child reader who might not be familiar with such references, this corresponds to Venuti's (1995, p.20) strategy of "foreignization". While other translators may adapt the text by deleting and changing it to make it more familiar to their young readers, "domestication" in Venuti's terms (1995, p.20). The controversy between the two approaches is central to the discussion of children's literature in translation, as O'Sullivan (2013, p.453) notes:

> Translating children's literature is therefore a balancing act between adapting foreign elements to the child reader's level of comprehension, and to what is deemed appropriate, and preserving the differences that constitute a translated foreign text's potential for enrichment of the target culture. (O'Sullivan, 2013, p.453).

Another challenge that faces translators of children's literature, concerns the use of wordplay and creative language which complicates the process of translating children's literature. As Coillie & Verschueren (2006, pp. v–vi) assert: "Often the creative, playful use of language offers an additional challenge in that it requires a special empathy with the

imaginative world of the child" (more about the challenges of translating language play will be discussed in Chapter Two).

The final challenge discussed in this section, and also essential for the context of the present analysis, again according to O'Sullivan (2013, pp. 453–454) concerns the multiple addressees of children's books: "adults who read as mediators or who read for their own enjoyment, children of different ages, etc.". Puurtinen (2006, p.54) agrees that due to the dual readers of children's literature, translating children's literature is not as easy as it is conceived to be, as translators have to consider the needs of the target audiences; children as well as adults, who act like the "background authority" (2006, p.54).

Dual readership in children's literature is indeed a challenge to translators and an issue of concern in children's literature translation. As Metcalf (2003, p.323) points out, children's text with dual audience of children and adults: "comes with a dual challenge for the translator, who now has to address both audiences in the translated literature". It is not only the child that the translator has to address, but also the adult, who acts as an authority or reads for mere enjoyment. Quoting Frimmelova (2010, p.35) "to preserve multiple levels in the text, the conventional one to be simply realized by the child reader; the other one only understandable to adults, is one of the biggest challenges for translators of children's literature". The extent of this challenge has led to the perception that the dual readership of some texts is a feature difficult to replicate in translation. Therefore, some researchers believe that translators should make a clear choice among the target audience (Alvstad, 2010, p.24). Translators after all need to put different considerations into account to accommodate the needs not only of their primary reader (the child) but also of the secondary reader (the adult).

1.3.1   Children's literature and its translation in the Arab world

The situation of children's literature and its translation in the Arab world is not in isolation from the worldwide context. A review of relevant literature, however, has revealed additional constraints that mark the genre and restrict the process of writing and translating children's literature in the Arab world. Although some literature here refers to children's literature published in Arabic, we can expect to find similar trends in the process of translating children's literature into Arabic, as well.

Children's literature is generally connected to educational systems and books used in schools. As Maria Nikolajeva (1996) puts it, "children's literature has from the very beginning been related to pedagogics" and it has been always considered "a powerful means for educating children" (p.3). Hunt (1994) even claims "It is arguably impossible for a children's book ... not to be educational or influential in some way; it cannot help but reflect an ideology and, by extension, didacticism" (p.3). Didacticism is a prominent issue in Arabic children's literature which is characterized by its prime educational function (Zalaṭ, 2009; Al Ḥadidy, 2010; Al Dandārawi, 2013). However, as Mdallel (2003, p.301) argues, "this tendency [of didacticism], which is decreasing in the Western societies, is still very much alive in the Arab societies". A recent study, which analysed 47 award-winning Arabic children's books, reveals tendency for educating and moralizing continues to the present day (Thomure et al., 2020, p.399).

Like adult literature in the Arab world, children's literature is influenced by the economic, social and cultural factors in the region where they are produced, including the powerful forces of religion and tradition which define gender roles and taboos (Mdallel, 2003, 2004). In her study, Al Maneaʿ (2001) set the spreading of Islamic moral values as the main aim of children's literature (p.202). Zalaṭ (1994, p.171) adds that the emphasis on

didacticism results from educators' and writers' desire to preserve Arabic culture and traditions. Morality is one of the main features of didacticism in children's literature in the Arab world. In literature for children, the themes, the plot, and the characters are usually aimed to shape the child's perceptions and beliefs about the world and their own life as well as prepare them for adult life (Mdallel, 2004, p.5). Most stories for children derive their foundation mostly from Islamic and ideological beliefs, which depict the struggle between good and bad. Therefore, literature for children is supposed to conform to these sacred beliefs by employing the story pattern and including morality to teach children the difference between right and wrong (Mdallel, 2004, p.5). The prevalent moralizing tone in Arab children's literature is also reflected in the translation for children into Arabic. With this regard, Suleiman (2005, p.77) assumes that translation flows in the Arabic children's literature field feature a "cultural bias" that reflects the threats felt within conservative Arabic societies from Western literature for their children. This bias is reflected in the use of a didactic approach to translation for Arab children in order to control their reading materials. This control starts from the choice of the books to be translated. Books that contain taboo topics like alcohol, sex, and atheism will not find their way into Arabic. Even when such books are translated, they will be adapted in accordance with Arabic and Islamic ideologies.

A similar trend is noted in Arabic translations of recent works like J. K. Rowling's Harry Potter stories. In her investigation of the translations of these into Arabic, Al Daragi (2016, p. 304) shows how all elements that might conflict with the morals of Arabic societies were eliminated from the Arabic translations, such as references to alcohol, "butterbeer", or "pork" (p.84). Moralistic norms had their bearing on some of the translations of *Alice* into Arabic, as well. The first translator of *Alice* into Arabic, Abdel Aziz Tewfig Gawid, altered some references that were seen to be unacceptable according to Islamic law, such as changing "some wine" to "a glass of lemonade" since alcohol drinking is forbidden in Islam (El Kholy,

2015, p.134). Another translation by Maya Suleiman published in 2005, deletes references to the 'pig' in the Duchess scene and replaces it with 'lamb' since pork is prohibited by Islamic law.

It was already noted above that the publication of *Alice* has broken from the didactic tradition prevalent at that time. Carroll did not write *Alice* with the aim of providing a moral compass; quite to the contrary. As Shavit argues (1980, p.84):

Carroll gave up totally the moral level, which was considered mandatory in children's literature, but not any more in adult literature. In this respect Carroll violated almost a sacred norm of children's literature, but as I said, the adults' acceptance of the book made this violation possible. However, in Carroll's time children liked the book exactly because of its lack of moral. (Shavit, 1980, p.84).

Madej (2003, p.7), too, asserts that "No moral preaching, no attempt to educate, exists in this work". On many occasions, Carroll used language play as an instrument to his anti-didactic approach. For instance, in the Mock-Turtle scene (as will be seen in Section 5.2), Carroll has manipulated a long sequence of words to mock the conventional educational system of the time. Such instances were deleted in the Arabic translation published by dār el muʾalif (دار المؤلف) in Lebanon and translated by Maya Suleiman because it is considered unacceptable to mock education in Arabic children's literature, as Al Sarrani (2016, p. 20) reports. The ideological constraints are at clearest at the beginning of one of the Arabic abridged translations of *Alice*, published in Egypt by dār el maʿarif (دار المعارف), when there is a clear moralistic approach which turned Alice's character into that of an ordinary child compatible with what Arab society wants a child to be like, the translator Abdullah Al

Kabeer (1973, pp. 3-4) could not resist the didactic tone in his translation so he started the story with the following description:

"آليس" بنت ذكية مطيعة، مجتهدة تذهب إلى المدرسة وتنتبه إلى كل ما تقوله مدرستها، وبعد أن تعود إلى البيت وتتناول غذاءها وتستريح قليلا، تبدأ تذاكر دروسها و تكتب واجباتها وتساعد أمها في أعمال البيت الخفيفة".

[Alice is a clever obedient girl, and hardworking, who goes to school and pays attention to her teacher. And when she returns home, she eats her dinner and relaxes for a short time. Then she starts memorizing her lessons and does her homework and helps her mother with house chores].

Another important feature in which didacticism can be manifested in children's stories is through simplification. This feature is a common distinctive feature of children's literature compared to adult's literature. Hence, simplification can take many forms in literature for children. Many Arab writers call for simplifying different elements of children's texts; theme, characters, plot, narrative style, and language (Diyāb, 1995; Al Dandārawi, 2013). Plot and events should be simple to suit the child's limited ability to follow complex and different events in one story, and long stories should be avoided as they are unsuitable for the child's comprehension (Zalaṭ, 2009). In addition, stories should contain only a limited number of characters to aid children's comprehension (Diyāb, 1995, p. 149; Zalaṭ, 2009, p. 245). Moreover, the characters in children's stories should be real as they will have a strong effect on the children's behaviour and way of thinking (Diyāb, 1995). Azeirah (2003) notes a tendency to delete puns as they were perceived as challenging. However, these calls for 'simplicity' made by Arab critics are based on mere assumptions about children's cognitive abilities. They ignore the fact that children vary greatly in their ages and level of comprehension. As for *Alice*, the story features a wide variety of plots (of dream-like

quality), events, complex language, and unreal magical characters. In accordance with the simplifying trend, many of the Arabic translations of *Alice* look more like adaptations than real translations, since not only paragraphs and scenes were deleted but, sometimes, complete chapters were removed (El Kholy, 2015, p.134; Al Sarrani, 2016, p.19).

Didactic trends can be also observed in the attempt to use translation as a tool to enrich the reader's linguistic skills (El Kholy, 2006, p.77). In her study on the effect of didacticism in the translator's choices to translate idioms and neologisms in *Harry Potter*, Al Harbi (2019) found out that the educational aim to improve children's linguistic skills is apparent in the translator's choice to explain the meaning of a number of neologisms using footnotes (p.193). It was also found in the translator's use of English words in their original form as an attempt to teach Arab children foreign words and their meanings.

In general Arabic children's literature continues to be seen as a tool to educate and teach values, rather than a tool of entertainment and motivation to make reading a daily habit and an escape (Temple &Louie, 1996; Mdallel, 2003; Thomure et al., 2020). Abu-Ma'al (2005) asserts that writing for children is a sort of moralizing and educating, and the writer for children is an educator in the first place and that educational purposes should be put first and writing for children should not reach its aesthetic artistic purposes on behalf of didactic and psychological needs. In her analysis, Al Daragi (2016, p.304) notes that entertainment features like humour and playful use of language were removed from the Arabic translations of *Harry Potter* under the assumption that they may distract children from the morals presented in the story.

A final issue discussed in this section, and also a related point to didacticism is concerned with the level of language used in children's literature. The Arabic language can be categorized in three ways. First, there is literary Arabic *fuṣḥā* (فصحى) which has two varieties: *classical* and *Qur'anic Arabic*. Second, there is *Modern Standard*

Arabic (MSA) which is used in media and communication across Arab countries. Third, there are many different varieties of *colloquial Arabic* (ammiya) spoken in different parts of the twenty-two Arab countries. As mentioned above, the didactic norms of children's literature in the Arab world aim to preserve the cultural identity of Arab children and using MSA has always been considered an important tool to achieve that purpose. In fact, MSA is considered the official language in all Arabic countries (Shaalan & Zeidan, 2007, p.1), and is the one officially taught at schools (Al Jarf, 2007, p.3). That is why publishing authorities take care of the language of publications for children to reinforce the role of MSA in children's life. Moreover, as Bizri (2015, p.75) mentions, a form of strongly standardized Arabic is even advocated, where any use of dialectal words can be considered inappropriate in works for children. However, the history of children's literature in the Arab world has witnessed some attempts to use colloquial Arabic in writings for children. For example, the Egyptian writer and translator Othman Jalal, one of the pioneers in children's literature, has used colloquial Egyptian Arabic instead of MSA in his writings to simplify the text for children (Zalaṭ, 1994, pp.32–59). In general publishing children's literature in dialects, as Bizri (2015, p.76) points out, is an uncommon choice among publishers in the Arab world. Bizri, though, notices that this is not the case with publishing houses in Egypt, as Egyptian publishers were freer to use dialectal Arabic than other Arabs. Bizri (2015, p.76) gives the example of the Egyptian publisher, Dar Al Fata (دار الفتى), which has published a number of works in dialects, as in the comic series *tanābilat es-ṣibyān* (تنابلة الصبيان) [The Lazy Boys] which was released not only in Egypt but everywhere in the Arab countries (p.76). For Bizri, the reasons behind the success of the Egyptian dialect could be attributed to two main reasons. The first one is commercial; as Egypt is the most populated country in the Arab world with more than 80 million people, it is much easier for Egyptian publishers to sell a book in Egypt (p.76). Another reason, according to Bizri, is related to the strong influence of the mass of Egyptian

works and productions across the media and TV channels all over the Arab world (p.76).

Moreover, the influence of the Egyptian dialect on Arab children can even be traced to

Disney movies in Arabic which was mostly dubbed into Egyptian dialect. For three decades,

all Disney releases in the Arab world (including *Beauty and the Beast*, *The Lion King* and

Toy Story among others) were dubbed into Egyptian Arabic and most children in the Arab

world grew up with Egyptian-speaking Disney characters.

Although the present thesis is mainly concerned with the translation of language play

into Arabic, the above discussion of the different constraints operating in the writing and

translating of children's literature in the Arab world is of significant relevance as some of

these norms might affect the translators' choices among the techniques available to them.

Furthermore, the treatment of the different features of language play will allow us to observe

the development of most of these issues in the recent Arabic translations of *Alice* which this

thesis examines. This is because we might expect that the growing production of full Arabic

translations of *Alice* in the last decades might have shown some attempts to break away from

previous adaptations of *Alice*. Since the study examines six different translations of the same

text, it could be expected that full consistency in the application of these rules cannot be

taken for granted as cases of deviations from the prevalent norms are often found in

translations. As Mdallel (2019, p.328) acknowledges, there have been few recent attempts to

break through the dominant norms of translated children's literature, as some publications

have emerged for Arab children that aim at reading for mere pleasure instead of having an

explicitly educational mission and others try to remain faithful to the STs by including some

elements which can be described as subversive in their Arabic editions for children. A similar

impression is shared by Dunges (2011, p.179) who also has a positive view of developments

in the field since, according to him, there has been a revival in themes relevant to modern

society, such as the role of women and the joys and sorrows of children, and improvements in

the quality of texts, especially in illustrations which makes modern Arabic children's literature more attractive and fun to read.

1.4   Existing research on the translation of dual readership literature

Dual readership texts, as already explained (in Section 1.2.2), refer to texts read by a dual audience of children and adults. Since these texts simultaneously address children and adults, it is often expected that their translations may vary according to the readership they address. I assume that comparing these translations will reveal whether the same ST has been rendered differently according to the target readership, hence covering the various constraints operating in the translation for children, which is essential to the translation of children's literature. Not many researchers, however, have discussed the translation of dual readership literature. Lathey (2010) deals partially with the issue and argues that the appearance of retranslations of children's classics in the twenty-first century results from the publishers' re-projection of the intended readership, as different translations are published for children and adults with varying degrees of adaptations to make these classics suitable for the modern reader. A number of researchers, however, have paid more attention to this phenomenon in translation in order to know what happens to it in translation and to highlight the effect of the intended audience on the translator's choices in translation.

In their analysis of Salman Rushdie's text *Haroun and the Sea of Stories* (1990), Rudvin and Orlati (2006) argue that Rushdie, like Carroll, create this dual readership by resorting to elements, such as irony, puns, allusion, metaphor, intertextuality and hidden adult subtexts. By comparing the Italian and Norwegian translations of the texts, they found that translators adopted different techniques and styles to suit their intended readership; therefore, the Norwegian version looks like a straightforward children's book, while the Italian

translation is directed at an older audience. They found that the adult-oriented translation preserved the register and the linguistic complexity of the source more than the one aimed at children (2006, p.181).

Focusing on the translation of *Alice*, Riitta Oittinen's (1997, 2000, 2006) analysis of four Finnish translations revealed that the dual readership feature of the original was not retained in the translations: two of the versions were clearly intended for children, while the other two translations were aimed for more adult readers. According to her, the differences are noticed at the linguistic level, setting, as well as the child image. Oittinen argues that the reasons behind these differences seem to lie in the use of different solutions, different readerships, and different views of the work as a whole. The adult-oriented translations, for instance, unlike child-oriented versions, provide their readers with a more comprehensive background of the story, its history, and its author.

O'Sullivan (2001) agrees that the dual audience is one of the major problems faced by the translators of *Alice*. By examining its German translations, O'Sullivan found that some of the translations aimed for children have eliminated all nonsense elements; language was simplified, puns were explained, and thus humour was lost. On the other hand, other translations exclusively intended for adults have maintained the nonsense as well as "the complexity and brilliance of Carroll's original" (2001, p.18) by, for example, producing literal translations of Carroll's parodies and maintaining Carroll's strategies to satirize moralizing.

Dealing mainly with the relationship between wordplay and audience and considering the position of *Alice*, Weissbrod (1996, p.223 - 224) argues that:

the full version is seldom read to or by children today. Flooded by less demanding reading material and used to the quick rhythm of films and television series, the

children of today usually prefer adaptations of *Alice*, such as the illustrated book based on the Walt Disney film. In the cinematic and television as well as literary adaptations, the tendency has been to preserve the action and the adventures, and to accelerate the narrative pace by omitting the 'talking' parts – and with them the wordplay that was part and parcel of the original story […] *Alice* unabridged, with its many instances of wordplay, seems to function, if at all, mainly in the adult literary system. (Weissbrod, 1996, p.223–224.)

Although the quotation above discusses the original version of *Alice*, Weissbrod noted similar practices, especially of wordplay reduction in the translations aimed for children into Hebrew (1996, p.224). Similar observations are also noted by Borba (1999) in her analysis of the translations of *Alice* into different languages (e.g., Catalan, Portuguese, French, Italian). Borba found that the way wordplay is translated is connected to the audience of the translations (1999, p.25). In her body of work, the omission of wordplay occurred in translations aimed exclusively for children (1999, p.191).

The studies mentioned above highlight the significant role of language manipulation in ambivalent text and emphasise how this dual readership can be a challenging feature in translation, forcing translators to apply different techniques to tailor their text to a specific audience. In other words, these studies present an interesting angle of interaction between intended readership and the solutions adopted in translations. In fact, one of the main objectives of this study is to examine this hypothesis about the fate of ambivalence of *Alice* in the Arabic translations, and to examine the relationship between the audience and the translation techniques in the Arabic translation. And to examine if Arabic depends on similar factors suggested in this section or if there are other possible constraints to the translation process.

1.5 Existing research on the translation of children's literature into Arabic

Despite the increasing volume of children's literature translated into Arabic over the past decade and a half, research on the translation process is still limited, as the review described above demonstrates. A survey of the available literature has revealed three main trends: (1) the impact of translated children's literature in the Arab world on the child reader and on domestic literature for children, (2) translation norms governing the translation for children, and (3) empirical challenges in the translation of children's literature and techniques to address the challenges. Below, I briefly review these three trends in the consulted literature closing with available Arabic literature on the translation of *Alice*.

Al Manea' (2001) maintains that foreign children's literature can have a negative effect on Arab children and considers children as a group extremely vulnerable to inappropriate topics in texts. She studied a corpus of 60 published translations into Arabic and concluded that 75 percent of these books include "harmful" topics (p. 209). On the other hand, Mdallel (2003, 2019), carried out a thematic analysis of Al Hajji's bibliographic guide of published children's literature and many other texts and contests that only a few translations for children into Arabic can be described as "subversive" (2019, p. 321). However, Mdallel (2003, p.303) agrees with applying ideological and cultural adaptations to translated literature and considers this solution unavoidable especially when the source and target culture vary greatly in terms of what is considered appropriate for children. In a similar vein, Mouzughi (2005) explored the translation of cultural references, arguing that translators should act as 'active agents' who do not merely produce the translations but intervene in adapting texts to the values of the target culture and language. For her, adaptation and

deletion are necessary when elements of foreign literature are conceived as not suitable for the target readers. Mouzughi warns that such foreign references in translated literature might isolate Arab children from their own culture and society. Ali Azeriah (1993), on the other hand, challenges such claims and sees cultural adaptation as hindering the understanding of different cultures. By examining a corpus of published translations into Arabic, Azeriah maintains that translation plays a positive role in developing children's literature in Arabic culture by introducing new genres such as novels, detective stories, and science fiction, which are more suitable for children in his view. On the whole, studies from this perspective focusing on the role of translated children's literature into Arabic are indeed important as they provide background information necessary for the discussion of children's literature in translation, though, not sufficient. Other studies based on practical examination of available translations of children's literature are needed.

Most of the recent research on the translation of children's literature in the Arab world focuses on the empirical challenges of translating foreign texts into Arabic. A significant body of recent PhD theses focuses on cultural as well as linguistic challenges of translating J. K. Rowling's '*Harry Potter*' series into Arabic. Mussche & Willems's, Dukmak's, Al Tahri, Al Daragi's, and Al Harbi's theses were published respectively in 2010, 2012, 2013, 2016, and 2019.

The growing number of Arabic translations of *Alice* has attracted attention in some research that have shown different interests in the topic. A group of studies pay attention to the cultural norms that govern the translation of cultural references in *Alice* into Arabic. Al Fouzan (2008) focuses on the translation of 'culture-specific items', mainly proper names and references to food arguing that translation for young children should consider the knowledge of its intended readership. By analyzing three abridged Arabic translations of *Alice*, Al Fouzan found that translators adjusted the original text to the requirements and cultural

values of the target language by means of replacement, addition, or deletion (Al Fouzan, 2008, pp.34–41). A similar issue is addressed by Al Bisher (2016) who examines only fourteen excerpts containing cultural references in two Arabic translations. Similarly, another study by Sayaheen et al. (2019) investigates the predominance of norms and their effect on the translator's approach towards foreignization or domestication in the translation of cultural references in *Alice* into Arabic.

Another research focus concerns the linguistic challenges that face translators of *Alice* into Arabic and its aims to suggest solutions to Arabic translators when dealing with such problematic linguistic challenges. Al Sarrani (2016), for instance, adopts the five problematic linguistic aspects of *Alice*, as suggested by Warren Weaver in his book *Alice in Many Tongues* (1964); the parodied verses, the puns, the nonsense words, the jokes that involve logic, and Carroll's twist of meaning. Al Sarrani argues for the possibility of translating these problematic features by presenting her own suggested Arabic translations for selected examples taken from the Mad Hatter's Tea Party chapter of the book. Another two recent studies, published while this thesis was still in progress, partially share a common interest with the present study. Mehawesh et al. (2020) tackle the translatability of puns into Arabic in *Alice*, among other case studies. Their study aims mainly to suggest techniques for Arab translators by providing alternative translations of cases where the Arabic translator of *Alice* "failed to convey the intended meaning of certain puns" (p.37). According to them, the difficulty in rendering puns into Arabic results from linguistic constraints as in the case of phonetic English puns that do not have similar counterparts in Arabic, and as in the case where puns convey shades of meaning that cannot be preserved in Arabic. Their corpus is limited, however, as it mainly focuses on the puns and examines a few examples from Amira Kiwan's (2003) translation.

Elmaraghy (2020) also seeks to develop a guide for pun translation for future translators of *Alice* into Arabic. Her data set is relatively larger than previous research analysing five different Arabic versions of *Alice* and covering different types of wordplay. By applying the principle of 'optimal relevance' to pun translation, Elmaraghy aims to identify how far pun translation can be optimally relevant in the target language and evaluates the Arabic translations in terms of relevance.

In general, most of the available studies concerning Arabic translations of *Alice* tend to comment on *how they should be*, rather than being descriptive. The problem with this viewpoint is that it ignores the various possible factors affecting the translator's solutions. For this reason, my study aims not only to be descriptive but to some extent explanatory by explaining some of the underlying factors behind the translator's techniques. Moreover, my study aims to extend existing work in other ways. The data is much larger; besides the ST, I examine six recent Arabic complete translations of *Alice*, three of which have never been examined before (Omran, 2018; Saad, 2020; and Al Jabbas, 2020). In addition, my study is not limited to puns but focuses on the wider category of language play (including homonymy, paronymy, homophony, graphic play, letter-based play, word-structure play, idiom play, pragmatic play and parodies). What also distinguishes this study from previous research, is that the present thesis considers *Alice* an ambivalent text, that is, appealing for both children and adults and aims to test this dual readership in its Arabic translations. To that end, the study does not only depend on the linguistic analysis but also examines different paratextual features of its Arabic translations. To my knowledge, no previous research has dealt with the phenomena of dual readership and its effect on different translations into Arabic, therefore, my study fills in this existing gap in the field of children's literature translation in the Arab world.

1.6   Summary

This chapter covered the background information essential for the study. The first section discussed definitions of children's literature, showing the difficulty inherent in defining the genre. Followed by a discussion of the phenomenon of ambivalence and its main characteristics. The second section discussed children's literature in translation. It investigated the challenges of translating children's literature in general and then moved on to discuss the Arabic context in particular.

The final section of Chapter One, reviewed previous research on the translation of children's literature, showing that there is little attention devoted to the translation of dual readership literature. There is insufficient research in the translation of children's literature into Arabic. The research questions of the present thesis are based on these observations, which are discussed in the following chapters. Chapter Two builds up the framework for the analysis by focusing on the linguistic feature under examination, i.e. language play, and it examines the challenges and the factors that might influence the aims of the translation process.

2   Chapter Two: Language play

2.1   Introduction

The previous chapter outlined the characteristics of children's literature and the concept of ambivalence. It also outlined previous studies on the translation of children's literature that allowed me to position the present study in that context. This chapter is concerned with the main concept underlying the present analysis: language play. The chapter provides further background information that aids the textual analysis carried out in Chapter Five of the thesis. Language play makes *Alice* attractive to both child and adult audiences by entertaining them and, mostly, offering double and, sometimes, multi-layered meanings.

In the first part of the chapter, language play terminology and definitions are discussed. Then, the different subtypes of language play are examined to come up with a working typology relevant to this study. It also outlines the functions of language play in literature in general and in children's literature in particular. The second part of the chapter deals with the translation of language play. It highlights the challenges of this concept in translation and existing claims of translatability/ untranslatability. It also examines existing techniques for translating language play. Finally, the factors that could affect the translator's choices among the available techniques are briefly highlighted. These two parts cover works discussing the issue in question both in general and with special reference to children's literature and the *Alice* book.

2.2   Language play: Concepts and definitions

Language play is a phenomenon that has gained attention from different fields including linguistics, literary studies, media as well as translation studies. There is an

agreement that the phenomenon is so multifaceted, dynamic, and complicated that any attempt to come up with a general understanding of it is difficult. This makes it even harder to come up with fixed terminology to express that playing with language. The majority of publications on this concept have not explicitly dealt with *language play*, instead, *wordplay*, and even *puns* have gained more currency. To clarify and justify my using 'language play' rather than 'wordplay', it is necessary to discuss briefly how this notion has been approached and defined.

To do that, I will compare the notion from the point of view of two prominent scholars engaged in the study of this notion: David Crystal (linguistics) and Dirk Delabastita (translation studies). The reason for referencing those two scholars is that the phenomenon is multifaceted, as mentioned above, and dealing with the many attempts to the overlapping definitions of wordplay and language play will lead to more confusion rather than clarification.

Delabastita is one of the prominent scholars in the analysis of this notion of translation. His views have shaped much research on this topic, including, for example, Gottlieb (1997), Weissbrod (1996), Leppihalme (1996) and Marco (2010) among many others. In his many publications (1987, 1993, 1994, 1996, 1997), Delabastita have used the term 'pun' and 'wordplay' interchangeably. Crystal, on the other hand, is one of the great linguists who has paid significant attention to this linguistic phenomenon and explicitly referred to the phenomena as *language play* in his publications (1996, 2015), and even used it as a title of his most quoted work in the discipline *Language Play* (1997).

First, the definitions that both scholars provide for wordplay and language play, respectively, are given, and then compared. Delabastita (1996) defines wordplay as:

the general name of various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*. [*Italics in original*] (Delabastita ,1996, p.128)

On the other hand, Crystal states at the beginning of his book (1998) that:

We play with language when we manipulate it as a source of enjoyment, either for ourselves or for the benefit of others. I mean 'manipulate' literally: we take some linguistic feature- such as word, a phrase, a sentence, a part of a word, a group of sounds, a series of letters- and make it do things it does not normally do. We are, in effect, bending and breaking the rules of language. And if someone were to ask why we do it, the answer is simply: for fun. (Crystal, 1998, p.1.)

Although each quotation was aiming at a different term, both of them agree that a kind of linguistic play, in one way or another, is taking place. The play, for Delabastita, is manifested between similar forms of linguistic features. It is clear from the definition, that the formal similarity of linguistic structures is the key feature. In that sense, we can say that Delabastita reduces wordplay to *puns* (as in homonymy, homophony, homography, and paronymy, as will be presented later). He explicitly mentioned that "I will consider *pun* synonymous with 'instance of wordplay'" (1993, p.56). Even in his following works (1996, 1997), he abides by the same principle and uses the two terms interchangeably. More of his taxonomy of puns will be presented in the following section, suffice to say at this point, as Marco (2010, p.266) points out: "there is more to wordplay than just the pun, and it is the pun that Delabastita is mainly concerned with". Delabastita's perception has had the greatest

influence on how wordplay is understood. Most of the studies that I have encountered on wordplay in *Alice* have reduced the notion mostly to puns (e.g., Weissbrod, 1996; Diaz Perez, 1999; Borba, 1999).

Conversely, Crystal opts for a broader definition that is not limited to that formal similarity criterion as in Delabastita's definition. He even asserts that the play goes beyond the word level to include not just playing on letters and sentences but to conversational rules (pragmatic play) and cultural play (as we shall see in more detail in the following section). In that sense, language play is broad enough to include wordplay as a subcategory of language play, if we adopt Delabastita's premise (that wordplay is 'punning'). However, I would not be quick to draw that conclusion as Schröter (2005, p.85) did in his study on language play. Schröter (2005) argues that since Delabastita's views on wordplay and puns had the greatest impact on the field, it is better to adopt his view and accept that wordplay is kept for punning. Schröter's choice could be justified at that time when a relatively less attention was paid to the phenomena. In fact, many recent scholarly works use the term *puns* as a subcategory of wordplay and use *wordplay* to capture the meaning of a broader phenomenon as in *language play* in general (Epstein, 2012, p.168; Thaler, 2016, p.49–50). Thaler (2016), for instance, has differentiated between three varieties of wordplay: narrow, broader, and broadest. Wordplay in the *narrow* sense is limited to playing with linguistic units that are "identical or very close in form and have different meanings" (2016, p.49). While wordplay in a *broader* sense concerns linguistic units which have similar forms and similar meanings. Finally, the broadest sense of wordplay does not involve a formal similarity, Thaler adds, "Wordplay in that sense can concern all kinds of linguistic material that is modified in a playful way" (2016, p.50). We can conclude that wordplay in the narrow sense corresponds to Delabastita's notion of wordplay i.e., punning, while wordplay in the broadest sense matches Crystal's definition of language play. Similarly, many of the contributors in the recent edited

book *Crossing Languages to Play with Words* (2016) have used the two terms *language play* and *wordplay* interchangeably (e.g. Zirker, 2016, p.283; Jaki, 2016, p.361).

Thus, based on this discussion of the uses of the terms 'puns', 'wordplay' and 'language play', I consider puns to be a subtype of language play, and my contention is that wordplay is synonymous to language play covering the broader concept that this thesis concerns. However, my preference for using the term 'language play' rather than 'wordplay' needs justification. First, I believe that 'wordplay' sounds too narrow and does not reflect the scope of my study which deals with play beyond simply the level of words. Second, there have been numerous studies of the translation of 'wordplay' in *Alice*, and 'wordplay' is usually understood in these studies as 'puns', as in Delabastita's work (1996, 1997). I prefer then to use 'language play' in order to indicate as clearly as possible that my study is not limited to puns. Lastly, it is important to note that as we have seen above, recent studies tend to work with a broader definition of 'wordplay' than Delabastita's and use 'wordplay' and 'language play' interchangeably. In a sense, then, my preference for one term over the other is arbitrary. However, I still feel that 'wordplay' risks sounding rather narrow and does not capture the breadth of play as 'language play' does.

I adopt Crystal's definition as it describes language play in the broadest possible sense. It is broad enough to consider play at different levels whether that be with letters, words, sentences or even beyond with pragmatic and cultural play. However, his definition does not provide a mechanism for identifying and categorizing specific instances of language play in text. Therefore, it is necessary to rely on detailed definitions of the subcategories of language play that will be presented thoroughly in the following section.

2.3   Types of language play

Ritva Leppihalme (1996, p.199) points out that translators "have to identify the instances of source-text wordplay in the first place" before they choose techniques from the various available methods of translating wordplay. For the analysis of language play included in the data studied in the present research, it is important to provide a framework which makes it possible to classify and categorized language play in both *Alice* and its six Arabic translations used for the study. This section discusses different typologies of language play arising from existing research, before providing the typology designed for and used in this research. Again, most of the research discusses 'wordplay' or even 'puns' more than 'language play'.

The prolific author in the field of wordplay translation, Delabastita (1996, p.128), establishes two criteria to design a typology of wordplay; the first is the **spatial** criteria, where he classifies puns into two groups:

- **Vertical puns**: where the two meanings derived from wordplay are co-present in the same portion of the text. He gives the example of a slogan in a church: '*come in for a faith lift'*.

- **Horizontal puns**: means that the meanings that are established appear linearly in the pun sequence. For example, '*how the US put US to shame'*.

Delabastita (1996, p.128) additionally distinguishes another **formal** (or linguistic) criterion that is considered in this analysis. In this characterization, the formal similarity between the lexical units at play can be manifested in the following ways:

- **Homonymy**: This occurs when words have similar spelling and pronunciation but have different meanings. As in the word *race* which could mean 'tribe' or 'a running contest'.

- **Homophony**: homophones are words which sound alike but have different meanings. e.g., *council/counsel.*

- **Homography**: homographs are words with identical spelling but pronounced differently. (*Us/ US*)

- **Paronymy**: exists when words have similar but not identical sounds and spellings. As in the above example *faith lift* and *facelift*.

This typology gained currency and finds its way into most of the subsequent analyses on wordplay; however, the framework has its own limitations. As Martinez (2012, p.165) points out that Delabastita's classification restricts itself to "mono-lexical puns" and does not account for other possible instances of wordplay that come in larger units as "multi-word structures" (p.165). This argument can be taken as a point of departure for the present typology. In fact, *Alice* has shown many playful instances of multi-lexical units, sometimes even larger than those "phraseological units" (p.165) mentioned by Martinez like in parodied verse for example. For this reason, this study needs a more-exhaustive typological framework that can expand the linguistic play above the level of single words.

Delia Chiaro (1992, p.38) develops a framework similar to Delabastita's; however, she expands it above the word level. She distinguishes five basic categories: **homophones**, **homonyms**, **polysemes** (words which are identical graphically and phonetically and are related in meanings), **play with syntax**, and **play with pragmatic conventions**.

Francisco Diaz Perez (1999, p. 357–361) focuses on the analysis of wordplay in *Alice* and *Through the Looking Glass*. He, too, adopts Delabastita's framework, but with some variations. I present it here together with the examples mentioned by him. The categories are:

- **Phonologic wordplay**: this play is based on words which share several phonemes but are not related either etymologically or semantically. Diaz Perez (1999) further classifies phonological wordplay into three subcategories according to the nature of the linguistic level:

  o **Homophony** happens when words are pronounced the same but have different spellings. As the play on "flour" and "flower":

    "You take some **flour**–"
    "Where do you pick the **flower**?" the White Queen asked.
    "In a garden or in the hedges?" (*Through the Looking-Glass*, 2001, p.267.) [*my emphasis*].

  o **Homonymy**: formed by words that are identical both in spelling and pronunciation, but which split the meaning. When "Miss" can refer to the nominal designation as well as the verb *to miss*, as in the following example:

    "That would never do, I'm sure," said Alice: "the governess would never think of excusing me lessons for that. If she couldn't remember my name, she'd call me '**Miss**', as the servants do."
    "Well, if she said '**Miss**', and didn't say anything more," the Gnat remarked, "of course you'd miss your lessons. That's a joke. I wish you had made it." (*Through the Looking-Glass*, 2001, p.185.) [*my emphasis*]

  o **Paronymy:** "when words are similar but not identical in spelling and pronunciation" (Diaz Perez, 1999, p.360). As in the sequence of school

subjects under the sea in Chapter IX, for example, "Laughing and Grief" are apparently taken from *Latin* and *Greek*:

> "I never went to him," the Mock Turtle said with a sigh. "He taught us **Laughing** and **Grief**, they used to say." (*Alice*, 2001, p.103.) [*my emphasis*]

- **Polysemy**: A second possible linguistic mechanism underlying punning. In this type of play, words have similar spellings and pronunciation, but unlike homonymy, the words are originally related: "the two or more associated meanings are part of what is considered to be one single word" (Diaz Perez, 1999, p.360). Diaz Perez gives the example of the pun *dry* that has been used with two senses: "without water or liquid" and "not interesting or exciting in any way":

  > "Sit down, all of you, and listen to me! I'll soon make you dry enough!"
  > They all sat down at once, in a large ring, with the Mouse in the middle.
  > Alice kept her eyes anxiously fixed on it, for she felt sure she would catch a bad cold if she did not get **dry** very soon.
  > 'Ahem!' said the Mouse with an important air, 'are you all ready? This is the **driest** thing I know." (*Alice*, 2001, p.30.) [*my emphasis*]

- **Idiomatic play**: "Idioms offer this potential since the habitual meaning of the expression — by definition not the sum of the meanings of its components — and its literal meaning can be confronted." (Diaz Perez, 1999, p.361). Diaz Perez gives the example of the idiomatic sense of to "*beat time* (i.e., to make a regular sound or movement to music) is what Alice intended, whereas the Hatter interprets the literal sense of the verb ("hitting time", as though time were a material and animate being)":

"Perhaps not," Alice cautiously replied; "but I have to **beat time** when I learn music."

"Ah! That accounts for it," said the Hatter. "He won't stand beating." (*Alice*, 2001, p.75.) [*my emphasis*]

- **Morphology-based wordplay** occurs when new words are formed by means of derivation or compounding; however, their meanings are not deducible from their constituents. Using Diaz's example from *Through the Looking Glass*, the White Queen understands the word *addressing* as if it was formed by the prefix *a-* followed by the root *-dress-*, meaning "being in the process of dressing":

    "Am I **addressing** the White Queen?"

    "Well, yes, if you call that **a-dressing**," the Queen said. "It isn't my notion of the thing, at all."

    Alice thought it would never do to have an argument at the very beginning of their conversation, so she smiled and said:

    "If your Majesty will only tell me the right way to begin, I'll do it as well as I can."

    "But I don't want it done at all!" groaned the poor Queen. "I've been **a-dressing** myself for the last two hours." It would have been all the better, as it seemed to Alice, if she had got someone else to **dress** her, she was so dreadfully untidy. (*Through the Looking-Glass*, p.204.) [*my emphasis*]

- **Syntactic play**: Finally, syntax too can be manipulated as a source of punning because statements might be, in some cases, understood syntactically in two different ways. As in the example on *well* in the sequence "*well in*" has two possible syntactic functions. In one of them *well* is a noun while in the other one it is an adverb. The

meaning corresponding to the first analysis is "deep into the well", while that

corresponding to the second is "very deep inside":

> "But they were **in the well**," Alice said to the Dormouse, not
>
> choosing to notice this last remark.
>
> "Of course they were," said the Dormouse: "**well in**." (*Alice*, p. 80.)
>
> [*my emphasis*]

A few points need to be made about Diaz Perez's typology. His typology, although,

broader than Delabastita's as it takes play above word level, can produce some complexities

which may not be helpful in the present analysis. The main reason is that his distinction

between the types: polysemy, homonymy and syntactic wordplay may not be always

straightforward. As for the first two categories, Delabastita (1997, p. 5) suggests that the

distinction between polysemy and homonymy is "dynamic" as the two concepts often

overlap. He explains that, sometimes, what appears to be a polysemous word may result from

merging two other different words, and vice versa. He gives the example of the play on the

two words *flower* and *flour*, which are obviously homophonic words, but with a further

investigation of their etymology, one can find that the words are originally related, thus,

polysemous.

The distinction between homonyms and syntactic play, on the other hand, although

clear and unchallenged, has shown some confusion among some analyses of *Alice*. For

instance, while the word *well* (see the example mentioned above) has been syntactically

manipulated according to Diaz Perez (1999, p. 361), one of the most cited analyses of

wordplay in *Alice*, Weissbrod (1996, p. 228) considers *well* an instance of homonymy. Diaz

Perez himself in his later work on *Alice* (2015, p. 175) classifies *well* also as a homonymic

pun. Therefore, to avoid such complexities in the present analysis, the two categories of polysemic and syntactic wordplay will be deduced to homonymy. The identical formal similarity of the playful components is regarded as the most salient feature of play. And whether the words were etymologically related or have been syntactically manipulated would not be considered as it is not necessary for this translation-oriented analysis.

Another typology mentioned here is the one developed by B.J. Epstein (2012, pp. 168–169), who studies *Alice* among other works of children's literature. In a more detailed typology of wordplay (which she considered a subtype of the broad category of expressive language), she distinguishes the following most common types:

- **Homophonic wordplay**: words with the same pronunciation but with different spellings and different meanings. (e.g., *witch/which*; *tail/tale*)

- **Homographic wordplay**: words that are spelled the same but have different pronunciations and meanings (e.g., *wind*)

- **Paronymic wordplay**: "two words are similar but not the same; they can be related but do not have to be" (2012, p. 168) (as in *collision/collusion*)

- **Single-word wordplay**: when one word is altered. Epstein does not elaborate more on this type of play and no example is given.

- **Idiomatic or idiom play**: when clichés or idioms are manipulated

- **Metonymic wordplay**: "a part is used for the whole" (2012, p. 168) (e.g., *crown* for *royalty*)

- **Bilingual or multilingual**: when humour involves two or more languages

- **Parody**: involves satirizing and changing another text.

- **Graphic play**: happens when there is an interaction between textual features, such as font or illustrations, and words.

Diaz Perez's classification can account for Epstein's first five categories. No instances of metonymic or bilingual/ multilingual play were found in *Alice*. The last two types of play, mentioned by Epstein, have two additional categories which are not present in the previously listed typologies.

The final typology mentioned here is also specific to the context of *Alice*. In his Foreword to *Alice in a World of Wonderlands*, David Crystal (2015, pp. 15–20) has classified language play in *Alice* into eight different categories depending on the level at which the play occurs:

- **Sound-based play**: this play can be seen in Carroll's tendency to produce words with phonetic relevance, as in the onomatopoeic play in "Twinkle, twinkle" (*Alice*, 2001, p. 76) and rhyming names "Elsie, Lacie, and Tellie" (*Alice*, 2001, p. 78)

- **Typographical play**: typographical presentation to represent something like Carroll's presentation of the small voice of the Gnat in typed in a small font, or as his use of reverse printing when Alice met the "Jabberwocky" in *Through the Looking Glass*. This category corresponds to Epstein's (2012) category of graphical play.

- **Letter-based play**: when letters are manipulated to produce a play, as in the acrostics in the poem "A boat, beneath a sunny sky", at the end of the Looking-Glass (2001, p. 136), where the first letters of each line make up the name of Alice Liddell.

- **Word-structure play**: creating new words by playing with the way words are constructed. Crystal gives examples from *Sylvie and Bruno Concluded*, where Carroll adds the suffix -*let* to coin the new words: "toplets, ducklets and doglets, grublets and froglets".

- **Syntax-dependent play**: when statements can be syntactically understood in two different ways. This category corresponds to Diaz Perez's syntactic play.

- **Lexical play**: refers to punning.

- **Pragmatic play**: according to Crystal, this play "refers chiefly to ludic manipulation of the rules governing normal discourse" (p. 19). Pragmatic play occurs when normal discourse's rules are manipulated (as in the bizarre exchanges between characters, sentences ending in unexpected ways, or sudden interruptions).

- **Cultural play**: when a cultural reference or history lies beneath an instance of play. As in the cultural associations after the parodies as "Twinkle, twinkle", etc.

Crystal's typology is indeed comprehensive, however, too complicated to be adopted in its entirety here. For some categories, like "sound-based play" and "cultural play", greatly overlap with each other as well as with other levels of play. For instance, the play in "Twinkle, twinkle" can be considered a sound-based play in Crystal's scheme, and at the same time, it hides cultural connotations. In fact, as will be seen in the analysis (Chapter Five), many instances of language play in *Alice* allude to cultural Victorian references. In the same vein, many instances of language play involve some sort of sound play, as in the many rhyming words in the parodied verse. So, to avoid repetition, cultural play and sound-based play will not be considered in the present typology. Syntactic play is also a problematic category for the same reason mentioned above in Diaz Perez's typology.

2.3.1 Typology in Alice in Wonderland

Clearly, there is more to wordplay than just the pun. The trace of typologies has gone from the single word level to the phrase level and finally to the play on the verse level. That has been helpful to come up with a typology that is exhaustive enough to encompass almost all the instances of language play found in the ST.

For the analysis of *Alice*, as well as the six Arabic translations chosen for this research, the following adapted typology was created which arises from the categories described above and is directly based on the typologies of Diaz Perez (1999), Epstein (2012), and Crystal (2015). Although comprehensive, their typologies do not cover all possible types[5] of language play; however, they serve the purpose of this study directly because of their focus on *Alice*. A comprehensive framework was required to allow for an in-depth analysis of the ST and both TTs versions, without being too detailed to allow, as much as possible, for a clear and straightforward distinction of the kinds of language play that occur in the data. Thus, the following nine distinct and clearly defined categories were determined:

- **Language play based on paronymy** considers play that occurs between words that are similar but not identical in sounds or spellings. This play is apparent in Chapter X: "And what are they made of? … '**Soles and eels**, of course" (Alice, 2001, p.108). Here Carroll plays in the similarity between the two phrases 'soles and eels' and 'shoes and heels'.

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[5] For examples, Schroter (2005) and Jaki (2016) both deal with language play, but in the context of audio-visual translation. Both have made extensive lists of language play. Schroter (2005, p. 155–324) establishes two main categories of language play: *punning language play* which includes (homonymy, polysemy, homophony, and paronymy). And *non-punning language play*, which is further divided into ten subcategories: play with (metaphors, similes, idioms, and related figures of speech), modified expression, foreign words, nonce formations, play with grammar, sentences ending in unexpected ways, rhymes, half rhymes, alliterations, and repetition. On the other hand, Jaki (2016, p. 364) adds creative lexical blends, literalization of figurative language, phraseological modification, misunderstandings and slips of tongue.

- **Language play based on homonymy** is formed when words are identical in both spelling and pronunciation. This play is apparent in Carroll's play on the two meanings of the word 'bite' when the Duchess said to Alice: "Flamingoes and mustard both **bite**" (*Alice*, 2001, p.96). Here 'bite' can have these possible meanings: (To cut with the teeth) or (to cause a stingy taste).

- **Language play based on homophony** is formed by words that have similar pronunciations but different spellings. An example is present in Chapter IX where a play is clear between the homophonic words 'lesson' and 'lessen': "That's the reason they're called **lessons**,'…' because that **lessen** from day to day" (*Alice*, 2001, p.103).

- **Graphical play**. This play entails a form of typographical presentation of texts. A famous example in *Alice* occurs in Chapter III, where Carroll printed the mouse's tale in the shape of a mouse's tail. (see Example 9 for more reference).

- **Letter-based play** happens when play occurs at the level of letters. A famous example of this play is clear in the sequence of unrelated words all starting with the letter 'm': "everything that begins with an M … such as **mouse-traps**, and the **moon**, and **memory**, and **muchness** – (*Alice*, 2001, p.80)

- **Word-structure play** occurs when the structure of existing words is manipulated to create other new words. An often-quoted example of this play is clear in: "**Curiouser** and **curiouser**!" (Alice, 2001, p.20). Here the way words are structured was manipulated by adding the comparative suffix '-er- into a compound word.

- **Idiomatic play** is formed by manipulating existing idioms. This is clear in Carroll's play on the literal sense of the idioms "wasting time" and "beating time" (*Alice*, 2001, p.75)

- **Pragmatic play** refers to cases where conversational rules are manipulated to create a humorous effect. This is clear in the funny exchange between Alice and the March Hare in the Mad tea-party scene:

  'Have some wine,' the March Hare said in an encouraging tone.

  Alice looked all a round the table, but there was nothing on it but tea. 'I don't see any wine,' she remarked.

  'There isn't any,' said the March Hare.

  'Then it wasn't very civil of you to offer it,' said Alice angrily. (Ch 7, p.72).

- Play on parodies involves altering existing songs and texts. An instance is clear in Carroll's manipulation of the well-known nursery rhyme by Jane Taylor "The Star" :

  Twinkle, twinkle little star,

  How I wonder what you are!

  Up above the world so high,

  Like a diamond in the sky.

  Which becomes:

  Twinkle, twinkle, little bat!

  How I wonder what you're at!

  Up above the world, you fly.

  Like a tea-tray in the sky. (*Alice*, 2001, p.76-77)

2.4   Functions of language play

Before discussing the translation of language play, it is essential to discuss its functions in texts in general and in children's literature, as these functions may affect the translator's choices and hence affect the techniques used. Linguistic manipulations have many possible functions, which may explain their abundant use by some authors of children's literature such as Lewis Carroll. As clear from Crystal's (1998) definition adopted in this thesis (see Section 2.2), ludic function is central to language play. It is indeed likely to produce a humorous effect on the reader (young or adult), and that is why authors of children's literature employ it in abundance. Lathey (2015) insists on the fact that wordplay and other linguistic manipulations are "a source of great amusement and irony in children's fiction and poetry" (p. 98). However, there are many other possible functions and effects that deserve mention. Epstein (2012, p. 20–21) draws a comprehensive list of possible reasons for using "expressive language", which, by extension, includes language play. From her long list, a few aims seem to stand out as other studies have included them. I have therefore chosen to emphasize these functions as they are the ones which would be most useful in my analysis of language play in *Alice*. Therefore, according to Epstein (2012, pp. 20–21), expressive language can be used to:

> to parody, to entertain, [...]to reflect a character/setting, [...] to teach, to subtly refer to taboo/impolite/sensitive issues, to give a text energy, to make readers pay more attention to the text and its message, to refer to something else (intratextually or extratextually), to make the reader feel intelligent (or unintelligent) [...] to be funny, [...] to reveal the power of language or the limits of language.

Because of its unusual and surprising nature, language play can be used as a tool to attract the readers' attention to the language itself and how it can be used and manipulated. As Lathey (2015, p. 98) points out, playing with language in children's literature can "increase their metalinguistic awareness"; when children find out that words may carry more than one meaning and that people use them for artistic purposes, such as in the word 'chest' as in upper body part or a treasure box, will be a source of great amusement to children and will let them "appreciate the writer's craft" (p. 88).

The abrupt nature of language play can be used by authors to draw attention to their originality and make their texts stand out. As previously mentioned in Chapter One, play with language in *Alice* has certainly made the work a turning point in the history of children's literature. As Epstein (2012) underlines, because of Carroll's use of puns, parodies, and nonsense: "one can say that children's literature has not been the same since his innovations" (p. 171). This is because children's literature was viewed as an educational tool to teach children proper language, morals, and good behaviour. Delabastita (1993, p. 257) agrees that linguistic play in literature became more common in the nineteenth century and he too mentions authors such as Edward Lear and Carroll, whose work "relied heavily on all sorts of wordplay" (1993, p. 257). Carroll has also broken the norms by employing language play to implicitly refer to taboo subjects. Huici (2015, p. 19) stresses that criticizing Victorian society was one of the implicit aims of Carroll's work. By examining *Alice* historically and politically, Huici argues that, through jokes, one of which is certainly wordplay, Carroll mocks different aspects of Victorian culture, mainly education, politics, and the judicial system.

Kullmann (2015, p. 59) suggests that language play has other communicative and social functions. He argues that language play can function as a show of wit and mastery of language. By examining wordplay in *Alice*, he shows that the linguistic play used by the

different creatures in the story poses a major challenge for Alice, as well as the reader,

leading to the mastery of the challenge and, eventually, the development of her social and

linguistic skills. Therefore, for Kullmann, wordplay has a "teaser and provocative function"

(2015, p. 59).

Finally, and perhaps one of the most important functions, which is of particular

relevance to this thesis, is the use of language play to create an ambivalent text (Weaver,

1964, p. 76; Weissbrod, 1996, p. 221; Crystal, 2015, p. 15). This function has been elaborated

by Weissbrod (1996) in her analysis of wordplay translation in *Alice*. Weissbrod argues that,

due to the abundant use of wordplay in the story, Carroll was able to create an ambivalent

text (a text that functions simultaneously in both children's and adult literature). In her view,

Carroll managed to do that by illustrating the random nature of linguistic symbols, as in his

play on 'tale' and 'tail' which are very different words, but characters still confuse them

because of their homophonic relationship. (1996, p. 223). Weissbrod adds Carroll's use of

wordplay as an attempt at satire to mock our use of metaphors. As in Alice's exchange with

the Hatter, when she says, "I know I have to beat time when I learn music" (*Alice*, 2001. p.

75) then the Hatter personifies the time and says, "He won't stand beating." (*Alice*, 2001, p.

75). Carroll's play with words to satirize the educational system is considered another

function of ambivalence, as Weissbrod adds, as in "Reeling and Writhing", "Arithmetic –

Ambition, Distraction, Uglification and Derision", "Mystery", "Seaography" and "Drawling"

(*Alice*, p. 69-79) as subjects taught under the sea. Clearly, this function of mocking the

educational system received some criticism at Carroll's time. As discussed in Chapter One,

Carroll was considered the first author to abandon the didactic nature of children's literature

and boldly criticize the schooling system (of course, Carroll has done that on more occasions

other than the example mentioned here). On the other hand, others praised that change and

marked it as a positive turn in children's literature. However, even if this function worked

well in the ST, it might be perceived as inappropriate for children in another culture. As has been pointed out earlier (Section 1.3.1), children's literature in the Arab world is still governed by didactic norms, which may affect translator's choices, as those abiding by this norm might feel that satirizing school subjects is inappropriate, and thus abandon the play. Moreover, some functions are restricted to a particular time and culture. For example, some sensitive issues (or taboos) in one culture can be insensitive in another and vice versa. *Alice* was originally written in 1865, and some functions of language play in *Alice* are closely related to the Victorian context. Carroll has intended much of his play on language for residents of Oxford, and some jokes were solely intended for Alice (Gardner, 2001, p. xiv), so, their functions have changed over time. However, while language play and its translation in *Alice* will be discussed in more detail in Chapter Five, some functions of the original could not be and possibly might not be considered necessary for replication in the translations. However, as Epstein (2012, p. 21) points out, the knowledge of these functions and who are they meant for is essential when analysing or translating a book because "Functions might change in translation, whether intentionally or not, and translators ought to keep this in mind." (p. 21).

In children's literature, it has been often questioned whether language play is suitable for children or not. These views are based on assumptions that children cannot comprehend language play. As Gardner points out "Children find puns very funny, but most contemporary authorities on what children are supposed to like believe that puns lower the literary quality of juvenile books" (2001, p. 89). In fact, Epstein (2012, pp. 170–171) asserts, that although there seems to be a disagreement among researchers working on the cognitive development of children on at what age they can start understanding language play, that does not mean that children cannot benefit one way or another from it. In fact, pioneering linguists have always

highlighted the positive effect of language play on children's language development (Crystal, 1998; Cook, 2000).

By way of a summary of this section, language play functions in many different ways, probably more than those mentioned here, and can affect the readers regardless of their age. It is impossible to determine, exactly, the number and types of functions that every instance of language play has. However, this discussion about the functions cannot be dismissed, as, I mentioned at the beginning of the section, the functions behind using language play might affect its treatment in translation and, in turn, how the translation is analysed. That is why this topic is of great relevance to the analysis presented in this thesis.

2.5   Language play in translation

Children's literature and language play, as discussed earlier, are all concepts that are challenging to define, their boundaries appear to be limitless. It is, then, no surprise that these two concepts, therefore, present their own difficulties when it comes to translating them into another language. Translating the instances of language play in *Alice* must have undoubtedly been a challenge for its translators around the world.

The phenomenon of language play has gained considerable attention in translation studies. Scholars working on different types of translation (as in 'audio-visual translation' (Schröter, 2004, 2005, 2010; Jaki, 2016) and 'sign language translation' (Araújo & Bentes, 2016) have examined how these linguistic features can be transferred into other languages. Nonetheless, it is the treatment of language play in literary works that has gained the most attention from scholars. Within those studies, certain classics have been much favoured for analysis, not only because their authors are renowned for their playful use of language, but also for the abundance of language play found in these works which makes their analysis

quite interesting and fruitful. William Shakespeare (Delabastita 1993, 1998; Offord, 1996; Bauer, 2016; Zirker 2016) together with Lewis Carroll (Nord, 1994; Weissbrod,1996; Veisbergs, 1997; Cacchiani 2012; Araújo & Bentes, 2016; Epstein 2012) have been clear favourites for the analysis of wordplay in translation.

Nevertheless, within the available studies on the topic in general, very few of them have dealt with the translation of language play in its general sense. Most studies, instead, have been specifically concerned with some subcategories of language play; for example, *puns* (Delabastita 1996,1997), *names* (Nord,1994), *idioms* (Veisbergs,1997), *spoonerisms* (Toury, 1997) and *lexical blends* (Cacchiani, 2012). As previously mentioned in Section 2.2, puns are the most studied type of language play, thus, because of that prominence, some of these studies in this section are quoted and treated as representative of language play as a whole where possible. In what follows a discussion of language play in translation will be presented, starting with the issue of 'untranslatability', moving to the factors that make language play challenging in translation in general, and in children's literature in particular. The last part examines the different solutions provided in the relevant literature with the aim to establish a set of techniques useful for the present thesis.

2.5.1   The (un) translatability of language play

There has been a debate, as with any other linguistic feature, whether language play is translatable or not. It has long been an extreme view that transferring language play from one language to another is not possible. For example, Landers (2001) claims that "It is a fact of life that many if not most puns will be untranslatable" (2001, p. 109). Schroter (2005, pp. 97–103) quotes and discusses several publications that demonstrate scepticism about the translatability of language play. For Schroter (2005, p. 100), these claims of the untranslatability of language play seem to be based on the limited conception that associates

translation with the direct transfer of elements of the ST, including meaning, function as well as wordplay, with minimum change into the target text.

On the other hand, others hold a much less sceptical attitude to the translatability of language play. Girard, among many others, states that the "best asset for the translator is their faith in the possibility of the task" (as cited in Epstein, 2012, p. 173). Delabastita (1993) dedicated four pages of his work to nothing but quoting, criticizing and challenging many publications that hold that wordplay is untranslatable (1993, pp. 173–177). For Delabastita (1993, p. 179), difficulties of translating wordplay "must not be underestimated but are not insurmountable" (p. 178); therefore, Delabastita (1993, p. 179) argues that it is better to stop considering translatability in terms of an absolute and to consider it as a variable category instead "ranging as it does from 'not easy' to 'impracticable'". This moving up and down on the cline of difficulty can be noted in Slote's (1978) statement about wordplay in *Alice*:

> One of the most interesting challenges in translation is the rendering of plays on words. Sometimes there is no insuperable obstacle (the word play in Alice in Wonderland for instances is difficult but possible to translate); at other times the difficulties are so complex as to defy a satisfactory solution. (As cited in Delabastita, 1993, p. 176).

Play on language is indeed challenging to translators who sometimes can and sometimes cannot overcome. Many scholars (as will be shown below) admit that translating language play is challenging, yet, still possible. By adopting a positive perspective, they focused on the possible ways for rendering language play into other languages as best as possible. Some of these contributions have challenged the claims of untranslatability and have yielded successful renderings even in the most challenging non-written contexts as in

the case of sign languages (Araújo & Bentes, 2016). I cannot but agree with those positive views on the translatability of language play. In fact, if I had not believed in the possibility of translating language play and that translators can come up with different interesting solutions, I would have never thought of doing this study in the first place. In the following section, I present some of the solutions proposed in the literature for dealing with language play in translation.

2.5.2   *Language play translation techniques*

As previously stated, some scholars have positive views on the translatability of linguistic play. This section, therefore, shows how scholars have positively engaged in the analysis of language play translation, (or again, more often *puns* or *wordplay*) and have engaged in finding possible techniques that translators can adopt. Most of the techniques featuring in the literature on language play range from a complete or partial preserving of language play in translation to the extreme deletion of this feature altogether. In what follows I will limit my discussion to the techniques available to translators dealing with literary works because some methods used in other contexts are irrelevant and may not be applicable to literary translation. For example, in audio-visual translations, translators are faced with additional visual constraints that make the range of choices available to them relatively different. In the following, I will present and discuss some of the relevant suggestions made in this respect with the aim to come up with a set of techniques useful for the analysis carried out in the present thesis.

Weissbrod (1997) has recommended three main methods of translating wordplay in literary texts (this work is particularly relevant since she was dealing with *Alice*). Translators can cope with wordplay by using available "literary tactics" like:

- Employing all stylistic levels and historical strata accessible in the target language, even if they have no parallel in the source text.

- Changing one or more of the meanings of the original wordplay so that they can be condensed again into one word or words similar in form or sound

- Changing the type of wordplay or its location in the text. (Weissbrod, 1997, p. 221)

Weissbrod (1997) also argues that translators can also replace the ST wordplay with new instances belonging to the target language and culture. If none of these options is possible, translators can give up wordplay altogether. After examining three Hebrew translations of wordplay in *Alice*, Weissbrod concluded that many of these options, or, as she called them, "compromises" (p.221), fall under what Toury (1995, p.221) calls "obligatory shifts, i.e. shifts necessitated by the different structures of the source and target languages." She noted that, even within these shifts, certain regularities of translators' choices could be detected. This is extremely important since such obligatory shifts might occur repeatedly in the target translations of my study due to essential differences between English and Arabic.

In dealing with *Alice*, Veisbergs (1997, p.164–171) resorts to a longer, more detailed list of techniques available to the translator. His approach was detailed and systematic; however, he was mainly concerned with one type of language play; idiom-based wordplay. The first four techniques aim at preserving features of the source idiomatic play in the target text, the techniques are the use of equivalent idiom transformation, loan translations, extension, and analogue idiom transformation. The rest of the techniques discussed by Veisbergs entails the loss of idiomatic play, as in substitution (replacement of the original wordplay transformation) (TL wordplay based on unrelated material), compensation (insertion of a special textual device in another place than in the ST), omission (which can

take two forms: the passage containing the idiomatic play is omitted altogether, or the idiom is transferred but in a non-playful way), and metalingual comment ("in the form of editorial techniques such as footnotes, endnotes, parentheses, etc." (1997, p.171)).

Another profound contribution to the treatment of language play translation has been provided by Epstein (2012). Her contribution is relatively more detailed and covers many more forms of language play than those dealt with in Weissbrod (1997) and Veisbergs (1997). Her work provided techniques resulting from a detailed examination of the treatments of wordplay in Lewis Carroll's works among other different classic and modern literature for children. On many occasions, throughout her book, she encouraged the production of a child-friendly translation that is not (necessarily) deprived of wordplay but with renderings suitable to the comprehension of its readers. Epstein presented 'translatorial strategies' a term explicitly used to give more prominence to translators and their decision-making process (Epstein, 2012, p.24). Epstein (2012, pp. 175–177) also offers the following strategies which, she asserts, can be used in combination:

- Deletion: to remove the word play and/or its associations. According to Epstein, this is the easiest solution available for the translator. She explains that translators resort to deletion for different reasons, such as when they are unwilling or unable to recreate the pun in the target language, or when they simply feel that the wordplay does not suit their understanding of the text. Epstein comments that this choice is very "interventionist" and implies a lack of confidence in the reader and perhaps in the translator.

- Replacement: to replace the wordplay with another wordplay of a similar or different type, or with standard language. She admits that replacing with a similar or different type of wordplay is challenging to the translator, however replacing with standard language means that the ideas of the source pun are

transferred, but the humour is left out. This could be considered literal translation and this technique is used when the meaning of the wordplay is so essential to the text that the translator is forced to dispense with the humour.

- Addition: to add new wordplay where there was none before or involves adding in more text or an extra pun in the same location. This may happen simply due to the possibilities of the target language, as particular word choices come with new associations.

- Explanation: means adding a paratextual explanation (a footnote or endnote, introduction or translator's note) or an intratextual explanation (a word or phrase in the text). Epstein points out that editorial interventions may be useful in some situations, such as in annotated or scholarly editions, but it is worth remembering that if humour has to be explained, often it is no longer funny (Epstein, 2012, p.176).

- Compensation: to employ wordplay, but in different places or amounts than the ST. Compensation for the loss or non-translation of wordplay can, as Epstein explains, be applied in three main ways: to add a new pun out of existing texts where there were none before (create puns out of existing texts) or to add completely new texts that include puns. These two options correspond to Delabastita's techniques (*non-pun to pun* and *zero to pun*) respectively, as will be seen in the following sections. The third possible way to compensate, though less common, is to create a new style in the target text that helps make up for the lost effects from the ST.

- Retention: to preserve the pun and/or its associations in the target text. Epstein explains that retention occurs in "rare, lucky circumstances" wordplay can be transferred easily and effortlessly, especially between languages that are

related linguistically and culturally (Epstein, 2012, p. 176). However, Epstein continues, that this way of retention is not common, and translators may sometimes use literal translation of wordplay or its connotations to retain some of its intended meaning or humour, which she calls 'partial retention'.

Another child-friendly approach to the translation of wordplay is proposed by Lathey (2016, p.100). Her recommended sequence of techniques overlaps with Epstein's, although she places them in order of preference. Lathey suggests that translators need to strive to **replace** the wordplay with an equivalent in the target language, if this is not possible, then **literal** translation is the next option which could be accompanied by an in-text **explanation** (which could only be used in the situations mentioned above, "otherwise there is the risk of confusing or alienating the child reader." (Lathey, 2016, p.100). Translators may resort to **deletion** if none of the former solutions is possible. **Compensation** for the loss of wordplay is the final solution available where translators can use a wordplay "familiar to children" in another position of the target text.

The well-known taxonomy of techniques for rendering wordplay is proposed by Delabastita (1993, 1996). Although he was dealing mainly with puns, his methods were conceived as straightforward and general enough to cover all possible scenarios; for example, *puns* in *Alice* (Diaz Perez, 1999), *wordplay* in other literary texts and genres (Marco, 2010) and *language play* in films (Schroter, 2005; Jaki, 2012). In Delabastita (1996), eight translation techniques are discussed: *pun to pun, pun to non-pun, pun to related rhetorical device, pun to zero, direct copy, non-pun to pun, zero to pun, and editorial techniques*. They may also be used in combination:

1 – Pun to pun: in this technique translators render the ST pun by a target language pun which may be of the same type or be completely different in terms of 'linguistic

mechanism', 'formal structure' or in their 'semantic structure' (1996, p.134). This technique corresponds to Epstein's technique of 'retention'. This could be considered the optimal solution that translators may reach if they are lucky enough and if they are dealing with languages that are closely related as described above. Marco (2010, p.269) breaks down this technique into two categories depending on whether the target text pun is similar or different from the source pun: (pun to similar pun) and (pun to different pun). This division, as Marco explains, is based on the hypothesis that the motive behind using each category is quite different; *pun to similar pun* may result due to isomorphism between the languages involved, while *pun to different pun* entails a high "degree of creativity" (2010, p. 269) where the translator makes a deliberate effort to recreate a different pun in the target text. If the technique *pun to pun* is used in any of the Arabic TTs, examined in this thesis, it would be interesting to know if translator's approach differs and if some of them have paid additional creative effort to their translation.

2 - Pun to non-pun: involves translating the pun by a non-punning phrase which may contain both or one of the senses made by the source pun. Delabastita (2003, p.202) distinguishes three possible translation varieties under this technique: *non-selective* translation preserves both senses of the source pun but in a non-punning way, the *selective* variant maintains only one of the source meanings and *diffuse paraphrase* loses both ST meanings (p.365).

3 - Pun to related rhetorical device: In this case, the translator tries to recreate the effect of the ST wordplay by replacing it with a wordplay-related rhetorical device (repetition, imagery, assonance, alliteration, rhyme, irony, paradox, etc.) which Delabastita (1997) groups under the term "punoid" (1993, p.207). In his view, this technique is considered a subcategory of the previous technique *pun to non-pun*.

However, what differentiates them from each other is that *pun to punoid*, shows that a translator has recognized the source pun and attempted to reproduce its textual effect using a "wordplay-related rhetorical device." (1993, p. 207). Marco (2010, p. 280) reveals that this solution although loses the pun, it involves a relatively high degree of creativity on the translator's part.

4 - Pun to zero: this technique entails complete omission of the portion of the text containing the pun. *Omissions* can range in scale from a phrase, sentence, or single speech to a piece of dialogue, scene or act (Delabastita, 1993, p.209–210). Leppihalme (1994) claims, with regard to allusive wordplay, that using this technique indicates the laziness of a translator (p. 93) and, thus, asserts that translators should only resort to deletion as a last resort when no other solution is possible. On the other hand, Lathey (2012) – as mentioned earlier – offers this solution as the easiest option at hand for translations for children. Marco's analysis (2010) has revealed that omission occurs more in fictional work for children, he claims, that translators might have resorted to *omission* in cases where they felt that processing the wordplay at hand would be considered very demanding for their young audience (p. 279).

5 - Pun ST to pun TT: Delabastita (1993, p. 210) also uses (*pun ST= pun TT*) for this technique and differentiates between two varieties of this technique: *direct copy* (rendering the original pun with source language signifiers) and *transference* means that target text words are "forced" to acquire the meaning of their ST counterparts. (p.211). In this case, the translator does not translate the wordplay in the target text but simply transfers the source puns by directly copying them as foreign source language words into the target text. Schauffler (2012, p.64) points out that the use of this technique depends on the audience's knowledge of the target language. In his data set of *Alice* translations, Diaz Perez (2003) mentions that this technique has been

rarely used by translators of *Alice*, and when used, it was restricted to two cases: wordplay that coincides with a cultural reference and wordplay that involves proper nouns, such as the play on '*L. C.*', the initials of Lorina Charlotte: "and their names were *Elsie,* Lacie, and Tillie" (*Alice*, 2001, p.43).

6 - Non-pun to pun: this happens when a translator uses a pun in a position in the target text where there is no corresponding pun used in the ST. Translators resort to this method as a way to compensate for the loss of a pun somewhere else in the passage, or for any other reason.

7- Zero to pun: similar to the *non-pun to pun*, this technique involves addition, however, in this case, of a completely new pun to the target text without any compensatory justification as the previous device. This technique together with the previous one corresponds to addition mentioned above by Epstein (2012) and Lathey (2016).

8- Editorial techniques: the last technique mentioned by Delabastita is similar to Veisbergs's (1997, p.171) *metalingual comments,* mentioned earlier in this section. According to Delabastita, *editorial techniques* can take many forms including: "articles by the translators published in a periodical or in a volume other than that which contains the T.T.; articles published within the volume containing the actual T.T. by way of introduction, epilogue, footnotes (or endnotes, as the case may be); parentheses within the primary text, but distinguished from it by means of square brackets, italics, etc.; the 'anthological' publication of different T.T.s, i.e. of different solutions to one and the same S.T. translation problem." (Delabastita, 1993, p.218). These editorial techniques fulfil several functions in a text, as Delabastita explains. Translator's preface or epilogues may include comments about the author's use of wordplay and justification of their own approach in translation, while footnotes are

more specific as they are dedicated to individual instances of wordplay in the source or the target text. Translators use footnotes either to: (a) comment on the ST pun: where translators quote, explain or paraphrase the source pun, sometimes using the technique of *direct copy* (mentioned above); or to (b) comment on the target text, they use them as a "diacritical signal" to direct the attention of the reader to the significance of the pun (Delabastita, 1993, p. 219); translators may also use them to (c) comment on the relationship between the source and TTs: here, translators may comment on the untranslatability of the ST pun, in other times they may use them to justify their choice of *pun to pun* technique (p. 220). However, the use of *editorial techniques* is not preferred among scholars of children's literature. Epstein (2009, p.209) believes that the use of *editorial techniques* may be useful in some conditions, such as in annotated or scholarly editions, otherwise, using footnotes is not a successful technique as it would take the reader's attention away. Lathey (2016, p.100), similarly, warns that the use of this technique would confuse and alienate the child reader.

Delabastita's set of techniques is clearly thorough and may cover many possible scenarios of dealing with wordplay. Due to its importance and prominence amongst research concerned with wordplay in translation, Delabastita's taxonomy will be adopted for the analysis of language play translation in *Alice* into Arabic.

This final taxonomy discussed in this section concerns an additional tool that has been used in this study to support the analysis of wordplay translation. The "punning balance" is a concept that has been introduced by Josep Marco (2010) which he describes as "the relationship between the ST and TT segments in terms of loss, preservation or gain." (p.270). To measure the punning balance, he adopts Delabastita's (1993, 1997) wordplay translation

techniques and arranges them along a line which he calls "the punning balance cline" (Figure 2).
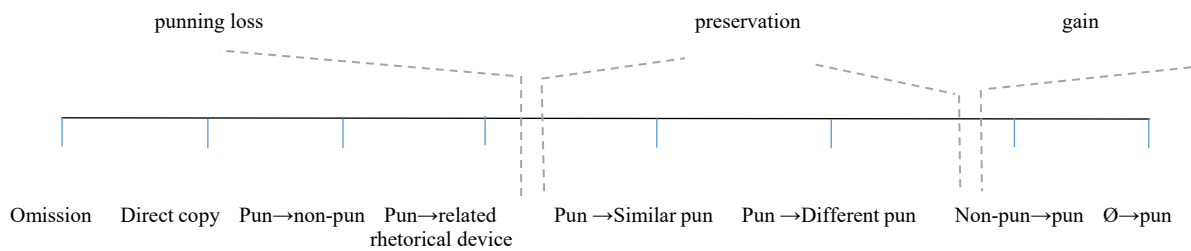
Figure 2. Marco's (2010) arrangements of wordplay translation techniques (excepting editorial techniques) along salong punning balance cline (Ø = zero)

As shown on the scheme in Figure 2, Marco aligns techniques for translating wordplay into three different possibilities. First, the balance can be described as **negative** when there is a punning **loss**; this happens when the ST pun is translated into a TT segment that is not considered a pun by using techniques like *omission (pun → Ø [or pun → Zero]), direct copy, pun → non-pun,* or *pun → related rhetorical device.* The latter technique, as Marco points out, "brings the solution closer to the status of wordplay but cannot be regarded as a pun proper." **Preservation** of the pun results in a **neutral** punning balance when translators employ techniques like *pun → similar pun* and *pun → different pun.* Finally, punning **gain** leads to a **positive** punning balance and it involves the techniques *non-pun → pun* and *Ø → pun.* The only technique that Marco has excluded from the balance cline is *editorial techniques.* He justifies that these techniques: "imply addition of information and do not affect the solution itself, so to speak, but run parallel to it.". *Editorial techniques* are mostly used with another technique and rarely occur on their own. Excluding this technique from the balance cline is quite justifiable, as Marco (2010, p.270) postulates, because it does not seem to affect the balance of wordplay in translation. However, even if this technique does not produce a wordplay in the target text, it can at least give rise to some of the cognitive pragmatic effects intended by the ST author (Diaz Perez, 2015; Gutt, 2000; Jing,

2010). Adding Marco's balance cline to the present analysis might help to show if a balance shift exists among the six Arabic translations. However, the original balance cline has to be adapted slightly to suit the present analysis; therefore, the word *pun* will be replaced by *language play* (LP[6]) to maintain terminological consistency throughout the study. Therefore, and to summarise this section, the taxonomy of nine techniques that will be used to analyse the translation of language play in the thesis is as follows:

- LP → Different LP: means that language play of the ST is replaced by a different type of language play in the TT.

- LP → Similar LP: in this case, the original language play is rendered by a language play of the same type in the translation.

- Editorial Techniques: these include comments by the translators provided in the form of footnotes, endnotes, comments in introduction or preface, as well as in-text comments distinguished by parenthesis, square brackets, etc.

- LP → Related rhetorical device: this means that translators try to recreate the effect of a ST language play by some other rhetorical means (repetition, imagery, assonance, alliterations, rhyme, irony, paradox, etc.).

- LP → Non-LP: implies translating ST language play by a non-language play solution in the TT.

- Direct copy: this happens when the translator does not translate the play in the ST but simply transfers the original language play into the TT (using TL signifiers or SL signifiers).

- Omission: this technique implies complete deletion of the portion of the text containing the language play.

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[6] The short form LP will be used when referring to language play in techniques of translation.

- Zero → LP: this technique implies adding a completely new language play in the TT that does not correspond to language play in the ST. without any compensatory justification.

- Non-LP → LP: this happens when translators use language play in a position in the TT that does not correspond to language play in the ST but use it as a way to compensate for the loss of language play somewhere else in the passage.

These techniques can be arranged along the language play balance cline as below:
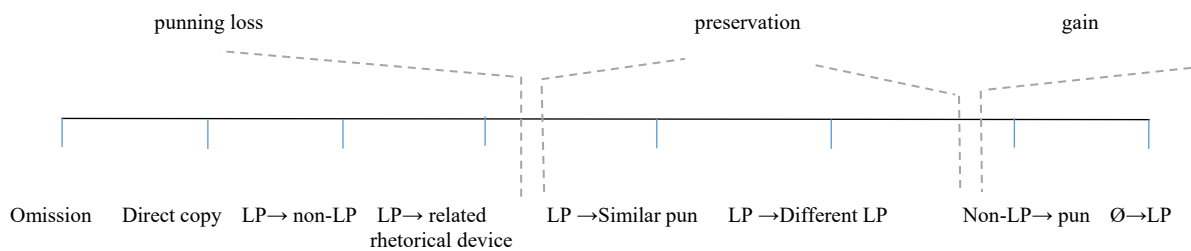
Figure 3. Adapted model of language play balance cline (based on Marco's (2010) punning balance cline). (Ø = Zero.)

The above discussion has shown how translators have a variety of options available to them when dealing with instances of language play; however, their choice among them depends on a number of factors that will be presented in the following section.

2.5.3   Factors affecting the translation of language play

The above discussions reviewed some viewpoints on the translatability of language play and presented some solutions available for translators to deal with this challenging

feature. This section, thus, discusses the factors that might impinge the translatability of language play. The present discussion also helps in accounting for the Arab translators' choice among the translation techniques, and thus enables the current thesis to move beyond description towards explanation. Marco (2010, pp.271–273) draws a rather complete list of possible factors that might affect the translation of wordplay in literary texts. For him, the translatability of wordplay depends more or less on the factors affecting them. From his long list, several of which reflect what has already been discussed in this thesis, I have chosen to emphasize the factors that may be useful for explaining the translator's choices for the translation of language play into Arabic. Therefore, the factors that may affect the translator's treatment of language play, according to Marco (2010, pp.271-273) are:

- The degree of isomorphism, or historical kinship between the source and target languages. The chance of finding suitable equivalent wordplay increases with the proximity of the two languages involved. For example, Delabastita (1993) and Gottlieb (1997) highlight the abundance of shared wordplay between English and French. On the other hand, Weissbrod (1996, p.220) shows how the difficulty of translating wordplay increases when the two languages involved in translation are unrelated to each other, such as the languages involved in his case English and Hebrew. The situation in the Arabic language is expected to be similar. In language play, the form of the source language is manipulated, and it is much less likely that both form and meaning can be transferred into another language.

- Degree of cultural embeddedness of the elements making up the wordplay (Delabastita, 1996, pp.135–136). Which, as Marco points out, "may be

represented as a cline going from shared extralinguistic reality to those referents which are peculiar to a given cultural community." (2010, p.272).

- "Subjective factors" related to translator's "talent, proficiency, and willingness to spend time finding solutions to the problems that arise" (Weissbrod, 1996, p.221) and "personal taste, and willingness to accommodate target-audience expectations" (Delabastita, 1996, p.135). Schröter (2004, p.165) adds "perceptiveness, priorities, imagination and problem-solving abilities of the individual translators".

- "Objective factors" of "working conditions" and "time pressure" were also identified by Weissbrod (1996, p.221) and Delabastita (1996, p.135).

- Norms operating in the target culture, which, according to Weissbrod (1996, p.221), are halfway between the subjective and the objective, as they are shared by a group of individuals but are not totally objective.

- Intended readership, which is an essential factor that this thesis draws upon. According to Marco (2010, p.272), wordplay "may be essential in a translation intended for adult readers but irrelevant or even absurd in one addressed to children."

- The stylistic function of wordplay in the text, its scope in the text (local or universal in the text), and its relationship to other elements of the text (such as plot, characters, theme, etc.).

- The type of linguistic structure on which the play operates. For Delabastita (1996, p.130) play can occur at any level: phonological and graphological, lexical (polysemy and idioms), morphological and syntactic. Marco points out that some scholars concentrate on particular types of wordplay, for example, Veisbergs (1997) concerns himself with idiomatic play, Manini

(1996) deals with meaningful names (names that highlight character's features), and Leppihalme (1996, 1997) focuses on allusive wordplay. As for the Arabic context, particular linguistic features like homophonic puns cannot be productive as homophony is impossible in Arabic[7](Munthir, 2011, p.474)

The above observations by Marco (2010) are based on wordplay in literary translation in general. However, when dealing with the translation of language play in children's literature, more issues other than these contextual and linguistic factors arise. Epstein (2012, p.189) points out that children, unlike adults, lack experience in life. That is why language play must meet their level of knowledge. Wordplay that requires profound historical and cultural knowledge might not work well in children's literature as they do for adults. So, authors and translators are recommended to put their audience's level of knowledge in mind when using language play. Epstein (2009, p.189) gives the example of Carroll's play with the homophonic puns *flour* and *flower*, which presumes that he intended this type of language play for school-aged children who have probably mastered the spelling of the two words, rather than much younger children. Epstein (2009, p.189) also stresses that to translate wordplay to children, translators must carefully assess every instance of multilayered wordplay and they may have to make choices about which meaning to prioritize in the translation.

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[7] It is important to note, however, that Arabic is rich (and probably richer) than English in language play. Abdul-Raof (2006), among many others, has discussed profoundly these categories in his work *Arabic Rhetoric, A Pragmatic Analysis*. Among them he mentions nine different types of lexical embellishments in Arabic rhetoric: alliteration, assonance, zeugma, tail-head, Al Jinās, metabole, parallelism, onomatopoeia, head-tail. Jinās alone can be subdivided into eight different categories: fabricated, reverse, non-resemblance, resemblances, distorted, morphological, complete, incomplete jinās. (2006, p.260)

The factors mentioned in this section, whether language play in general or those specific to children, together with the previous constraints impinging upon the translation of children's literature in general and in the Arab world (discussed in Chapter One) aid the analysis carried out in Chapter Five. It also helps to move the analysis beyond description towards explanation of translators' behavior in the Arabic translations of *Alice*.

2.6   Summary

This chapter was dedicated to language play, the main linguistic feature chosen for analysis in this thesis. First, I presented relevant terminology and definition of the phenomenon showing the potential confusion in terminology and justifying my choice of the term language play. Then, an examination of existing typologies of language play has revealed their limitation and explained the need for a new working typology suitable for the analysis of language play in *Alice*. A typology, that is comprehensive enough, of nine categories of language play in *Alice* was determined: paronymy, homonymy, homophony, graphical play, letter-based play, word-structure play, idiomatic play, pragmatic play, and parodies. Then, possible functions of language play in literature in general and in children's works, in particular, were presented.

The second part of the chapter was concerned with the translation of language play and highlighted some of the challenges in translation and the techniques available for translators. A taxonomy of nine techniques for the translation of language play distributed along a language play balance cline was designed to aid the present analysis: *LP→Different LP, LP → Similar LP, Editorial techniques, LP→Related rhetorical devices, LP→Non-LP, Direct Copy, Omission, Zero→LP,* and *Non-LP → LP*.

Finally, factors that could affect the translation of language play were discussed. Empirical analysis of intended readership as well as other factors will subsequently show to what extent they are actually relevant to the Arabic translations of *Alice*.

3 Chapter Three: Research design, the source text, and the target texts

3.1 Introduction

This chapter describes the methodology used in the study, presents the sources of the collected data, and explains how they will be gathered and categorized to achieve the objectives of the study. Section 3.2 presents the research questions and research methods of the study. Section 3.3 presents the ST and its Arabic translations selected for the analysis: Amira Kiwan (2003), Nadia El Kholy (2013), Siham Abdul Salam (2013), Farah Omran (2018), Riham Saad (2020) and Sameh Al Jabbas (2020).

3.2 Research questions and research methods

3.2.1 Research questions

In Chapter One, relevant research in the translation of children's literature was reviewed, observing that not enough scholarly attention is devoted to the translation of dual readership literature, or to the translation of children's literature, particularly into Arabic. The present study aims to narrow this gap by comparing Arabic translations of *Alice* which were published recently and which might be intended for different readers. As discussed in the introduction of the study, the selection of *Alice* as ST of the case study is based on a couple of considerations. The first consideration is related to the nature of the ST. As discussed in Section 1.2.3, *Alice* has undergone a careful process of revision by its own author who inflected some textual and paratextual features which have a central role in introducing an ambivalent text that functions, at the same time, in children's and adult's literature. Carroll

has also included many instances of language play in the revision process to make *Alice* attractive to both children and adult. The second consideration is related to the TTs. *Alice* has found popularity in Arabic translations from the 1940s to the present. However, most of the early Arabic editions were abridgements, adaptations and retellings aimed exclusively for younger children (Arabic checklist of the translations of *Alice,* 2015, pp. 28–33). It was only in the last two decades that full-length Arabic translations started to be published. Six recent full-length translations were completed by Amira Kiwan (2003), Nadia El Kholy (2013), Siham Abdul Salam (2013), Farah Omran (2018), Riham Saad (2020) and Sameh Al Jabbas (2020) and it is these which are included in the data under study. Examining these different Arabic versions of *Alice* could reveal different approaches and realizations of the dual readership nature of the ST. The study of these Arabic versions provides an exciting opportunity to explore the extent of their paratextual and textual variations in relation to their intended readership. It is also interesting to examine the extent of challenges faced by Arab translators when dealing with language play. More about the reasons for selecting these translations are discussed in Section 3.3.

The research questions are informed by previous findings in the translation of children's literature and the translation of language play discussed in Chapters One and Two. In Chapter One, the dual readership of children's literature, and how linguistic manipulation, i.e., language play, is an essential appealing feature for both children and adults were discussed. I have also discussed some constraints operating in children's literature in general and in the Arab world in particular, which might impinge on the act of translation. In Chapter Two, I discussed how language play is a broad phenomenon that can comprise different types which may pose numerous challenges in translation in general and in children's texts in particular. Chapter One also determined one of the most frequent factors that could influence the treatment of language play in translation including intended readership. How and to what

extent the intended readership influences the translation outcome can be analysed by comparing translations primarily intended for children, adults, or both. In addition to intended audience, other factors that could influence the treatment of language play, include socio-cultural factors in the target culture context that could influence the treatment of children's literature in translation (in Chapter One) and other factors related to the nature of language play in translation (as discussed in Chapter Two). The influence of the above-mentioned multi-layered factors on translation can be explored by comparing different types of language play and their techniques in translations by Kiwan (2003), El Kholy (2013), Abdul Salaam (2013), Omran (2018), Saad (2020), and Al Jabbas (2020) to determine whether the outcome of translation changes as TTs are produced for different audiences or if there are other factors constraining the translator's task. Based on these observations, the research questions are formulated as follows:

1. Who are the intended audiences of the Arabic translations of *Alice in Wonderland*?

2. What types of language play can be found in *Alice in Wonderland*, what is their frequency of occurrence, and what problems do they pose for the Arab translator?

3. What techniques have the translators used for dealing with language play in the Arabic translations of *Alice in Wonderland*?

4. Do the techniques differ according to the intended group of readers?

5. Are there other factors that may affect the translations of language play?

To address the research questions, the analysis focuses on six Arabic translations of *Alice* as the case study, aiming to provide a detailed and thorough analysis of the translation techniques employed. The following part provides a summary of the steps and methods in the analysis.

3.2.2   Methods of translation analysis

As to the methods employed to answer the questions of this research, it might be said to consist of the following steps (explained in more detail below):

1. Identification of reader orientation of the TTs

2. Identification and classification of instances of language play both in the ST and the TTs.

3. Identification and classification of translation techniques used for each pair of ST+TT segments

4. Quantitative analysis of techniques

5. Qualitative analysis of the correlation between techniques and factors which may have affected the translation process.

6. Drawing conclusions.

The first question to be addressed in the analysis concerns the intended readership of Arabic translations of *Alice*. The hypothesis is that with the recent productions of full-length Arabic translations of *Alice* in the Arab world (particularly after a long period of production of heavily abridged versions of the story) there is a growing awareness of the dual readership nature of the story that may affect the orientation of the translations (textual and paratextual). To test the hypothesis, a paratextual examination is carried out in Chapter Four with the aim of identifying the readers' orientation of the Arabic translations and examining whether and how the paratextual features of the Arabic translations are tailored towards their intended readership. To conduct the paratextual analysis, the study draws on Genette (1997), Pellatt (2013) and Batchelor (2018), as discussed in more detail in Section 4.2.

The next research questions concern the treatment of language play in translation. The data collection involved several steps. First, instances of language play in the ST are identified and classified according to the type of language play. As has been discussed in detail in Section 2.3.1, a typology informed by Diaz Perez (1999), Epstein (2012), and Crystal (2015), has determined nine types of language play: homonyms, paronyms, homophones, graphical play, letter-based play, word-structure play, idiomatic play, pragmatic play and parodies. A total of 91 instances of language play has been found in the data. The identification of language play in the ST, relied mainly on *The Annotated Alice* by Gardner where 53 instances of language play have been found, while the remaining 38 instances of language play depended on my own understanding of the phenomenon of language play and my readings of previous research on *Alice* (Weissbrod, 1996; Borba, 1999; Epstein, 2009, 2012; and Diaz Perez, 1999, 2015).

Next, the translations of these instances in the TTs were also identified and classified according to the translation techniques. As has been discussed (in Section 2.5.2) a model for translation techniques has been informed by Delabastita's (1997) and Marco's punning balance cline (2010). Quantitative analysis of techniques using simple statistics (sums and percentages) was carried out to measure the frequency of the translating techniques used to render each type of language play. This study followed Marco's (2010, p.276) quantitative methods. For the analysis of a translation segment, each technique was counted as a separate technique even if it has been used in combination with other technique/s to translate one segment. That was, then, followed by a qualitative analysis of the correlation between techniques and intended readership as well as other possible factors affecting the treatment of language play in translation. The use of a mixed method approach of quantitative and qualitative analysis, as noted by Saldanha and O'Brien (2014, p. 23), increases the validity of

the results. All instances of language play and their translations collected from the data and used in this study are included in the appendix at the end of the thesis.

For the sake of clarification, the following sample is presented to show how instances of language play are identified in the ST and how translation techniques were recognised and quantified in the TTs.

In Chapter III of the story, Alice asks the Gryphon about what shoes under the sea are made of, and the Gryphon replies: 'soles and eels':

'And what are they made of?'
Alice asked in a tone of great curiosity.
'soles and eels, of course' (*Alice*, 2001, p.108)

The analysis starts by pointing out the instance of language play and then analyses it in terms of its type. This instance has been recognised as an example of wordplay in Epstein's analysis of *Alice* (2012, p.179). The play is clear in the Gryphon's response who should have said 'soles and heels' but instead chose a playful expression suitable for the chapter's "under the sea" theme: 'soles and eels'. It is also clear that the play here was constructed on the basis of the phonetic similarity between 'soles and heels' and 'soles and eels'. This kind of relationship suits the definition of paronymy: a linguistic play between words or expressions that are similar but not identical in spelling and sound (as already defined in 2.2.1). Therefore, the type of play here is labelled and counted as one instance of language play based on paronymy.

The analysis then moves to the Arabic texts and the translation segments that correspond to the ST are analysed to see how the translators have dealt with the play and which of the translation techniques (discussed in section 2.5.2) were used. Let us discuss below two of the translations by Kiwan (2003) and Omran (2018) to see how the TTs are

analysed and how the translation techniques are assigned and quantified. In the translation by

Kiwan (2003), the counterpart of the ST is translated into:

" سمك موسى (soles، والكلمة أيضا تعني نعلا), والأنقليس (eels , وهي تشبه كلمة heels   التي تعني كعب

(p.198)"(الحذاء)

[BT: Moses sole fish (*soles*, and the word also means slippers), and eels (*eels*, it is

similar to the word *heels* which means the heels of a shoe] (italicised words mean that the

words were written in English in the TT]

We can see that Kiwan provides literal translation in her text, so 'soles' becomes

[Moses sole fish] 'سمك موسى' and 'eels' becomes [eels fish] 'الأنقليس'. These two renderings

represent the names of two types of fish in Arabic and are not playful in any way. Therefore,

the translation technique assigned to this solution is *LP → Non-LP* (see the definition in

2.5.2). We can also notice that Kiwan used other solutions for the same segment. Kiwan

presents the play in its original English format in her translation. This solution corresponds to

the translation technique *Direct Copy* which is defined as rendering the ST language play

with source language signifiers (see section 2.5.2). Another solution is clear in Kiwan's

attempt to provide a short description of the source linguistic play between brackets. This sort

of comment is an additional solution that can be described as a form of *Editorial technique*

(presented in section 2.5.2). Therefore, the analysis concludes that Kiwan has used a

combination of three different techniques to translate the play on "soles and eels": *LP→Non-

LP*, *Direct copy*, and *Editorial techniques*. Therefore, for this instance, I record the results of

Kiwan's translation as three techniques in my statistical tables.

On the other hand, if we look at Omran's translation, we can notice that she has made

use of only one technique: "سمك الإنقليس وسمك موسى" [eels fish and Moses sole fish] (2018,

p.134). Since her solution does not count as an instance of language play in Arabic, the

technique *LP$\rightarrow$Non-LP* is assigned to her translation and recorded as one technique in statistical tables. Consequently, I record Omran's used technique here as one technique in my statistical tables.

3.3   Data

3.3.1   The source text

The Annotated Alice: The Definitive Edition (2001) by Martin Gardner is chosen as the source text of this study. This edition is extensively annotated and includes useful information regarding the context of the story and the language play in it. It contains *Alice's Adventures in Wonderland* (originally published in 1865) by Lewis Carroll and the sequel *Through the Looking-Glass, and What Alice Found There* (originally published in 1871). The sequel although attracting dual readership will be excluded from the study because unlike the first *Alice* which has been extensively rendered into Arabic, the sequel has not been translated as much: out of the six TTs, only two include the sequel. Thus, including the sequel will not serve the comparative purpose of the study of investigating the treatment of 'language play', as a dual readership characteristic, in different Arabic translations.

It is important in this part to explain the term 'source text' used in this study. A recent discussion among scholars concerns the textual stability of STs. Karen Emmerich (2017) argues that we need to consider the instability of the "original text" (p.3), as well as that of translations. Emmerich questions "the often-unexamined assumption that the object of translation is a single, stable lexical entity whose existence predates the process of translation" (p.13) and hopes to "encourage suspicion not of translation but of the very idea that stable originals exist" (p.18). Emmerich criticises the abstract use of the two terms "original" and "source": however, without proposing an alternative term. To support her

argument Emmerich adopts cases with obvious textual instability such as the *Epic of Gilgamesh* and does not discuss other cases with less obvious textual instability. While I do agree with Emmerich that the original text is unstable and that it is possible that a classic work like *Alice* might have gone through multiple processes of re-editing and revisions, engaging with the textual instability of *Alice* in detail is beyond the scope of this research. Still, I believe that *Alice* can be considered a text with less obvious textual instability. During my research, I have consulted a number of English editions of *Alice*, and I have found few alterations in terms of punctuation and italicizations, but no other significant differences. Moreover, during the textual analysis phase of this study, I have noted that all instances of language play have been dealt with in the Arabic translations of *Alice* (the technique of *omission* is rare as shall be seen in the analysis section in Chapter Five). Therefore, I would assume, since none of the Arabic translations in the data has mentioned their ST, that the Arabic TTs have been using similar STs. For the purpose of this research, the term 'source' here is used to refer to *Alice* regardless of the edition that has been used by translators. The ST that I am using is *The Annotated Alice: The Definitive Edition* (2001) by Martin Gardner. This edition is extensively annotated and provides essential information, not only of the context but also of the use and origin of the language play used in the story.

3.3.2   The target texts: selection of the data

In order to select TTs suitable for the data, a survey of the available Arabic translations of *Alice* was necessary as a starting point to know which translations were available and which of them were suitable for the purpose of this study. To my knowledge, the only available bibliographic record of *Alice* in Arabic was provided in the 3-volume book dedicated to the translations of *Alice*, *Alice in a World of Wonderland: The Translations of Lewis Carroll's Masterpiece* (2015) edited by Lindseth and Tannenbaum. The third volume

of this book includes a checklist of the translations of *Alice* into 174 languages. This helpful list which spans over six pages has included 47 Arabic editions of *Alice* and its sequel *Through the Looking-Glass*, starting from the first Arabic translation by Abdul Aziz Tewfig Gawid published in 1946 until Abdul Salam's translation in 2013. What was helpful in this checklist is that the compilers, in most of the cases, mention the type of the Arabic editions of *Alice* whether as complete, abridged, bilingual, adaptation, audiobook, picture book, schoolbook, and so on. These classifications helped limit my search to complete editions only (the reason for this will be presented below). However, these classifications were not provided for all the Arabic editions and that required me to search for missing information which was definitely not easy for me as it was not easy for the Arabic checklist compilers[8].

Although the checklist, is extensive, my own search revealed an Arabic edition translated by Shakeer Nasr Eddein published by *al markaz ʾthaqafy al ʿaraby* (المركز الثقافي العربي) in 2012 that was not included in the list. I intended to use this translation as part of the data, but it was later excluded (after contacting the translator) as it appeared to be a relay translation from French[9]. Another limitation of the list is that the entries of Arabic editions stopped at the year 2013. This is, however, completely understandable as the list was compiled in 2015 and it appears that the most recent translations at that time were the ones translated by El Kholy (2013) and Abdul Salam (2013).

My additional search also revealed that only four of the Arabic editions mentioned in the Arabic checklist fulfil the description of complete translations; Gawid's (1946), Kiwan's

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[8] The compilers of the Arabic checklist, admit that their search was impaired due to the lack of library record in the Arab region (2015, Vol.3, p.13)

[9] This translation has been used as an object of analysis in a number of Arabic literatures on *Alice in Wonderland* (Al Bisher, 2016; Elmaraghy, 2020). However, during the analysis, I noticed that the translator has used many French words and references, indicating influences in his choice of ST of his translation. After contacting the translator via his personal page on Facebook, he has confirmed that he did not use the English version but has used a French translation by Henri Bue (1869) as a source. Therefore, his translation has been eliminated from my analysis.

(2003), El Kholy's (2013) and Abdul Salam's (2013)[10]. The first translation could not be obtained but the remaining three were included in this study. I have also, already, noted that the production of complete Arabic translations of *Alice* has accelerated, and more new translations were published after 2015. It is important to note, however, that my thesis is not concerned with the genealogy of *Alice* into Arabic, nor does it attempt to provide an examination of all available Arabic translations of *Alice*. Nevertheless, it was important to build a set of data that is varied enough and fulfils the purpose of this study.

Of the Arabic translations of *Alice* published in the Arab world, and available to me, six full translations are selected for analysis: the translations by Amira Kiwan published in (2003), Nadia El Kholy (2013), Seham Abdulsalam (2013), Farah Omran (2018), Sameh Al Jabbas (2020) and Reham Saad (2020) (presented in Table 1 below).

Table 1. Arabic translations of Alice in Wonderland chosen as target texts

	Title	Translator	Publication year	Publisher
1	'أليس في بلاد العجائب' [*Alice in the Lands of Wonders*]	Amira Kiwan	2003	Dar Al Bihar, Lebanon.
2	'أليس في بلاد العجائب' [*Alice in the Lands of Wonders*]	Nadia El Kholy	2013	The National Council for Translation, Egypt.
3	' أليس في بلاد العجائب وأليس في المرآه ' [*Alice in the Lands of Wonders and Alice in the Mirror*].	Seham Saneya Abdul Salam	2013	Dar Al Tanweer, Lebanon, Egypt, and Tunisia.
4	'أليس في بلاد العجائب' [*Alice in the Lands of Wonders*]	Farah Omran	2018	Dar Kalemat, Kuwait.
5	' أليس في بلاد العجائب ' [*Alice in the Lands of Wonders*]	Sameh Al Jabbas	2020	Bayt Al Yasmin, Egypt.
6	أليس في بلاد العجائب وقصص أخرى: أليس عبر المرآة، الروضة ومغامرات 'أليس تحت الأرض [*Alice in Wonderlands and Other Stories: Alice Through the Mirror, the Nursery and Alice's Adventures Under Ground*].	Reham Sameer Saad	2020	Afaq Books, Egypt.

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[10] El Kholy also mentions in her article (2015, p.134) about the Arabic translations of *Alice,* published as part of the 3-volume book, that Gawid's translation (1946) was the first complete translation and that the next complete translation was not published until 2003 (the one by Kiwan).

The translations are chosen in a way that intends to serve the purpose of this study. First, as mentioned above all six translations are complete translations, by 'complete' I mean that all chapters of the original story are included in the translations. This choice will, to some extent, guarantee that, at least, most of the original text is retained in the translations and not lost as in other abridgements and adaptations produced exclusively for young children. Therefore, it will help in tracing more instances of the dual readership characteristic under investigation in this thesis, i.e., "language play".

Second, another important factor is the cultural factor. As noticed in the TTs listed above, the translations are published by different publishers located in three different countries in the Arab world: Lebanon, Egypt and Kuwait. Moreover, some publishing houses like Dar Al Tanweer is based in three different countries in the Arab world. Translators also, come from different backgrounds and do not necessarily belong to the same area where the publishing house is; Farah Omran is a Syrian translator translating for a Kuwaiti publisher. This again will help to observe any translation behaviour under analysis that could be attributed to cultural variations in the Arab world and can help to shed some light onto translation practices carried out in different parts of the Arab world.

Finally, the last and the most important factor that influences the choice of all six translations is related to the specialty of their translators and publishing houses. At the introductory stage of this research, when I came upon choosing the Arabic translations to be included in this study, I performed a preliminary investigation of the background of their publishers and translators. The survey aimed at inspecting the areas in which these translators and publishers specialise. To inspect the publishers, I went through their websites to know how they identify themselves and define their vision. I have, also, scrolled down their lists of publications to see what type of books they publish and which group of readerships they were targeting; children or adults or both. As for translators, I have looked for any helpful

information about them whether provided in the translations themselves, their social media accounts, or any interviews or articles. Relevant information about the translators involved their careers, memberships in different institutes and organisations, and list of their publications and translations. Looking for that information was helpful to anticipate the translators' field of specialty, and, therefore, their potential audience (More details will be represented as part of the analysis of paratexts in Chapter Four). That exploratory investigation was necessary at the beginning of this research to make sure that the chosen translations could be, possibly, representatives of different readers' orientations thus suitable to the objectives of this research. Moreover, and related to this point, the fact that four of these translations were published within two years is remarkable as it strongly suggests that they might be aimed at different audiences.

The aim of choosing translations with different reader orientations is twofold; first, to know if there is a consistency between translation techniques and audience orientation; second, because one may expect that the child-oriented translations will tend to retain language play less than the dual or adult-oriented translations. The comparison will help to test this hypothesis and to know if readers' orientation of the text can be used as a straightforward indication of the treatment of language play in the TTs. However, this preliminary analysis is not sufficient for classifying the selected translations according to their intended readership. That is why a further investigation was carried out to find sufficient evidence for the audience orientation of the TTs through an analysis of 'paratexts' as illustrated in the following chapter.

As previously mentioned in the Literature Review section, three of these editions (translations by Kiwan, El Kholy and Abdul Salam) have already been selected and examined in other studies on translating *Alice* into Arabic. However, the other three translations (by Omran, Al Jabbas, and Saad) have not been studied before. All the TTs are published in one

edition, except for the one by Farah Omran, which has two editions with different cover designs. Only the first edition is examined in this thesis (see Figure 7 in Chapter Four) as I only became aware of the other edition after this research was completed. The three older translations by Kiwan (2003), El Kholy (2013) and Abdul Salam (2013) are out of print[11] while the remaining three are still in print. It was not possible to inspect the popularity of these Arabic translations among readers since there are no reliable figures available about book sales; as is the case with books in the Arab world in general (Abou-Zeid, 2013).[12]No reviews[13]of the translations were found, however, some articles and published interviews with some of the translators (El Kholy, Al Jabbas and Saad) as well as more information about the Arabic translations will be discussed as part of the paratextual analysis in Chapter Four.

3.4   Summary

In this chapter, I have discussed the research questions, research methods, and a review of the ST and its Arabic translations. The study involves the examination of language play as a dual readership characteristic feature of *Alice* and investigates its treatment in six Arabic translations. The analysis will be conducted mainly from an intended-audience perspective, focusing on whether and how the intended readership affects the outcome of the translations. In the Arab world, several translations of the ST have been produced. Among

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[11]However, the three translations by Kiwan, El Kholy, and Abdul Salam are available as illegal free electronic copies in many Arabic websites and forums.

[12] I even made several contacts with the publishers and booksellers (local and elsewhere in the Arab world) but none of them could provide helpful information regarding the TTs and their popularity among readers.

[13] Some reviews are available in Goodreads website. But these are not reliable and were not useful for that matter as they offer the ratings and reviews of the original *Alice* by Carroll and their translations in one place, so it was difficult to tell which ratings were for *Alice* and which for the Arabic translations.

them, six translations are chosen for analysis. The following two chapters are for analysis. Chapter Four is dedicated to the paratextual analysis, where the paratextual features are examined for clues of readers' orientation. Then, Chapter Five offers the textual analysis of language play and its translation into Arabic.

4   Chapter Four: Readership of the Arabic translations of *Alice in Wonderland*; background information and paratextual examination

4.1   Introduction

This chapter describes the first stage of the analysis, i.e., the paratextual analysis. The six Arabic target translations by Kiwan, El Kholy, Abdul Salam, Omran, Saad and Al Jabbas will be the subject of paratextual analysis. The paratextual analysis aims to answer the first research question of this thesis to explore the intended readership of the target Arabic translations of *Alice.* Furthermore, this analysis aims to disclose the extent to which these paratexts are influenced by their intended audience and to reveal the translator's approach, particularly in regard to language play in *Alice*.

The chapter starts with a general introduction which justifies the need for the analysis. A brief theoretical background of 'paratexts' follows, leading to the definition adopted in this thesis. A special emphasis is paid to how the examination of paratexts has been used to investigate the audience in different studies and offers a discussion of the relevance of paratextual examination for the translation of dual readership literature. Then, the paratexts relevant to the analysis are outlined, setting the structure followed in the analysis. The main paratextual analysis follows in six separate sections. Finally, the main findings of the paratextual analysis are summarized and discussed.

One of the main questions that this study is trying to answer is how language play in *Alice* is treated when translated into Arabic for different audiences of children and adults. In order to answer this question, an initial paratextual investigation was needed, to find out who the intended readership of the six translations is. Classifying the target translations according to their readership was not possible in the preliminary stages of the study. This is due to two

main reasons: first, unlike many *Alice's* editions in other languages, none of the target Arabic

translations (except for Al Jabbas's translation, see Section 4.3.5) have been explicitly

oriented towards specific readers; there is no explicit identification of age group of readers on

the cover of their translations. Furthermore, there are no reliable sources such as

bibliographic lists or available classifications of the reader's age group of published

translations that any of the translations has fallen under. The other and most important reason

is that all six selected TTs are complete translations of *Alice*. If the TTs had included the

'abridged' versions alongside 'the unabridged' Arabic editions of *Alice*, it would have been

probably much easier to, at least, spot those editions intended exclusively for children as

there would have been many clear-cut paratextual distinctions between the two. For

example,[14] the abridged versions of *Alice* were generally published in a relatively larger

format, most as hardback books, with extremely colourful covers and accompanied by in-text

illustrations for children; they are considerably shorter than the original and most lack the

name of the author and/or the translator. However, this is not the case in the present analysis.

Many of these paratextual features were not applicable to the six TTs, as will be shown in

much detail in the following section. Therefore, a further paratextual analysis was needed to

find the readership orientation of these target translations.

4.2   Paratexts: Definition

The term 'paratext' was coined by Gerard Genette in his French study *Seuils* (1987),

translated into English in 1997 as *Paratexts: Thresholds of Interpretation*. For Genette,

paratexts are the "verbal or other productions" which serve as "thresholds" through which

readers access the contents of a book (p.1). Genette (1997, pp.7–11) introduces the concept of

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[14] The examples are based on my own observations of the different Arabic translations of *Alice in Wonderland*.

peritexts which refers to paratextual elements that are physically attached to the text (such as book covers, the title page, forewords, prefaces, illustrations and so forth). Elements that appear outside the book and are available to the public, such as reviews of the book or interviews with the author that appears in magazines, newspapers, programs and so forth are referred to as *epitexts*. Genette (1997) stresses that paratexts consist of any elements which present the texts to their readers (p.1), convey comments on the text (p.345), or influence how the text is received (p.7). However, it is noteworthy that Genette originally introduced the above concepts in relation to literary text, thus his discussion of paratexts did not include the paratexts of translations. Instead, Genette views translations to be part of the paratexts of the source text (1997, p.405). Furthermore, Genette stresses the connection between paratexts and authorial responsibility (1997, p.2–9). Therefore, Genette's concept of paratext cannot be directly applied to translation studies, as the paratexts of translations are formed by translators, publishers, and editors rather than the author of the ST.

Scholars within the field of translation studies, however, have not rejected Genette's notion of paratexts and have engaged with it in many ways. The first two significant studies were written by Theo Hermans (1996) and Upro Kovala (1996). Both studies stress the importance of the study of paratexts in translation and both argue against Genette and consider translations as separate texts with their own paratexts. These translation studies scholars "pay attention to paratexts as sites of translator's intervention and adaptation of the text in its new environment." (Batchelor, 2018, p.25). It is important to note that in this study, the paratext of the ST *Alice* will not be examined at all. There will be no comparisons between the source paratext and the target paratexts because (as mentioned in Section 3.3.1) none of the six translations has revealed which edition of *Alice* they were using. So, the target Arabic translations will be treated as texts in this thesis, on their own, with their own paratexts.

Drawing from Genette's notion of paratexts, scholars have made some effort to adapt his definition to translation studies. The most recent edited volumes on paratexts (Pellatt, 2013 and Batchelor, 2018) have offered, slightly different definitions of the term. Pellatt (2013) has expanded the concept of paratext for translation studies by offering a broad definition which illustrates the wide variety of functions a paratext may have:

> In this volume, we regard paratext as any material additional to, appended to or external to the core text which has functions of explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators and reviewers. Paratext is not necessarily written or verbal material. (Pellatt, 2013, p.1).

Batchelor (2018, p.142) proposes a similar functional definition: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received.". Batchelor's insertion of "consciously crafted" in her definition was made as an attempt to discard 'the wider context' from the scope of paratexts. However, Batchelor does not deny the importance of this broader context if "the research questions call for such analysis" (p.143). In this thesis, the context (in terms of background information about the publisher or translator) has been found, to some extent, beneficial in giving paratextual clues of intended readership. By adapting the previous definitions, I suggest the following working definition for this thesis: *Paratext is any (verbal or nonverbal) material appended to or external to the translation which conveys comments on the text or influences how the text is received or has the potential to reveal its intended readership.* This definition denotes that paratexts could be of any *type* and any *place* in relation to the text, and it states clearly the functions of paratexts that will be needed in the present analysis.

4.2.1 *Paratexts in dual readership literature*

Examination of paratextual elements has been found extremely relevant in relation to dual readership literature in translation, particularly in the case of *Alice*. Studies have derived readership-related information from different paratextual sources. Wardle's (2012) analysis presents an interesting case of how intended readership influence different paratextual features in translations. As Wardle (2012) notes, translations for children tend to appear in large format as hardback editions with extremely colourful covers with emphasis on illustrations. On the other hand, as Wardle observes, translations for a more general readership appear in smaller, paperback format, are less colourful, and are sometimes accompanied by prefaces or introductions by the translator. Other translations aimed at a more-academic audience (Wardle, 2012) contain introductions by respected scholars and authors and include footnotes and endnotes, as well as biographies and bibliographies. Oittinen (2000, p.126) stresses the essential role of illustrations in the interpretation of the readership of *Alice*. The audiences of *Alice* differ with every translation, and according to Oittinen, "Our decision—as to whether the story is for children or adults … depends on how we read the texts, how we see the words and pictures" (Oittinen, 2000, p.126). On the other hand, O'Sullivan (2016, p.94) concentrates on peritexts (forewords and afterwords) in translations of *Alice* and demonstrates how the information presented in the translations' paratexts was "embellished" depending on the audience of the specific peritext. In her view, for instance, forewords in translations exclusively made for children show Lewis Carroll to be a child's friend and emphasize his fascination with playing games and his relationship with the Liddell sisters. Whereas translations intended for adults frequently contextualize the story in its time by providing a socio-historic context of *Alice* and its writer. The inclusion of footnotes and endnotes has also been considered a paratextual tool for audience orientation. Nord (2003, p.195) notices that the use of "annotations" or footnotes was only found in the

translations made exclusively for adults. She concludes that the decision for, or against, the use of footnotes in the translations of *Alice* depends on its audience orientation.

For the following analysis of Arabic translations of *Alice*, I shall look for clues for the reader's orientation in the following verbal or non-verbal paratextual elements: the cover, blurbs, illustrations, introductions, prefaces, reader's guide, page-length, annotations, articles and interviews about the translations.

The analysis is divided into six sections; each section deals with the paratexts of one translation at a time. Examining the paratexts of each target translation separately is better than comparing each feature of paratext between the translations in turn since not all six translations feature the same set of paratexts. Thus, a consistent comparison between them can be easily made. However, a few comparisons between the translations' paratexts are needed at some points to support the analysis. Each section starts by giving background information about the publishing house and its field of specialty, whenever possible. Then, details about the translators and their backgrounds, if found, will be presented. Then, the available paratextual elements that are physically attached to that translation 'peritexts' (e.g., book cover, title page, preface, etc.) will be listed and analysed with the aim of showing their audience orientation. Finally, any paratextual clues found outside the translation 'epitexts', in the form of articles or interviews with the translators regarding their translations in general or *Alice* in particular, are included. At the end of each section, conclusions are drawn about the intended primary audience of that translation. The six sections are arranged in the following order: translations by Kiwan, El Kholy, Abdul Salam, Omran, Saad and Al Jabbas.

4.3   Analysis of paratexts

4.3.1   Kiwan's translation

The first target text is *Alis fī bilād al-'ajāʾib* 'أليس في بلاد العجائب' [*Alice in the Lands of Wonders*], a translation by the Lebanese translator Amira Kiwan. Her translation of *Alice in Wonderland* was published in 2003, making it the oldest among the six translations under study herein. It was the second complete translation of *Alice* after the first-ever Arabic translation by Abdel Aziz Tewfig Gawid in 1946 (El Kholy, 2015, p.134). This version features the name of the translator Amira Kiwan but does not give any other further information. I could not find much background information about Kiwan except that she has been involved in translating and editing several classics, such as her translations of *Fathers and Sons* by Ivan Turgenev (1862) and *For Whom the Bell Tolls* by Ernest Hemingway (1940).

Kiwan's translation is published by Dar Al Bihar, a publishing house based in Lebanon that is very well known for translated international literature into Arabic aimed at the education market. Most of their translations come in the form of bilingual editions that feature Arabic translations together with their STs, which are mostly in English. Most of the publisher's translated works were adult literature but have used more simplified versions of their original texts. For instance, in their Arabic translation of *Jane Eyre* by Charlotte Bronte, Jan (2018, pp.72–83) notes that the Dar Al Bihar has adapted the story to a great extent by deleting many scenes, shortening the chapters, domesticating, and eliminating any biblical references to suit the expectations of the young readers the publisher attempts to address. However, Dar Al Bihar's translation of *Alice* has used the complete source version. Although bilingual editions can be generally described as suitable for language learners of any age, Dar Al Bihar's use of adapted ST versions translated into simple Arabic language makes their translations more suitable to younger readers.

The cover of Kiwan's edition brings its pedagogical function to the fore by highlighting its bilingual nature (see Figure 4). Kiwan's translation shows a front and a back cover that are identical; however, verbal characteristics are presented in Arabic language on the front cover, while written in English on the back cover. The covers are extremely colourful with a great emphasis on illustrations and a few verbal elements set upon an illustrative background. The cover features the shorter title 'أليس في بلاد العجائب' *Alice in Wonderland* rather than the more faithful 'مغامرات أليس في بلاد العجائب' *Alice's Adventures in Wonderland.* The name of Lewis Carroll appears on both covers but is less prominent than the title. The name of the publisher appears on the bottom of the covers in Arabic and English and the name of the translator is less visible and appears only on the title page. The illustration used on the cover is not Tenniel's, and no information has been provided about the illustrator. Kiwan's translation employs an unrealistic, cartoon-style image, which is often used in illustrations of children's books (Nodelman & Reimer, 2003, p. 283). Alice appears as a young girl wearing a blue apron dress accompanied by some animals: a rabbit, a dog and a bird, which do not resemble the original characters in the story. For example, the Rabbit, one of the main characters of the original story is white but appears brown on Kiwan's cover. What is interesting about these characters is that they appear as anthropomorphic animals. The animals wear human clothes; the rabbit is wearing a shirt, and both the dog and the caterpillar are wearing scarves. Humanizing animals is a common practice in children's books (Ciancitto, 2006; Yuan, 2015). However, the cover foregrounds Alice as the main component of the cover by positioning her in the front. As for in-text illustrations, no illustrations were used in the translation, which might be due to the bilingual structure of the translation that faces each English page with an Arabic one, which leaves no room for illustrations.

Figure 4. Kiwan's translation (front and back covers).

As part of the front matter in Kiwan's translation, there is a short one-page introduction about Lewis Carroll, written in straightforward language. It provides brief information about the author and his history. An excerpt concerning how he was a friend to children especially little girls to whom he used to tell stories, is included: " ان كارول صديقا للأطفال، وبخاصة الفتيات الصغيرات، وقد كتب لهم آلاف الرسائل التي تمثل فرارا رائعا إلى عالم الخيال، والكثير منها مزين برسوم صغيرة." [Carroll was a friend of children, especially young girls, he has written thousands of letters which represent a magnificent escape to the world of fantasy, and many of them were decorated with small drawings]. At the end of the introduction, some of the main characters in the story, like The March Hare, the Cheshire Cat and the Mad Hatter and the White Rabbit, are introduced. There are no introductory notes indicating either the translator's approach to her translation or her intended readership. However, the emphasis on Carroll's special relationship with children together with a presentation of the main characters can be inferred as a publisher's attempt to associate the translation closely with children.

Annotations in Kiwan's translation take the form of in-text notes. She has used eleven notes inscribed within the text to facilitate the comprehension of the readers by explaining terms and specific words. Six were used to explain the meaning of words, for example,

Kiwan translates "currants" (Kiwan, 2003, p.21) into *kishmish* "الكشمش" and follows it with the explanation "عنب أو زبيب من دون بذر" (p.20) [seedless grapes or raisins]. Many associated notes were dedicated to puns as in her translation of the pun "I've often seen them at dinn-" (Kiwan, 2003, p.197) into "نعم غالبا ما شاهدتهم عند الغد- (وهي تقصد الغداء)" (p.196) [yes, I mostly see them at dinn- (she means dinner)]. More about Kiwan's notes on the translation of puns are given in Chapter Five, here. In general, Kiwan's notes indicate her perception of the limited knowledge of her young audience who would need an explanation of the meaning of some words, and an explication of the intended play on words.

Towards the end of Kiwan's translation, there are four pages full of comprehensive questions (in English and Arabic) examining significant plot events for each chapter. The translation concludes with a two-page glossary for some of the vocabulary used in the text and their translations, which clearly suggests that the translation was intended as an educational tool. In fact, Kiwan's translation has been listed as a schoolbook in the Checklist of Arabic Translations of *Alice* (2015, p.31).

In general, most of the features discussed above reveal how this translation is geared towards language learners, especially younger ones. The overall layout using the large cartoonish illustration on the cover featuring Alice as a young girl appeals to children more than adults. The bilingual nature of the translation and being coupled with a glossary and review questions at the end are also among the most indicative features of younger readership.

4.3.2 *El Kholy's translation*

The second translation reviewed in this thesis is *Alis fī bilād al-'ajāʾib* ' أليس في بلاد العجائب ' [*Alice in the Lands of Wonders*] translated by Nadia El Kholy in 2013. This translation was published by the National Council for Translation in Egypt for the 150th

anniversary of Carroll's work. This publishing house is concerned with publishing translations of works from different languages into Arabic and does not have a specific area of speciality; they publish books for readers of all ages; children and adults alike.

El Kholy was an English literature professor and chair of the Department of English Language and Literature at Cairo University. Her career illustrates her heavy involvement in the field of children's literature. She has made many contributions to the field of children's literature as a critic, a board member, a translator, and a writer. She has participated in the *Oxford Encyclopaedia of Children's Literature* (2006), was the Arab contributor to the *Alice in a World of Wonderlands* (2015) and the author of the chapter entitled "Egyptian Children's literature" in *The Routledge Companion to International Children's Literature* (2012). El Kholy is also the president of the Egyptian Book Council for Young Readers, a member of the International Board of Books for Young Readers Executive Committee, and the director of the National Council for Children's Culture.

Concerning the translation, the cover (see Figure 5) is extremely colourful with an illustration that covers nearly three-quarters of the page against a yellow and white background. The image is taken from the Disney animated movie that was first released in 1951. This choice may reflect the publisher's attempt to associate the translation with the popular animated movie, thus, marketing the translation for young readers. The cover features Alice as its focal point, she appears as a young child wearing a blue dress and a white apron. The illustration also depicts different scenes from the story and shows, in detail, the many adventures that Alice will go through in Wonderland. This kind of detailed pictorial overview of the story seems to be found less in literature for adults, who would probably like to keep the suspense. Nevertheless, this way of accurate resemblance to the story will likely appeal to a young audience who are more attracted to this kind of lively picture that would encourage them to know more about the story. The faithful title 'مغامرات أليس في بلاد العجائب'

[*Alice's Adventures in Wonderland*] and the name of the author feature prominently in red and blue on the top of the cover. The name of the translator (Nadia El Kholy) as well as the editor (Mustafa Riyadh) are also present.

Figure 5. El Kholy's translation (front and back cover).

The back cover seems like a continuation of that tempting message presented on the front cover, but this time not only with pictorial elements but accompanied by a verbal message. The blurb has a very brief overview of the beginning of the story showing how Alice was sitting bored with her sister, when suddenly a white rabbit appears from nowhere, and how Alice followed him down the hole to find herself in Wonderland. It closes with the tempting message: "فهيا نلحق بها لنخوض معها تلك الرحلة المدهشة" [let us follow Alice to go through her fascinating journey]. This kind of attractive tone is likely to be more common in works for children to guide them to engage with the story and raise their enthusiasm to explore the

mysterious adventure. The excitement is also enhanced by the choice of phrases like: " بلاد الرحلة " [lands of wonder], "عالم مثير من المغامرات" [exciting world of adventure], and "العجائب المدهشة" [fascinating journey]. The image used in the blurb seems to re-enforce the verbal message. Under that overview, there is a picture of Alice, where she appears to be in a more relaxed position, with her hands under her chin as if she is enjoying listening to a story. The blurb here clearly picks up elements in prospective readers' expectations and uses them to pull the reader closer to the text.

As for the front matter, the only element that is significant in terms of intended audience is the indexing information presented on the fourth page; the index card clearly classifies this book under the category of children's stories. Towards the end of the story, there is a brief biographical section about Lewis Carroll. What is interesting is that this short piece also classifies the work as a children's classic. Similar to Kiwan's translation, the excerpt here foregrounds the idea of Lewis Carroll as the children's friend who enjoys their company and telling them stories and his special relationship with the three Liddell sisters that led him to write *Alice*. Then, there is a short and interesting brief note about Nadia El Kholy foregrounding the translator's visibility and highlighting her heavy involvement in the field of children's literature, which seems to be the publisher's strategy to promote the translation for young readers.

As regards to in-text illustrations, Tenniel's original illustrations were used. El Kholy (2015) reports in her article "The Pains and Pleasures of Translating Alice into Arabic", published as part of the first volume of *Alice in a World of Wonderlands* (2015) that she: "intended to use all of Tenniel's illustrations. For some reason the publisher included none in Chapters VI to XII" (p.134) and they are significantly reduced in size. The publisher might have resorted to these solutions to reduce the number of pages, thus making the edition cheaper and accessible to a wider public.

With respect to annotations, El Kholy's translation makes use of only two footnotes throughout the whole translation. Both are given in Chapter III (Caucus-Race and a Long Tale). These footnotes take the form of explanatory notes to describe two instances of puns "*tail* and *tale*" and the meaning of the word "*knot*" in Arabic. These notes are clearly made to aid the understanding of its young readers as will be seen in more detail in the analysis of language play in the following chapter here.

In her translation, El Kholy does not include a preface or any notes explaining her approach to her translation of *Alice*. However, in her article (2015) she relates to her own experience of translating *Alice* into Arabic which could be examined as part of 'epitexts' according to Genette (1997, p.5) which are not physically appended to the text, but shows how the text is produced. On many occasions throughout the article, she has stressed that her primary audience is children. Here I quote two examples:

> I agreed to undertake a translation of *Alice*, choosing to adopt a form of modern standard Arabic to make it more accessible for children across the Arab world. To appeal to the child reader, I translated all the poems and nursery rhymes into colloquial Egyptian Arabic and intended to use all of Tenniel's illustrations. (El Kholy, 2015, p.134.)

> "I chose the colloquial Arabic/Egyptian dialect, to make the text more accessible and fun for the child reader." (El Kholy, 2015, p.135.)

Her approach to her translation reflects the concern that she has for her young readers. As she mentions, MSA is chosen to make her text "more accessible for children across the

Arab world" (p.134). She clearly establishes that her mission entails more than a linguistic transposition of the English novel into Arabic:

[The] main intention in the Arabic translation was to try to preserve, as much as possible, the harmony between the book's linguistic elements and its intended message. I tried to see how much of its ingenious play with words would or would not be lost in translation. In many cases it was impossible to translate such forms without making them seem clumsy or artificial. In fact, many parts of Alice were simply untranslatable, including instances of nonsense and logical reasoning in the text that work within semantically closed logical systems of their own. Furthermore, the text poses culture-specific problems and instances of typical British culture references which are very hard to translate. (El Kholy, 2015, p.135.)

El Kholy was well aware of the difficulties involved in the translation of *Alice*. She stressed that she tried her best to overcome some of these unavoidable diverging linguistic and cultural references, especially in wordplay and parodies. She describes wordplay as "an essential part of the original English text" but "extremely difficult to translate" (2015, p. 135). She commented on some instances of wordplay in *Alice* that she could not produce in her translation (more of these will be discussed in the body of analysis in the following chapter). As for her treatment of parodies in *Alice*, El Kholy points out to the difficulties involved in transferring these parodies. They were only familiar to the residents of England in Victorian times but would be completely unknown to readers in the Arab world. So, she did not try to find cultural Arabic equivalents for these parodies but simply resorted to a straightforward translation for each one of them, striving to maintain their rhyme scheme and humour. She points out that she deviated from the MSA to use colloquial Arabic/Egyptian

dialect in her translation of parodies to make them "more accessible and fun for the child reader." (p.135)

El Kholy closes her article with the last remark that she hopes that her translation of *Alice:*

> [it] was more creative than merely reproducing or interpreting the text. I used my own intuition to catch the true meaning and intended message, lying at different levels behind the overall structure of the source text, and tried to put them adequately into Arabic, with the intention of not losing the entire flavor of Carroll's play on words … I have endeavoured to retain in the Arabic translation as much as possible from this rich and universal manipulation of language by following domestication strategy which inevitably entailed losses but also retained meaning. (El Kholy, 2015, p.136)

On many occasions throughout the article, El Kholy admits that she has adapted her text towards her prospective young readers. All these examined clues, and most importantly, the translator's background and the layout reinforce that El Kholy's is clearly aiming to a child-friendly translation by giving priority to the child reader and to the readability of the target text.

4.3.3   Abdul Salam's translation

This translation was published by Dar Al Tanweer in Egypt in 2013. The fact that this translation, together with El Kholy's were published in Egypt in the same year appears to indicate that they were targeting different markets of readership. Dar Al Tanweer is a highly established publishing house specializing in serious literature. Their website lists publications in different genres including philosophy, political science, sociology, Islamic studies, literature, psychology, and history. There is no specific category for children's literature and

by reviewing their publications, it appears that their translation of *Alice* was the only title that belongs to that field. Unlike the two previous translations, Abdul Salam's edition incorporates the full text of *Alice* and its sequel *Through the Looking-Glass*, which may indicate that the translation is aimed at a more general readership.

The cover (Figure 6) shows the name of Lewis Carroll at the top of the page in bold red font. The title of the translation appears under it *Alis fī bilād al-ʿajāʾib wa-Alis fī-l-mirʾāh* 'آليس في بلاد العجائب وآليس في المرآة' [*Alice in Wonderland* and *Alice in the Mirror*]. These verbal details are foregrounded at the top half of the cover. The name of the translator (Seham Abdul Salam) and the editor (Sarah Enani) appear at the bottom of the cover.
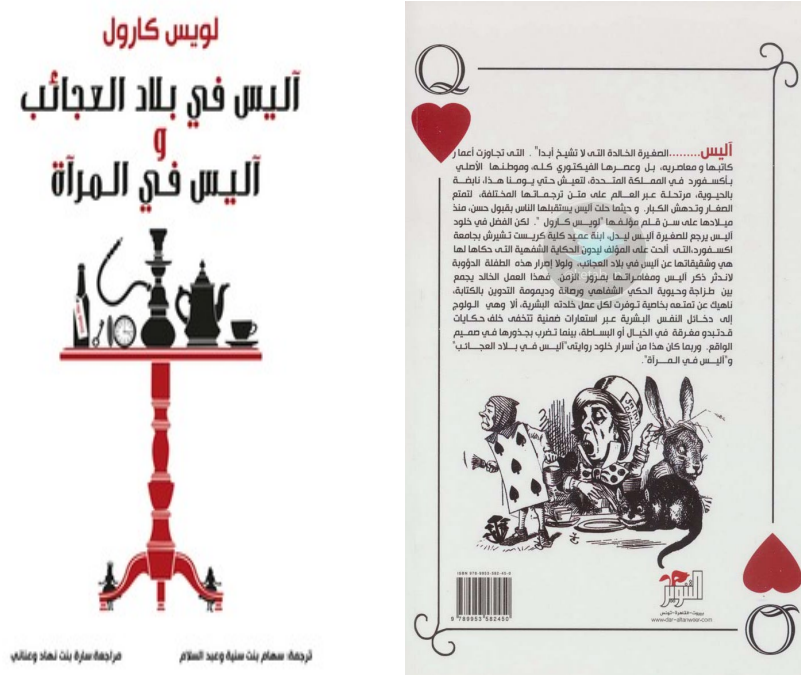
Figure 6. Abdul Salam's translation (front and back cover).

It is interesting to note how the publisher of Abdul Salam's translation varies the paratextual features in clear contrast to El Kholy's translation which has been published in the same country and the same year. Abdul Salam's translation attempts to give the cover a fresher contemporary look by using an illustration by the contemporary artist Olly Moss released in 2010 and created for the poster of the Disney film *Alice in Wonderland*.

Compared to the above-examined translations, the cover is of a minimalist nature featuring

few pictorial elements using only two colours: red and black against a plain white

background. The illustration on the cover features objects rather than characters; there is an

image of a high table with a few items placed on top of it: a tea set, a pocket watch, a bottle

of drink, and a big *hookah* in the middle. All these items, although used by the characters in

the story, belong mostly to adults which the translation tries to highlight. Alice here is the

least-dominant component of the cover as she appears in a hard to notice size at the bottom of

the table[15]. In contrast, the prominence of the water pipe in the centre looks to be a strong

implication that this translation is probably for adults. The pipe might probably make

conservative parents hesitant about buying the book for their children as it may be considered

a promotion for smoking. On the whole, the cover has an adult-like appearance that does not

reflect the fun/fantasy aspect of the story.

The minimal style continues to the blurb, which takes the shape of the queen of hearts

playing cards. There is an excerpt that attempts to elevate the status of *Alice* from a simple

children's story to an immortal landmark in literature. It reveals the immortality, significance,

and popularity of the story which entertains children and amazes adults around the world.

This wide appeal, according to the blurb, results from: " الولوج إلى دخائل النفس البشرية عبر استعارات

delving] ”ضمنية تتخفى خلف حكايات قد تبدو مغرقة في الخيال أو البساطة، بينما تضرب بجذورها في صميم الواقع

deep inside the human's self and relate to its own reality using implicit meanings hidden

within stories that may appear drowned with fantasy and simplicity while its roots are

attached to the core of reality]. The mention of these hidden meanings is what most adults

will likely look for in the work of a dual nature. This blurb, which is different from El

Kholy's, is idiomatic and contains more advanced vocabulary and concludes with a tempting

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[15] Other than the different colours, this cover is slightly different from the original poster. While, the original poster shows Alice standing on the right side, the Arabic cover shows another Alice standing on the other left side wearing a crown.

message directed mostly to an older audience who would enjoy reading such a book to delve deep inside their selves.

Unlike the introductions focusing on Carroll and his work, in Kiwan's and El Kholy's translations, the preface in Abdul Salam's is, in Dimitriu's terms, "translation criticism", giving priority to explaining their translation strategy and purpose (2009, p.194). From the outset of their introduction, the translator and editor state that they have spared no efforts to: [made "بذلنا فيها أقصى جهدنا على أمل أن تكون أقرب ما يكون إلى مراد المؤلف الإنجليزي و ذائقة القارئ العربي" our best to make it as close as possible to the English author's intended message and to the taste of the Arab reader] (Abdul Salam, 2013, p. 5). They admit that their translation is not the first in the Arab world and justify their new translation of *Alice*, arguing that each translation ages with the passage of time, thus a new translation is needed to: " لتناسب الفكر المتغير، ولغة العصر وتطور الذائقات البشرية" [to cope with the changing thought, the modern-day language, and the developing human taste] (Abdul Salam, 2013, p.5). To support their argument, they cite the work of the French novelist Marcel Proust *A La Recherche du Temps Perdu* "البحث عن زمن ولى" which has been first translated into English as *Remembrance of Past Things* which, according to them, besides its popularity and success in English, has been retranslated after the passage of forty years again as *In Search of Lost Time*. In this way, the translator and editor do not underestimate the value of previous Arabic translations of *Alice*, but they emphasize the difference in their translation saying that "إن التغيير سنة الحياة" [change is a fact of life] (Abdul Salam, 2013, p.5). Furthermore, the association between *Alice* and the seven-volume French novel serves to emphasize to their readers not only the status of Carroll's canonical work but consequently, the value of their new translation.

At the end of the preface, the translator and editor, state clearly their different approach to their translation:

لم نكتف بترجمة "القصة"، بل بذلنا قصارى جهدنا في ترجمة التوريات بتوريات، والتلاعب بالكلمات بابتكار كلمات مكونة من أكثر من كلمة، ونقل معاني الفكاهة الضمنية في الكثير من مواقع النص (لا سيما في القصائد)، وأتينا بألعاب منطقية باللغة العربية تعادل الألعاب المنطقية التي أوردها لويس كارول في نصه. نأمل أن يجد قراء اللغة العربية في ترجمتنا الجديدة ما يرضيهم، فيجد الصغار التسلية ولذة الخيال الجامح، ويستمتع الكبار بهما أيضا، مع مزيد من التأمل فيما وراء بعض الفكاهات من أفكار جادة وتأملات في الحياة، والسياسة ودخائل النفس البشرية"

(Abdul Salam, 2013, p.6).

[we were not merely concerned with transferring the (plot), but we made every effort to translate puns with puns, and wordplay with invented compound words, and to transfer the hidden humour from many parts of the text (especially in poems), and we came up with logical games in Arabic similar to those in Carroll's text. We hope that the Arab readers will be satisfied with our new translation, children will find entertainment and wild fantasy; adults will ponder the serious thoughts, life contemplation, politics, and innermost thoughts hidden underneath some jokes].

Their statement suggests that their approach to *Alice* involved creating a text that was aware of the needs of both audiences; however, there is a clear emphasis on the adult, who will gain the extra advantage of the hidden meanings incorporated in the translation. This preface acts as an assuring message to the adult reader that this translation is different from previous translations, not only for including the sequel *Through the Looking-Glass*[16], but also for its effort to be more faithful to the well-known Carrollian linguistic play.

The marks of the translator and editor are visible again at the end of the translation. Annotations in Abdul Salam's translation take the form of lengthy and comprehensive endnotes provided by the translator and editor. In twelve pages, they include a total of 64

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[16] It is important to note that Abdul Salam's translation is not the first one to include ('Through the Looking-Glass') into Arabic as they claim in the preface: على حد " إن ترجمتنا لرواية اليس في المرآة هي الأولى باللغة العربية (على حد " علمنا" [to our knowledge, our translation of *Alice Through the Mirror* is the first in Arabic]. The Arabic check list compiled in *Alice in a World of Wonderlands* (2015), mentions another version published in Lebanon in 1983.

notes that follow the scholarly tradition by citing many links and references, 39 of them were dedicated to the first part of *Alice*. It is clear from the great number of endnotes citing *The Annotated Alice: The Definitive Edition* by Martin Gardner (2000), that Abdul Salam has used it as the ST version which is a version originally dedicated to adults[17]. The notes are clearly in opposition to the notes in Kiwan's and Abdul Salam's translations, not only in terms of quantity but also in terms of content and type. Abdul Salam's endnotes provide readers with information about social, cultural and historical contexts, cultural references, double meanings of wordplay, allusive meanings and translation difficulties and solutions. (see Table 2).

Table 2. Abdul Salam's endnotes

The content of endnotes	The number of endnotes
Social, historical, and cultural context	34
Explaining language play	25
Allusive meaning	9
Translation solutions	19
Explanation of words	2
Total	**89[18]**

As is clear from Table 2, Abdul Salam's translation places more weight on providing its readers with the social, historical and cultural context of *Alice*. One example is the endnote on "treacle well" (*Alice*, 2001, p.79). In this note, Abdul Salam (2013, p.353, note 19) explains to her readers how Carroll has been inspired by the legendary tale of St. Frideswide's healing well located in St. Margret Church near Oxford, which in turn describes

[17] Gardner (2001) assumes that children do not read *Alice in Wonderland* anymore as "Children today are bewildered and sometimes frightened by the nightmarish atmosphere of Alice's dreams." (p. xiv), so, he dedicated his annotated edition of exclusively to modern adult readers of *Alice in Wonderland*.

[18] The total number of types of notes in Table 2 is greater than the total number of notes (64), because some endnotes are long and contain different types and content and have been counted more than once in terms of their type.

why the Dormouse in the story tells that the three sisters were living in a well, because they are sick. In this way, Abdul Salam spells out the origin of Carroll's events and provides information about the context, that is not necessarily important but would be attractive for readers interested in additional implicit information.

In line with the translator's claim in the preface regarding the preservation of Carroll's creative style, Abdul Salam devotes a considerable number of endnotes to explain Carroll's play with words and the solutions she came up with to cope with such instances. In this regard, it is worth noting that although wordplay in *Alice* has attracted significant attention from scholars, few Arabic translations have paid attention to it and even far fewer have ever elaborated on this phenomenon. In this context, Abdul Salam is an exception, who devotes significant attention to the language play in Carroll's work.

Abdul Salam used some notes to justify some of her choices in translation, mostly in relation to puns, as in her choice of the *tawriyah* "تورية" [19] [pun] : "دراسة" which could mean 'learning' or, as Abdul Salam explains: "متناقصة حتى التلاشي" [decreasing or gradually fading] which is a classical word found in pre-Islamic poetry and rarely used in this sense nowadays (Abdul Salam, 2013, p.355, note 34). In one of the notes, she points to the difficulty she has encountered with the pun on "Soles and eels" (*Alice*, 2001, p.108), which was impossible to produce in Arabic (Abdul Salam, 2013, p.355, note 34). More of Abdul Salam's endnotes on language play are discussed in more detail as part of the analysis in Chapter Five. However, it is clear that the focus of the translator in her endnotes, following the lead of Gardner, is clearly directed towards an adult reader who would probably appreciate the extensive additional information included in the notes.

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[19] *Tawriyah* is a rhetorical device that relies for its effect on similar sounding words as in polysemy and homonymy (Al Kawwaz, 2013, p.46).

Towards the end of the back matter, there is a detailed introduction of an academic nature about Lewis Carroll, citing many sources of information and further reading. Biographical in nature, this two-page passage traces important events in the life of Carroll from childhood to adulthood. It also reveals how Carroll has lived a 'double life' with double names, Charles Dodgson, the conservative serious mathematician and Lewis Carroll the humorous children's writer. The translation again reinforces the visibility of the author as well as the translator by providing short excerpts about Carroll on the front flap of the dustjacket with a picture of him, and about the translator Siham Abul Salam on the back flap. Information about the translator starts with the question: '؟كيف أقدم لكم نفسي' [How can I introduce myself?] then Abdul Salam lists her many *contrasting* interests and qualifications. She is an Egyptian medical doctor, anthropologist, novelist, playwright, poet, critic and actor. She is also a translator who translates works in different domains such as books in medicine, education and anthropology. Among her many contributions, she considers her translation of the two *Alice*s to be the most important. And hopes that her name will be mentioned as a good translator of them.

Most of the above-mentioned paratexts show how Abdul Salam's translation seems more of an adult-like nature. The minimalist cover design and the accompanying comprehensive endnotes with many scholarly citations make the translation more attractive to adult readership. However, one cannot ignore the translator's explicit repeated mention of children alongside adult readership in the blurb. Accordingly, we can conclude that Abdul Salam's translation aims for a dual audience of children and adults alike.

4.3.4 Omran's translation

The fourth complete Arabic translation of *Alice* examined in this study is *Alis fī bilād al-ʿajāʾib* ,'أليس في بلاد العجائب' [*Alice in the Lands of Wonders*] published in 2018 by Dar Kalemat, a publishing house established in Kuwait. The publisher has become one of the prominent publishing houses in the Arab world. It publishes and translates a range of books from different disciplines, such as novels and self-improvement books. Their publications target readers of all ages. The publisher's website categorizes the translation under translated classics rather than children's literature[20]. I could not find much information about the translator, except that she is an active translator and has a translation blog where she lists her translated work into Arabic from different genres including an autobiography (*The Education of Henry Adams)*, a novel (*The Stranger* by Albert Camus), as well as contemporary self-help books (such as *Bored and Brilliant* by Manoush Zomorodi and *The Art of Quiet Influence* by Jocelyn Davis). And her translation of *Alice* is the only one that is in the children's literature genre.

Figure 7. Omran's Translation (front and back cover).

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[20] https://kalemat.com/ar/product/2708/product-detail.html#

The layout of Omran's translation, similar to Abdul Salam's, is very minimal in

nature (see Figure 7). The front cover portrays a silhouette of Alice holding the Rabbit

against a pale-yellow background. The name of Lewis Carroll is featured twice on the cover;

in English (on top of the cover) and in Arabic in the middle. A short description " مغامرة مشوقة

في عوالم أليس الغامضة " [*An Exciting Adventure in Alice's Mysterious Worlds*] is placed on top of

the cover. Verbal elements are foregrounded in a plain back cover. The blurb contains some

excerpts stressing the status of *Alice*. It starts by describing Carroll's work as " ما التي القصة

تزال تأسر البالغين بتصويرها المذهل والثوري للطريقة التي يبدو فيها عالم الكبار في عيني طفلة في السابعة من عمرها "

[the story that still attracts adults by its unique magnificent portrayal of the way adult's

world appears in the eyes of a seven-year-old child]. At some point, the blurb clearly

addresses its adult reader " ربما خاطبت هذه الحكاية الطفل الكامن في كل منا فتدحرجنا معها في الحفرة بعد أن

تضاءل حجمنا، وتتبعنا الأرنب لتدهشنا أرض العجائب، حيث تعبر أليس من عالم الطفولة إلى عالم النضج " [this story

might have addressed the inner child in every one of us as we follow Alice into the rabbit

hole, after we shrink in size, and follow the Rabbit into Wonderland where Alice passes from

childhood to adulthood]. Lastly, the blurb emphasizes that *Alice* is: " ليست قصة أطفال عادية، بل

هي قصة مليئة بالعجائب، الرموز، الفلسفة، والكلام ذو الوجهين " [not a simple children's story, but a story

full of wonders, symbolism, philosophy, and multi-face discourse].

Omran's translation is the least in terms of available paratexts reviewed here. Neither

Omran nor the publisher includes a biographical note on the author or a preface to the novel

explaining the translator's approach to the text. No annotations of any kind are included as it

would be normally expected in translations of *Alice* targeting adult audience. A distinctive

feature of Omran's translation, however, is her use of in-text illustrations. Whereas all the

illustrated TTs in the data discussed here used the original illustrations by John Tenniel,

Omran's translation is accompanied by paintings by Salvador Dali. These are rare surrealist

illustrations of *Alice* made in 1969. In a private contact on Facebook, Omran (personal

communication, February 8, 2021) mentioned that she suggested using these illustrations to

the publisher as she is a fan of the artist, and she wants her text to stand out among the other

Arabic translations of *Alice*. Omran's translation foregrounds the use of Dali's illustrations in

two paratextual sites: the title page and the blurb. The translation includes 12 illustrations,

one full-page illustration for each chapter of the story. Her use of these highly sophisticated

drawings is clearly meant to be more attractive to her adult audience. The following two

figures (Figures 8 and 9) contrast different representations of the story in Tenniel's original

illustration and Dali's illustration of the Mad [Hatter's] Tea-party Chapter.

Figure 8. John Tenniel's original illustration of the Mad Hatter's tea party.

Figure 9. Salvador Dali's illustration of the Mad Hatter's tea party.

Tenniel's illustration clearly portrays the tea-party event and the main characters in the scene: Alice, the Hatter, the March Hare, and the Dormouse, whereas Dali's surrealistic illustration features a large melting clock and a small-size image of Alice floating away with a jumping rope, which highlights the whimsical and strange nature of the story. In general, we can conclude that the available paratexts in Omran's translation, though few, clearly were made to appeal to adults.

4.3.5   Al Jabbas's translation

Alis fī bilād al-ʿajāʾib ' أليس في بلاد العجائب ' [*Alice in the Lands of Wonders*] is a translation by Sameh Al Jabbas and edited by Amal Abdul Fattah. This translation was recently published in 2020. The publisher Bayt Al Yasmin is a publishing and distribution agency established in Egypt. It publishes books from different genres: novels, short stories, poetry, literary, artistic and religious studies. The publisher has many translations from different languages including English.

The translator Sameh Al Jabbas is a renowned Egyptian physician and an award-winner writer who won many prizes, including the Katara Prize for Arabic Novel for the work "*An Old Rope and a Tied Knot*" in 2015. Al Jabbas was engaged in publication more than in translation; throughout his career, he has translated only three works, including John Steinbeck's novella *Of Mice and Men* and W. Somerset Maugham's *The Painted Veil* (originally published in 1937 and 1925, respectively). Al Jabbas is also known as an activist in the field of children's literature and has written three different stories for children.

However, al Jabbas seems less advocate of translating literature for Arab children. In one interview[21], he criticised Arab publishers for ignoring Arabic literature for children and caring about translations instead, he says: " لا أعرف لماذا يلهث الناشر وراء تقديم قصص لا تنتمي إلى بيئتنا [I] أو تحمل قيمنا العربية أو تكرس لأبطال وهميين بينما عندنا الكثير من الأبطال – الحقيقيين – في التاريخ العربي". don't know why publishers insist on publishing stories that do not belong to our culture and lack our Arabic values and praise fictional heroes while we have many real heroes in our Arabic history]. However, a year later, Al Jabbas's translation of *Alice* was published. When Al Jabbas was asked about the motive behind his translation of *Alice*, he stressed that translating *Alice* was not his own intention, and he translated the work in response to a request he received from the publisher. He emphasized that the many translations of a work of literature would be considered a repetition if the translator does not produce something different. And he insists that any translation effort would be better spent on translating new works that have not been translated, rather than retranslating works with many translations. As for his own approach to the translation of *Alice*, Al Jabbas points out what he considers a new addition in his translation, which is that he made use of footnotes explaining Carroll's intended meaning. He mentions that some terms used in *Alice* are deeply rooted in the Victorian culture, and the literal translation of these terms would lend a meaning different from that intended by the author. So, he had tried to explain them to his readers using footnotes[22].

Al Jabbas's translation is the only Arabic edition in the data that explicitly states its target readership. On the front and back cover, the translation is labelled as: " رواية للناشئة [a

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[21] https://web.archive.org/web/20201107215130/https://www.dostor.org/2730795

[22] أن الجديد الذى حاول تقديمه من خلال ترجمته لرواية "أليس في بلاد العجائب" هو الهوامش والتوضيحات عن مصطلحات صاحب العمل، موضحا أنه قام بتوضيح بعض المصطلحات الذى استخدمها المؤلف، والتي كانت مرتبطة بوقت صدور الرواية في القرن التاسع عشر، مشيرا إلى أن هناك عدد من المصطلحات عند ترجمتها الحرفية، قد تكون بمعنى لكن بعد الرجوع للمصادر الخاصة بوقت نشر الرواية الأصلي اتضح أمور أخرى حاول هو توضيحها حتى يكون القارئ سواء صغير أو كبير على دراية بكل ما يدور فيها https://www.youm7.com/story/2019/8/23/4385770/أليس-فى-بلاد-العجائب-ترجمات-لا-تتوقف-مترجمون-يوضحون-سبب

novel for teenagers]. The explicit mention of teenagers (between the ages of 12 and 18) as a target audience might be a marketing strategy by the publisher as the genre of young adult literature which has started to gain popularity recently. We may say that the publisher's inclusion of the new popular category 'teenagers', on the front and back cover, together with the name of the translator, is a marketing strategy to promote sales.

The translation features a bright, colourful cover with the Cheshire cat as the most prominent figure, against a yellow background (see Figure 10). A didactic approach, similar to Kiwan's, is clear in Al Jabbas's translation as both the title and the Author's name are presented in English as well as Arabic on the front and back cover.

Figure 10. Al Jabbas's translation (front and back cover), and spine [middle].

The book does not include many paratextual features, no biopic of the translator, nor a preface to the novel, and there are no in-text illustrations (which is unusual in a juvenile's book). The only element that provides the reader with some knowledge about the content of the novel is the information in the blurb which establishes the status of *Alice* as one of the most famous stories in children's literature. It is interesting to note, that although the front

cover clearly labels the translation as a young adult literature, the blurb stresses that *Alice* is a story written for children and teenagers. This is repeated three times in the blurb. This might be seen as an attempt by the publisher to emphasize to their group of intended readers that the famous *Alice*, which has been long considered a children's story, is a story suitable for them too. The blurb also brings Carroll to the fore by including a short biographical note on Carroll together with his photo.

As for the use of annotations, Al Jabbas's translation makes use of footnotes, as he mentioned in the interview. The translation includes eighteen notes, ten of which are devoted to clarification and explanation of the meaning of the names of some creatures in *Alice,* which he might have considered challenging for his readers. While some creatures, such as, "ببغاء اللوري" [the Lory] or "طائر الدودو" [the Dodo] might be less familiar to readers and need explanation, it is unexpected to find footnotes explaining common names like "فلامنجو" [flamingos], "يرقة" [caterpillar], and "سلطعون" [crab]. A number of other footnotes include a straightforward explanation of cultural references, as in the English measuring units: "قدم" (Al Jabbas, 2020, p. 24) "هي وحدة قياس انجليزية للأطوال وهي تساوي ٠,٣٠ تقريبا من المتر" [foot] and "إنش" [inch]. [it is an English measuring unit for lengths which equals 0.30 of a metre]. On another note, Al Jabbas includes a footnote for those readers who might not be familiar with the famous Shakespeare texts that he is "من أهم كتاب وشعراء المسرح الإنجليز" [that Shakespeare is] one of the most important English play writers and poets] (Al Jabbas, 2020, p.41). By providing such notes, Al Jabbas aims to facilitate cross-cultural understanding. On the other hand, there is only one footnote dealing with an instance of the pun "pig/ fig", where El Jabbas explains his failure to find an Arabic equivalent (2020, p.93). In general, it appears that the footnotes used by Al Jabbas obviously reflect his perception of his young readers who lack knowledge and, hence, demand an explanation of even some common terms like flamingos and crabs.

4.3.6   Saad's translation

The final translation reviewed here in my data, similar to Al Jabbas's translation, was also published in 2020 in Egypt and could imply that the two translations were made for different markets. The publisher Afaq Books is a bookstore, and a publishing agency established in Egypt and does not specialize in a specific genre of literature. The translator Reham Sameer Saad is an Egyptian translator who, in addition to her translation of *Alice*, has also had the opportunity to work on other literary texts, including Charles Dickens' (1840–1841) work *The Old Curiosity Shop.*

The translation uses a cover designed by the Egyptian artist and illustrator Amro Al Kafrawi (Figure 11). It has bright colours of red and orange, with a silhouetted drawing of the main characters of the story: Alice, the Mad Hatter, the White Rabbit and the Cheshire Cat.

Figure 11. Saad's translation (front and back covers).

Saad's translation is the largest – with 471 pages – compared to other translations in the data, given the fact that it has combined the translations of all Carroll's *Alice* books. It is the only Arabic edition that contains all the works of Carroll translated in one book. Presenting the three titles prominently on the cover ' أليس في بلاد العجائب , الروضة، أليس عبر المرآة

ومغامرات أليس تحت الأرض' [*Alice in Wonderlands, Alice Through the Mirror, the Nursery* and *Alice's Adventures Under Ground*] reveals the publisher's attempt to appeal to a general readership.

The information on the back cover addresses its potential readers and clearly represents the work as a translation for all ages.

قصــة للأطفال، إلا إنها مناسبة لكل الأعمار، استطاع لويس كارول بلغته الفريدة والمتفردة أن يصـل إلى قلوب وعقول الأعمار كلها. الطفل الذي يقرؤها، يلمسـه خيالها الجامح، ومغامراتها الممتعة المختلفة، التي تســعى لمحاكاة الواقع، يشــرد في تفاصـيلها، ويربط الواقع بتصـورات لا يسـكنها إلا الخيال. أما الشــاب فيقرؤها بحس مختلف، حيث يبدأ رحلة البحث عن الخبايا والخفايا الكامنة في عالم أليس السحري، سيدرك معنى كارول حينما قال: " لكل الأشـياء مغزاها، اسـع جاهدا لاكتشـافه فقط". أما المثقف النهم للقراءة، الملم ببعض أسـرار المنطق والفلسـفة والرياضـيات إلى جانب معارفه عن التاريخ والعصـور وخبراته بالظواهر النفسـية، فيسـتطيع إلى حد كبير، إدراك مقصد كارول من حكايته

[It is a story for children, but it is suitable for all ages. Carroll, with his unique genius use of language, has reached the minds and hearts of all ages. The child who reads it is attracted to its wild fantasy and its unusual fascinating adventures which try to reflect reality, he/she will be puzzled by its details which confuse reality with imagination. However, the young adult will have a different reading experience, as he/she will start a journey searching for the mysteries hidden in *Alice's* magical world. He/she will understand the hidden meaning behind Carroll's remark: "everything's got a moral if only you can find it". The intellectual reader, on the other hand, who is familiar with mysteries of logic, philosophy and mathematics besides his knowledge of history and cultures and his experience of psychological phenomena, will, to a great extent, grasp the intention behind Carroll's work].

The edition starts with a biographical note about the author and his work, recalling the circumstances that contributed to the creation of *Alice*. Saad then includes a lengthy preface – of eight pages – where she emphasizes the status of Carroll's work. The preface has detailed information about the three *Alices* and the context of their production. Saad tries to emphasize to her readers the unusual nature of *Alice* and guides their attention to the complicated psychoanalytical phenomena that inspired Carroll's work, such as: 'Todd's syndrome', 'macropsia syndrome' and 'Korsakoff's syndrome'. She dedicates the end of the preface to reflect on Carroll's genius play with language and how she has: " اجتهدت بقدر ما استطعت من أجل تطويعها كي تناسب النص العربي ولا تفقد دلالتها أو تأثيرها مع الترجمة، وذلك كي يكتمل السرد دون I have tried my best to [الشعور باضطراب في المعنى، أو تشوش في الفهم، يجعل عبارات القصة غير مسترسلة" adapt them to suit the Arabic text so that they don't lose their significance in the translation so that they don't disturb the flow and coherence of the narrative]. Saad includes some annotations as part at the end of the preface where she explains to her readers the solutions, she came up with to render Carroll's play with words.

When Saad was asked – in an interview[23] – about the many Arabic translations of *Alice*, Saad expressed that she does not mind retranslating the work because, as she believes, every new translation of *Alice* is considered a new addition to the literature in itself. She explains that transferring Carroll's play on words into Arabic is problematic and every translator will try to find his own solutions, and that is why it is impossible to have two similar translations of the same work. As for her approach to *Alice,* Saad emphasized that she has tried to be faithful to the original and translated all the poems while maintaining some rhythm to compensate for the lack of the rhyme scheme that is present in the English original.

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[23] https://www.youm7.com/story/2019/8/23/أليس-في-بلاد-العجائب-ترجمات-لا-تتوقف-مترجمون-يوضحون-سبب/4385770

The above examination of Saad's translation features elements that make her translation, as she states in the blurb, "suitable for all ages". The inclusion of the *Nursery Alice*; the version meant exclusively for young children, reveals the translator's consideration of that younger group of readerships. While, the length of Saad's translation, the detailed preface, the inclusion of biographical notes of the author and a review of his works, all testify to the translator's wish to appeal to a more general readership.

Summary

The sections above presented the translations with some of their paratextual features, in an attempt to identify their intended readership and to disclose their approach to the translation of *Alice* into Arabic. These attributes will be valuable to the analysis of their treatment of language play that this thesis aims to investigate. The analysis suggested different readers' orientations of the Arabic translations: those by Kiwan (2003), El Kholy (2013), and Al Jabbas (2020) were child-oriented, Omran's (2018) translation was an adult - oriented, while Abdul Salam's (2013) and Saad's (2020) translations were aimed for a dual readership of children and adults. I have refrained from using strong classificatory terms to assign readership groups as "exclusively children or adults", as O'Sullivan does (2016, p. 92) in her classification of the audience of the German translations of *Alice in Wonderland*. Instead, I have preferred to use more moderate categories; child-like and adult-like translations. The two categorizations do not entail a translation that is aimed exclusively at one audience and cannot be read by the other. In fact, all TTs have acknowledged, at some point in paratext, that *Alice* attracts both readerships but none of them has stated *explicitly* that their text is solely for children or adults. However, it was clear that each target text has shaped some of its paratexts in a way that privileged a certain group of readers over the other one. Child-like paratexts are clear in Kiwan's bilingual, glossary and questions, in El Kholy's

simple language in blurbs and introduction, and Al Jabbas's content of footnotes. Meanwhile, adult-like paratexts are obvious in Omran's use of illustration and the blurb. Elements indicative of dual readership are present in the blurbs of Abdul Salam's and Saad's translations.

This analysis is only the first in a two-stage analysis. It sets the background upon which the second textual analysis will be based. My hypothesis is that translation aimed at a certain readership will treat language play differently. It might be expected to find similar behavioural patterns for the treatment of language play among the translations aiming at the same readership. That is why the three classifications (child-oriented, adult-oriented, and dual readership oriented) will be of an integral role in the next chapter.

5   Chapter Five: Data Analysis

5.1   Introduction

This chapter provides a detailed analysis of the nine types of language play that occur in *Alice*. This chapter also investigates the techniques used by the six Arab translators under study when handling these forms of language play. In addition to the comprehensive analysis of the utilized translation techniques, an attempt is made to discuss target readership as a factor that might govern and affect the implementation of these techniques in the translation of language play in the six Arabic translations of *Alice*.

The analysis is divided into nine sections according to the types of language play found in the ST. This division allows insight into whether there are any deviations of behaviour attributed to the type of language play which will be illustrated by judiciously chosen examples. To examine the effect of readership on the treatment of language play, it was necessary to further divide the analysis according to the intended audience of the Arabic translations. As already determined through the examination of some paratextual features of the TTs, which was carried out in the previous chapter, there are three groups of reader's orientations in the data; child-oriented translations (Kiwan 2003; El Kholy, 2013; and Al Jabbas, 2020), dual readership oriented TTs (Abdul Salam, 2013; Saad, 2020), and an adult-oriented TT (Omran, 2018).

In the following analysis, each ST example is followed by its Arabic renderings in the six Arabic TTs, which are then back translated into English. The commentaries that follow describe the treatment of language play in light of the intended audience as well as the challenges imposed by the nature of language play and other possible factors affecting the translators' choices.

Before the analysis, an important point is worth mentioning. During the analysis, I use terms like "preservation", "loss", and "compensation" of language play to describe the translation act in the TTs. These terms are criticised by Venuti (2019), in his recent work *Contra Instrumentalism: A Translation Polemic.* Venuti argues that we should start adopting a new "hermeneutic" model to translation which "conceives of translation as an interpretive act that inevitably varies source-text form, meaning, and effect according to intelligibilities and interests in the receiving culture" (Venuti, 2019, p.1), and stop adopting the widely common "instrumentalist" model which sees translation as "as the production or the transfer of an invariant that is contained in or caused by the source text, an invariant form, meaning, or effect." (2019, p.1). He claims that a work of translation should not be evaluated against its source but against the norms and conventions operating in the target culture. That is why he criticises the use of what he calls instrumental "proverbs" such as "preservation", "loss", as they imply supremacy of the ST, which Venuti opposes.

The problem with Venuti's argument, as Adams (2020, pp. 40–41) observes, is that it places the two models 'hermeneutic' and 'instrumentalism" along a binary opposition, thus he suggests that: "Rather than choosing between the instrumental model and the hermeneutic model, every translator… interprets and represents a source." (p. 41). It is this combined approach that this study adopts. When describing the translators' approach, the present analysis does not neglect factors that have caused various interpretations of an instance of language play, but at the same time, these interpretants do not override the importance of the ST linguistic material. This research examines language play as an important dual readership feature of the ST and looks for the renderings of this feature in translation. To describe translators' choices merely as a form of interpretation does not do justice to the ambivalence of the ST. Some instances of language play (like puns, for example) are indeed 'invariant', using Venuti's term, meaning that we cannot find an equal homonym for, for example,

'draw' in Arabic that can have the same two implied meanings 'to sketch' or 'pull out' in the ST. Thus, it will be *lost* in the process of translation. If the translator was lucky enough to find an equivalent, or creative enough to come up with a new one in the TT, then the pun is *preserved*. After all, as Adams points: "The pun does not vary; the context and the approach to translating it do." (2020, p.41). Therefore, the description, that follows, does not ignore the possibility of multiple interpretations but weighs them against the ST, which triggered these different interpretations in the first place.

5.2   Language play based on paronymy

The first type of language play that will be dealt with in this analysis is paronyms. Paronymy, as stated earlier, refers to the situation where words or expressions are similar but not identical in spelling and sound. In the data, it has been found that paronymy is the most frequently used type of language play in *Alice*. The analysis revealed 22 instances in *Alice,* which yielded 132 translation segments. The translators have employed six techniques to render paronyms into Arabic. The distribution of techniques is clear in Chart 1.

Chart 1. Frequency distribution of techniques used for the translation of paronyms. (LP = language play), (RRD = Related rhetorical device), (Ø= zero).

As we can see from the chart above, six techniques have been used for rendering paronyms *LP→Similar LP*, (LP: 'language play'), *Editorial techniques*, *LP →Related rhetorical device*, *LP→Non-LP*, *Direct copy,* and *Omission*. The techniques *LP→Different* , *Non-LP →LP,* and Ø→ LP were never used for the translation of paronyms. It is clear from the chart that *LP→Non-LP* is, by far, the most used technique in the translations. The analysis of the translation of paronymy reveals a clear deviance among the translators (see Table 4). The translator who transfers almost all instances of paronymy in her translation is Abdul Salam (dual readership oriented translation), followed by El Kholy (from child-oriented group), who manages to transfer 12 out of the 22 instances while paronymy is rarely preserved in the other translations.

Table 3. Distribution of techniques used in the translation of paronymy across the Arabic translations of Alice in Wonderland

Audience	Translator	Ø → LP	Non-LP → LP	LP→ Different LP	LP→ Similar LP	Editorial techniques	LP → Related rhetorical device	LP → Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan					1		18	5	1
	El Kholy				12		2	5	3	1
	Al Jabbas					1		18	3	1
Dual readership TTs	Abdul Salam				16	19		1	3	1
	Saad				1	2		18	3	
Adult-oriented TT	Omran				1	1		18	3	

The first example of paronymy to be discussed is part of Alice's exchange with the Cheshire Cat in Chapter VI (Pig and Pepper). When Alice told the Cat that the baby "turned into a pig" (p.37), the Cat replied:

Example 1

'Did you say **pig** or **fig**?' said the Cat.

(*Alice*, 2001, p.69) [*my emphasis*]

This instance displays a paronymic play in the words 'pig' and 'fig' which slightly differ in both spelling and pronunciation. In this instance, the Cat mishears the word, so he was not sure if he heard 'pig' or 'fig' because of the close resemblance between the two words. In the ST, the first word 'pig' is essential to the plot, since the Pig was already there in the episode, while the second word 'fig' is not. All translators retain the original image of the pig; therefore, preserve the narrative element that supports the development of the story. However, not all of them attempt to articulate the paronymy in their translations. To elaborate more on that, let us have a look at and analyse the six Arabic translations below.

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
هل قلت خنزير (pig) أم تين (fig)؟ (p. 122)	هل قلت خنزير أم جرجير (p. 80)	هل قلت خنزير أم تينة (p.93)	هل قلت خنزير أم جنزير. (p. 77)	هل قلت خنزير أم جنزير؟ (p. 84)	هل قلت "خنزير" أم "جنزير" (p. 108)
did you say pig or fig	did you say pig or arugula	did you say pig or a fig	Did you say pig or chain	did you say pig or chain	did you say pig or chain

This instance of paronymy shows a deviation among translations according to their intended readership. In the three translations targeting child audience, the play is not maintained. In the translations of Kiwan and Al Jabbas, the play is lost as they employ the technique *LP→Non -LP*. This technique means that the translated segment does not include any type of language play. Both translators maintain a literal translation for the source paronyms; so, 'pig' becomes 'خنزير' *khinzīr* and 'fig' is transferred to its Arabic equivalent *tīnah* 'تينة' which are not paronymic in Arabic. Kiwan supports her translation with *Direct copy* technique by copying the ST paronyms in their English forms into her text. Al Jabbas employs *Editorial techniques* and explains in a footnote[24] the confusion that occurs in the source play and explains how the Arabic equivalents 'خنزير'' and 'تين' has not been as playful as the English ones.

El Kholy, on the other hand, opts for a different solution in her text. She translates 'pig' literally into 'خنزير' *khinzīr* [pig], however she changes 'fig' into 'جرجير' *jirjīr* meaning [arugula] which in Arabic rhymes with 'خنزير' *khinzīr*. This is a rhetorical device in Arabic called *al saj'* (السجع) [rhyme]. This similarity in sound does not reach the level of paronymy

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24 ؟ والمقابلة fig أي خنزير أم pig . أي أن القط اختلط عليه الأمر هل سمعها تقول pig or fig [في الإنجليزية يسأل القط: … pig or fig? :in English the Cat asks] (Jabbas, Note 1, p.93) باللغة العربية لن تكون في وضوح المقابلة باللغة الإنجليزية which means that the Cat got confused did it hear her as pig meaning pig or fig? and the Arabic equivalent will not be as clear as its counterpart in English].

as the two Arabic words are phonetically different from each other. And it is relatively

unlikely for the confusion to occur due to the way they sound. From her solution, it is clear

that El Kholy employs the technique *LP→ Related rhetorical device* which, although loses

the play, but it helps to recreate, some sort of, humorous effect of associating the two

rhyming words.

As for the dual readership translations, the technique *LP→ Similar LP* has been

employed by the translators: Abdul Salaam and Saad. The two translators have reproduced

the play in their TTs by keeping the first essential meaning to the plot 'خنزير' *khinzīr* [pig]

and finding another word that shares a close phonetic similarity with it which is 'جنزير' *jinzīr*

meaning [chain]. Their solution imitates the phonetic shift employed by Carroll in the ST for

the initial letter of each word; by applying the same shift from 'خ' /kh/ to 'ج' /j/ which is

referred to in Arabic as 'جناس' *Jinās*. By using two words which not only rhyme but differs

only in their initial letters (as in the source 'pig/fig'), translators emphasize the resemblance

between the pair and make Alice's misunderstanding believable for the reader. Thus, they

achieve a result very close to the source in terms of entertainment value. Saad has elaborated

on her translation of 'pig' and 'fig' in the preface[25]; so, in addition to *LP→ Similar LP*, the

solution of *Editorial techniques* has been employed. Therefore, Saad solutions are counted as

two separate techniques here. A similar approach to the dual readership oriented translations

is followed in the adult-oriented translation by Omran.

The translation of paronymy, though, does not always display deviation according to

readership. The following instance shows that differences can also occur between translators

targeting the same group of audience. One of the longest passages of extended paronymy

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25 "للكلمتين منطوق متقارب في اللغة الإنجليزية، لكن لمرادفيها في العربية منطوق مختلف، حاولت مقاربة الأمر باستخدام التشابه في النطق بين (خنزير-جنزير). [The two words have almost similar pronunciation in English, but their Arabic equivalents have different pronunciation , I tried to imitate the source by opting to the similarity of pronounciation between /khnzeer/ and /jnzeer/]."

occurs in The Mock Turtle's Story (Chapter IX). The passage swarms with paronymy

between real school subjects and those that the Mock Turtle has learned in the school under

the sea. This, as explained before, is an example of Carroll's drifting from the didactic trend

prevailing during his time. Epstein (2012, p.189) considers Carroll's play, here, an attempt to

refer to "inappropriate" topic because mocking school system might be offensive for some

adults and parents having authority over children's readings. These instances are more

challenging for the translator, as paronymy does not always occur between adjacent words, or

what Delabastita refers to as "horizontal wordplay" (1996, p.128). The paronymy on school

subjects falls under the category of "vertical wordplay" (1996, p.128) where only one of the

paronymic pair is present in the same portion of text. Therefore, the formal linguistic

similarity is not always clear to the reader and figuring out the paronymy depends on the

reader's knowledge, thus is more challenging. The examples below help to elaborate on the

matter further. Since the passage is rather long, I include only the instances of paronymy

here:

Example 2

Reeling

Writhing

Ambition

Distraction

Uglification

Derision

Mystery

Seaography

Drawling

Stretching

Fainting in Coils

Laughing

Grief (*Alice*, 2001, p.102)

Gardner, in his annotated version of *Alice*, explains that "all the Mock Turtle's subjects are puns" 'reeling' is for 'reading', 'writhing' for 'writing', 'ambition' for 'addition', 'distraction' for 'subtraction', 'uglification' for 'multiplication', 'derision' for 'division', 'mystery' for 'history', 'seaography' for 'geography', 'drawling' for 'drawing', 'stretching' for 'sketching', 'fainting in coil' is 'painting in oils', and 'laughing and grief' stands for 'Latin and Greek'. (*Alice*, 2001, p.102, note 17). The six Arabic versions are as follows.

Child-oriented TTs			Adult-oriented TTs		Dual readership TTs
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Omran	Saad
الالتفاف	القلاعة	الترنح	الإساءة	الخراطة	القراءة
التلوي	الكباته	التلوي	الاثابة	الخياطة	الكتابة
الطموح	السمع	الطموح	الدمع	الطموح	طموح
الالتهاء	الفرح	التسلية	الفرح	اللهو	إلهاء
التبشيع	الكرب	التقبيح	الحرب التقبيح	التقبيح	تقبيح
السخرية	النسمة	السخرية	النسمة	السخرية	سخرية
الغموض	التفريخ	اللغز	الصريخ	العاج	الغموض
علم البحار	الفوتوغرافيا	وعلم تخطيط البحار	البحروغرافيا	علم البحار	جغرافية البحار
التشديق	التلبية الفنية	التشدق في الكلام	الفنون كالحسم	التقتير	التلعثم
التشديق	اللسم	التشدق	الحسم	التقتير	وبطء الكلام
المط	التخطيط	التمدد	والحسم التخبيطي	التمدد	التمدد
الدوران في لفائف	التنويم بالزيت	الإغماء في لفافة	التشوين بالبيت	الدوران حول حبل ملفوف	الاغماء في لعبة الحجلة
الضحك والحزن .(pp.184–186)	اليوناني واللاتيني (pp.118–119)	الضحك والكآبة (p.139)	الليموناني والجيلاتيني (p.118)	الضحك والحزن. (p.125)	الضحك والبكاء(p.156)

As clear above, the translation of this episode of paronymy does not show deviation among the translations in relation to their intended audience. The play is lost in Kiwan's and Al Jabbas's translations (child-oriented TTs) as well as in Omran's (adult-oriented TT), and Saad's translation (from the dual readership oriented group). These translators opt for a literal translation for the school subjects when they have a direct equivalent in Arabic. Their texts do not display the relationship between parody and original subjects present in the English text. They do not express or convey any kind of paronymic link with the courses taught in

Arabic schools. Their literal renderings accord little or no meaning to their version of the passage. It is also possible that translators did not recognise that the play was on school subjects in these examples. Therefore, Carroll's creativity and play on words have not been conveyed; thus, the solution employed here by Kiwan, Jabbas, Omran and Saad is labelled *LP→Non-LP*. I am not going to analyse in detail their individual translations of the school subjects because as I said they are merely equivalent productions of the subjects in Arabic. And I deal with the discussion for the remaining two translators, El Kholy and Abdul Salam separately, as they employed a different approach.

El Kholy, from the child-oriented group, has produced similar paronymic play by coming up with words that parody school subjects in Arabic. She tries to preserve the sound similarity at the base of the wordplay by finding equivalents in analogy to the school subjects in Arabic. It is interesting to discuss her renderings in some detail. El Kholy's translation of paronyms clearly displays her attention to her young readers. She introduces a different technique of play in some instances; by manipulating some paronyms to make them more child-like words. She adopts this technique in her translation of the paronyms "Reeling" and "Drawling" she changes the letter 'ر' /r/ in the Arabic equivalents to 'ل' /l/ in the translations; so *al-qirā'ah* 'القراءة' [reading] becomes *al-qilā'ah* 'القلاءة', and the subject *al-tarbiyah al-faniyah wal-rasm* 'التربية الفنية والرسم' [Art and Drawing] becomes *al-talbiyah al-faniyah wal-lasm* 'التلبية الفنية و اللسم'. El Kholy has also changed the letter 'خ' /kh/ in the word *al-takhṭīṭ* 'التخطيط' [sketching] into the letter 'ح' /ḥ/ in *al-taḥṭīṭ* 'التحطيط'.

As for her translation of "Writhing", El Kholy manages to recreate the play by manipulating the order of the letters. The equivalent Arabic word *kitābah* 'كتابة' [writing] becomes *kibātah* 'كباتة' [writing]. These two techniques allow El Kholy to be playful and maintain a kind of humour that is easy for her young audience to recognize. However, it is worth to note that in her translation of "Seaography", El Kholy chooses *fūtūghrafyā*

'فوتوغرافيا' meaning photography. By doing that, El Kholy preserves the parody with *jughrafyā* 'جغرافيا' [Geography] but does not keep any semantic proximity with the sea as in the original pun. So far, all the solutions that El Kholy have employed for the translation of school subject fall under the technique of *LP→ Similar LP*, as she tries to preserve the sound similarity at the base of the wordplay by finding equivalents in analogy to the school subjects in Arabic.

It is also worth noting, because it looks like an abnormality in her treatment of the school subjects, El Kholy fails to introduce a punning equivalent for 'Laughing and Grief'. She renders them into 'اليوناني واللاتيني' [Latin and Greek] the school subjects which Carroll intended to parody. See the example below:

"I never went to him,' the Mock Turtle said with a sigh, 'he taught **Laughing** and **Grief**, they used to say." (*Alice*, 2001, p.103) [*my emphasis*]

"مدرس اليوناني واللاتيني القديم ... لم أذهب إليه قط فكان يقول لهم لاقيني ولا تغديني وهذا ما قيل عنه".

(El Kholy, 2012, p.119)

[teacher of classical Latin and Greek … I never went to him as he used to say 'meet me and do not feed me dinner' that is what they say about him].

Although the language play was not recreated in the translation, it appears, however, that El Kholy tries to compensate for the loss by introducing a new rhetorical device *saj ʿ* (سجع) by adding the phrase *laqīnī wala tghadīnī* 'لاقيني ولا تغديني' / [meet me and don't feed me]. The phrase rhymes with her translation of 'Laughing and Grief' *al-yūnānī wal-lātīnī* 'اليوناني واللاتيني'. For this particular instance, I assigned two techniques for El Kholy's solution; the first is *LP→ Non-LP* because the paronymy on 'Laughing and Grief' was not rendered in her translation. As for the second added solution, it merely rhymes with ' اليوناني واللاتيني' and does not upgrade to the level of language play which is why it is considered

LP→ Related rhetorical device rather than a case *Non-LP→ LP.* In general, it might be assumed that El Kholy's treatment of the school subjects is considerate of the didactic norms prevailing in the Arab world. Her choice of sound and letter alterations is of a child-like natures seems less offensive to the school system which is considered the paramount of didacticism in the Arab world (as seen in Section 1.3.1).

Abdul Salam, a dual readership oriented translator, manages to maintain the paronymy in her translation by opting for words that resemble (or parodies) the school subjects in Arabic[26]. Below is a list of her renderings and the Arabic subjects that they share phonetic similarities with (Abdul Salam, 2013, pp.117–118):

'الإساءة' /*al-'isā'ah'*/ ← 'القراءة' /al-qirā'ah/ [reading].

'الإثابة' /*al-'ithābah*/ ← 'الكتابة' /*al-kitābah*/ [writing]

'الدمع' /*al-dam'*/ ← 'الجمع' /*al-jam'*/ [addition]

'الفرح' /*al-farḥ* / ← 'الطرح' /*al-tarḥ*/ [subtraction]

'الحرب' /*al-ḥarb/* ← 'الضرب' /*al-ḍarb/* [multiplication]

'النسمة' /*al-nismah*/ ← 'القسمة' /*al-qismah*/ [division]

'الصريخ' /*al-ṣarīkh* / ← 'التاريخ' /*al-tarīkh*/ [history]

'البحروغرافيا' /*al-baḥrughrāfyā* / ← 'الجغرافيا' /*al-jughrāfyā*/ [geography]

'كالحسم' / *al-ḥasm*/ ← 'الرسم' /*al-rasm*/ [drawing]

'الحسم التخبيطي' /*al-ḥasm altakhbīṭī* / ← 'الرسم التجريدي' /*al-rasm altajrīdy*/ [sketching]

'التشوين بالبيت' /*al-tashwīn bel-bīt*/ ← 'التلوين بالزيت' /*al-talwīn bel-zīt*/. [painting in oils]

'الليموناني' /*el-limunānī*/ ← 'اليوناني' / *el-yūnānī* / [Greek]

'الجيلاتيني' / *el-jilatīnī* / ← 'اللاتيني' / *el-lātīnī* / [Latin]

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[26] "اختار لويس كارول كلمات انجليزية على وزن كلمات: القراءة والكتابة، والجمع والطرح والضرب والقسمة، والرسم والتاريخ، والجغرافيا، واللاتينية، واليونانية، على سبيل التورية بالتلاعب بالألفاظ. وقد اختزت كلمات عربية على ،التخطيطي والتلوين بالزيت أوزان نفس أسماء هذه المواد باللغة العربية لنقل التورية لقراء العربية."

It is interesting to note that Abdul Salam has not only maintained the paronymy, but she resorts to a creative solution by adding an extra level of play by her choice of juxtaposing words in her translation. The word 'الإساءة' [unrewarding] is the antonym of 'الإثابة'[rewarding] and 'الدمع' [tears] is the opposite of 'الفرح' [joy][27]. However, she deviates in her translation of the word 'uglification' which Carroll invented to resemble the school subject (multiplication). Abdul salaam, as listed above, has chosen the word 'الحرب' which corresponds to that school subject in Arabic. As she explains in a separate endnote[28], Abdul Salam opts to preserve the meaning of 'uglification' 'التقبيح' [making things ugly] and added it to these mathematical subjects to preserve the content of Carroll's famous instance of English punning.

5.3 Language play based on homonymy

Homonymy refers to words that share the same spelling and pronunciation but have different meanings. The analysis reveals that homonymy is the second most used type of language play in *Alice*, 21 instances have been found in *Alice* which yield 126 translation

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[27] According to Leech (1967, p. 210), "play on antonyms" is considered a type of play.

[28] "على ضمن الكلمات الإنجليزية التي على وزن المواد الدراسية التي أوردها لويس كارول في هذا الفصل كلمة uglification بمعنى الضرب في الرياضيات. وقد أوردنا بالفعل كلمة على وزن الضرب باللغة العربية، ألا وهي الحرب، لكننا multiplication وزن الا وهي "التقبيح" وإضافتها uglification اخترنا ألا نستخدم معكوس كلمة حرب (السلام) في صنع تورية، بل اخترنا الحفاظ على ترجمة كلمة لتلك المواد الرياضية، للحفاظ على أشهر مقاطع التورية في اللغة الإنجليزية للويس كارول، حين يتلاعب بكلمة التقبيح، ومعكوسها (التجميل)" (notes 30 and 31, pp.354–355) [among the English words that Carroll has used to parody school subjects is the word "uglification" similar to "multiplication" meaning multiplication in mathematics, and we have included a word similar to "الضرب" in Arabic which is "الحرب" but we did not chose its antonym "السلام" to create the pun, but to choose to maintain the translation of the word "uglification" "التقبيح" and add it to the list of mathematical subjects to preserve one of the most famous English punning instances by Lewis Carroll who plays with the word "التقبيح" and its opposite "التجميل"]

segments for the analysis. Different techniques have been implemented by translators. The chart below summarizes the findings.
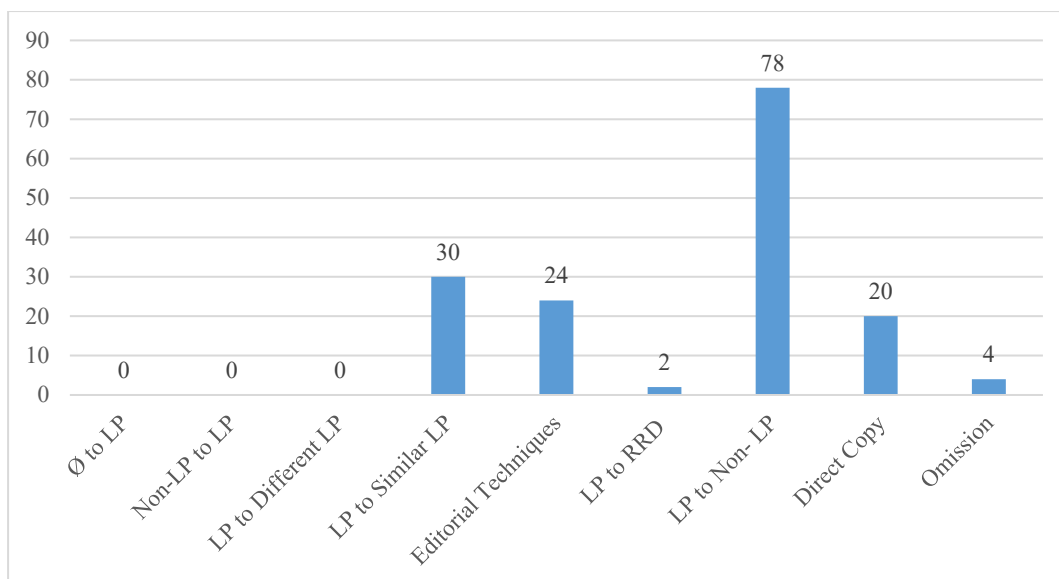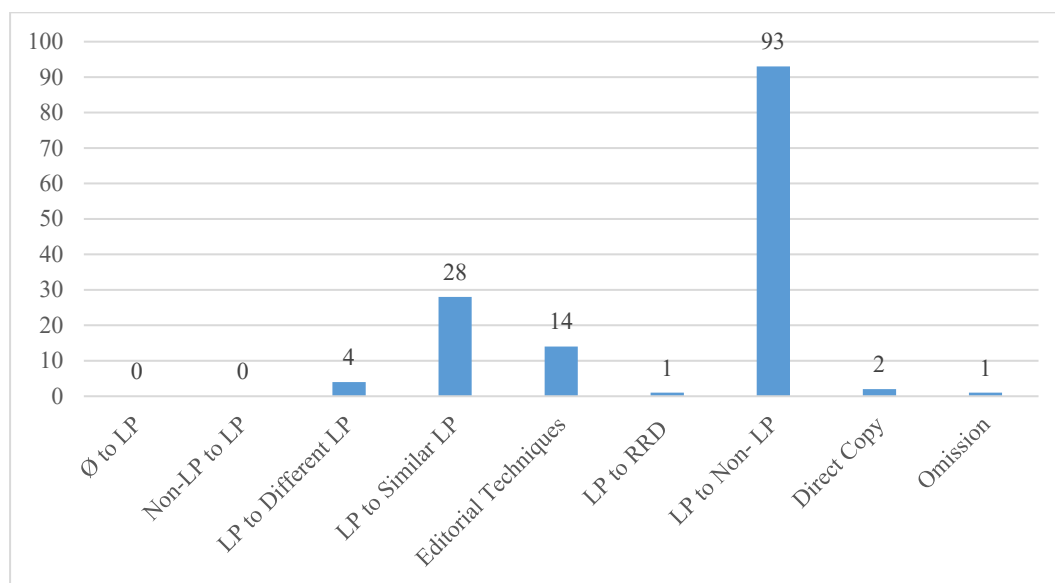

Chart 2. Frequency distribution of techniques used for the translation of homonyms (LP = language play), (RRD = Related rhetorical device), (Ø= zero).

As clear from the chart, seven techniques have been used for the translation of homonyms in the data. Unlike paronymy, *LP→ Different LP* has been used for the translation of homonyms. *LP→ Non-LP* again is, by far, the most frequently employed. However, if we analyse and compare the treatment of homonyms among the six Arabic translations, we can observe some notable deviations (see Table 5 below).

Table 4. Distribution of techniques used for translating homonymy across the six Arabic translations of Alice in Wonderland. (LP = language play; TT = target text)

Audience	Translator	Ø → LP	Non-LP → LP	LP→ Different LP	LP→ Similar LP	Editorial techniques	LP → Related rhetorical device	LP → Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan				4	3		17	2	
	El Kholy				4	1		17		
	Al Jabbas				6			15		
Dual readership TTs	Abdul Salam			1	7	7	1	13		
	Saad			2	4	2		15		
Adult-oriented TT	Omran			1	3	1		16		1

As is clear from the table above, the treatment of homonyms shows clear deviation among the three groups; the adult-oriented translation uses six different techniques, the dual readership TTs employs five techniques, while the child-oriented translators have utilized only four. The technique *LP → Different LP* which, as described earlier in Section 2.5.2, entails creativity on the part of the translator, has been used in the adult-oriented translation as well as in the dual readership group. Another level of deviation can be noticed among the translators targeting the same intended group. It is important to point out that, as with paronymy, the translation of homonymy has been challenging for all groups as *LP→ Non-LP* is the most used technique by all six translators. This technique means that the segment of the target text which parallels the language play in the ST does not contain any kind of play. Translators resort to this technique in most of the cases where recreating the play on language is difficult. However, some of them have used it less often than the others as the following examples illustrate.

The first example to be discussed is one of the challenging instances of homonymy which occurs in Chapter VII, (A Mad Tea-Party). The Dormouse tells Alice the story of the three little sisters who were living at the bottom of a well. The language play involves the

verb 'draw', which occurs several times as the episode unfolds. The play here is based on the confusion that occurs as a result of the double meaning of the verb 'draw' in that context:

Example 3

"And so these three little sisters—they were learning to draw, you know—"

"What did they **draw**?" said Alice, quite forgetting her promise.

"Treacle," said the Dormouse without considering at all this time. …

Alice did not wish to offend the Dormouse again, so she began very cautiously, "But I don't understand. Where did they **draw** the treacle from?"

(*Alice*, 2001, p.79) [*my emphasis*]

In this example, Carroll plays on the double meaning of the verb 'draw' which could mean: 'draw ^A^': "to cause (anything) to move toward oneself by the application of force; to pull"[29], or 'draw ^B^' "[t]o make (a picture or representation of an object) by drawing lines; to design, trace out, delineate"[30]. The six Arabic translations are as follows:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Omran**	**Saad**
تتعلمن الرسم ... فبما رسمن دبس السكر؟ ... (p. 140)	تعلمن الرسم ... وماذا يرسمن؟ ... (pp. 93–94)	تعلمن استخراج ... استخراج ماذا؟ (p.108)	يتعلمن الرسم ... [(وسمعت الكلمة "سحب")]: ماذا كن يسحبن؟ (pp 89–90).	يتعلمن استخراج الرسم ... "استخراج ماذا؟" (p. 96-97)	كن يتعلمن الاستخراج ... ماذا كن يستخرجن (p. 122)

[were learning to sketch … what did they sketch treacle with?]	[learning to sketch … and what do they sketch?]	[they learned extracting what?]	[learning to sketch … [(she heard the word "pull out"… What did they pull?]	[they were learning to extract … extracting what?]	[they were learning the extraction … what have they extracted?]

It is clear that it has been challenging for the translators to find an equivalent word in Arabic that carries both meanings suitable for the context of the story. Translators had to sacrifice one of the meanings in their translations. In all six translations, the play was not retained; therefore, the technique assigned to their solution is *LP→Non-LP.* Kiwan and El Kholy retain one of the meanings using the verb ﻳﺮﺳﻢ' *yarsum* [to sketch], while Al Jabbas chooses the other verb ﺍﺳﺘﺨﺮﺍﺝ' *estekhrāj* [to take out]. El Kholy (2015), commenting on this instance, justifies her choice by the lack of Arabic equivalents, which made her choose only one of the meanings proposed, thus, sacrificing the pun (p.135).

The adult-oriented and the dual readership oriented groups were no different from the other; they all resort to the same technique *LP →Non-LP.* Omran and Saad maintain the other verb ﺍﺳﺘﺨﺮﺍﺝ' *estekhrāj* [to take out], so in the two cases, the pun and so as the humour are lost. Abdul Salam's approach to the translation of this example was slightly different from the others. Although the play was not retained, she was able to maintain both meanings in her text by creating a shift in her text. Abdul Salam creates a different kind of confusion in her translation, so when the Mouse tells Alice that the girls were learning to ﺭﺳﻢ' *rasm* [sketching], Alice mishears that word as ﺳﺤﺐ' *saḥb* [to pull out], then the conversation continues using this meaning. To accomplish that, Abdul Salam chooses the Arabic equivalent ﺳﺤﺐ' *saḥb* [to pull out] which has a phonetic similarity, as she explains in an endnote[31] to ﺭﺳﻢ' *rasm* [to sketch]. Then Alice hears the word ﺳﺤﺐ' *saḥb* instead of ﺭﺳﻢ'

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31 لفظ "يرسم" كما يعني "يسحب"، فالفأر يعني أن draw هنا تلاعب بالألفاظ الإنجليزية مرة أخرى، اعتمادا على أن لفظ
الفتيات يرسمن وآليس فهمتها [أو سمعتها كما اقترحت في ترجمتي] أنهن يسحبن شيئا من البئر. (note 20, p.353)

rasm. By opting for this solution, although the play was not retained at least part of the

humour has been preserved by opting to that confusion. In her translation, she uses the two

techniques *LP → Non-LP* and *Editorial techniques* in combination.

However, not all instances of homonymy show similar agreement on solutions among

the translators. Some other examples show deviations. To see that let us take the following

example:

Example 4

"You never had **fits**, my dear, I think?" he said to the Queen.

"Then the words don't **fit** you," said the King looking round the court with a smile.

There was a dead silence.

"It's a pun!" the King added in an offended tone and everybody laughed (*Alice*,

2001, p.129) [*my emphasis*]

On the trial scene and at the end of Chapter XII ('Alice's Evidence'), when the King

was trying to understand the nonsensical poem "They told me You had been to Her" as

evidence of the Knave's guilt, an interesting instance of homonymy occurs involving the

word 'fit'. 'Fit' has two possible interpretations in that context: either 'fit' [A] (*noun*. a nervous

spasm, attack or outburst, outbreak of anger) or 'fit' [B] (*verb*. to suit). The six Arabic versions

are shown below:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Omran**	**Saad**
"أنت لا تصابين بنوبات ابدا يا عزيزتي ....اذن لا تناسبك (fit , وتعني أيضا تتسبب بنوبة) الكلمات. ... انها تتلاعب بالألفاظ! . (p. 240)	"أنت لا تصابين بنوبات جنونية أبدا يا عزيزتي على ما أظن"... حيث إنك لا تصابين بنوبات من الجنون، فالأغنية لا تنطبق عليك ... إن الأمر كله لا	"أنت لا تصابين بنوبات ابدا يا عزيزتي، على ما أظن؟ ... اذن لا تناسبك (fit , وتعني أيضا تتسبب بنوبة) الكلمات. ... أضاف الملك بنبرة غاضبة: انها تتلاعب بالألفاظ!	"أعتقد أنك لم تتلبسك نوبة أبدا يا عزيزتي، أليس كذلك؟ ...إذن فالكلمات لا تناسبك" ... إنه تلاعب بالكلمات على سبيل التورية (p.155)	ثم سأل الملكة: "قبل أن تصاب بالصدمة العصبية ... لم يسبق لك أن أصبت بها، يا عزيزتي، أليس كذلك؟"... "ان كنت لا تخشين الصدمات العصبية، فإذا لا تخيفك الصدمات الصبية (نسبة إلى صبي الكبة) ...	أحسب أنك لم تمري من قبل بأي أزمة عصبية يا عزيزتي ... "انها أزمة صبية"، ثم أخذ ينظر إلى الحضور كافة، تعلو وجهه ابتسامة رضى تام جراء تلاعبه بالكلمات والجناس فيما بينها (أزمة صبية) التي بينها وبين (أزمة عصبية)

	يعدو أن يكون تلاعبا بالألفاظ! (p.155)	(p.240)		" إنه مجرد تلاعب لفظي!" (p.162).	جناس قاصدا ب (أزمة صبية) (ولد القلوب) ... "هذا لعب الكلمات! ماذا بكم؟!" (p.198)
[you never have anger outbreaks … then the words don't suit you (which also means *'fit'* causing an outbreak)].	[you never suffer from madness outbreaks … then the song does not apply to you]	[you have never had fitness … then the words don't suit you]	[You never had an outbreak , then words do not suit you this time]	[you never had an anger outbreak … if you're not afraid of nerve outbreaks, then you're not afraid of the knave's outbreak (referring to the Knave)]	[you have never been into an anger outbreak …it is a knave's outbreak … he said /sdmah sbya/ which puns with /sdmah asbya / meaning by /sdmah sbya/ The Knave]

The translation of this homonymy illustrates a deviation among the three groups, it has been dealt with differently according to the intended audience. Taking Kiwan's translation, both intended meanings occur in her translation but her choice of the Arabic equivalents 'نوبات' [anger outbreaks] and 'تناسبك' [suites you] are not playful; thus, *LP→Non-LP* is the technique. Kiwan also joins this technique with *Direct copy* and *Editorial techniques*. She copies the word 'fit' in its English form and adds an explanation of its other possible meaning between brackets: (fit (وتعني أيضا تتسبب بنوبة) [which also means causing an outbreak]. So far, we can notice Kiwan's tendency to use a combination of techniques at once (*LP→Non- LP*, *Direct copy,* and *Editorial techniques*). The use of three techniques does not really help her readers get the intended joke. It is also worth mentioning what I consider an unjustified shift[32] to the scene that Kiwan does in her translation. When the King played with the words in *Alice*, Kiwan renders "'It's a pun!' the King added", into " أضاف الملك بنبرة غاضبة: "انها تتلاعب بالألفاظ!" [the King added, in an angry tone: she is playing with words]. This shift is not only different from the ST, but it also contradicts the plot in Kiwan's own translation, as the reader already knows that the pun was said by the King and not the Queen.

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[32] My comments on 'mistranslations' or 'errors' are not intended as a criticism, but only highlights the way renderings based on errors of analysis tends to disturb the coherence of the plot.

El Kholy, too, has chosen *LP→Non-LP* as technique to render this instance of homonymy. She renders 'fit' [A] into "نوبات من الجنون" [episodes of madness] and 'fit'[B] into "تنطبق" [applies] and the two Arabic equivalents are not assembled into word play. Al Jabbas also introduced two meanings in his text. However, he misses the source meaning. Carroll intended the first instance of 'fit' [A] to mean (an outbreak of anger). This particular meaning is suitable for that episode. The whole situation was meant to be ironic, as the Queen furiously denies ever having a 'fit' [A] while actually having one. Jabbas mistranslates the first one as "اللياقة البدنية" [fitness] so the idea of the Queen suffering from 'fitness' not only sounds absurd, but it is also inconsistent with the rest of the context. He chose the word 'تناسبك' *tunasibuk* [suitable for you] in the second stance.

As for the dual readership translations, the linguistic play has been somewhat preserved. Abdul Salam opts to maintain her text within the domain of homonyms by resorting to what is referred to in Arabic as /*tawriyah*/ 'تورية'. In order to do so, she plays on the word 'نوبة' which has two possible connotations in Arabic: (*noun,* an outbreak) or (*adverb,* once). She renders the first instance 'fit' [A] into 'نوبة' [outbreak], then she literally transfers 'fit' [B] into 'تناسبك.' [suits you]. The two words are not playful in Arabic which could be considered an instance of *LP → Non-LP.* However, the fact that Abdul Salam adds a phrase which turns out to be homonymous with 'fit' [A], made me consider the solution *LP→ Similar LP.* The short phrase "هذه النوبة" [this time] includes the word 'نوبة' which Abdul Salam has added to create a homonymy in Arabic. She even supports her translation with an endnote to explain to her readers the source play and the solution she has chosen.[33]

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33 " يتلاعب هنا بالكلمة الإنجليزية fit لويس كارول وقد تلاعبت في اللغة العربية بكلمة "يلائم" كما تعني "نوبة عصبية" التي تعني
[Lewis Carroll plays with the English word "fit" (note 39, p.356) "نوبة، التي تعني "نوبة عصبية" كما تعني "مرة"
which means "nervous breakdown" and could mean "suitable" and I played with the Arabic word "نوبة" which could mean "nervous breakdown" or "once"].

Therefore, together with *LP→ Similar LP*, the technique of *Editorial techniques* has been employed.

Saad, too, has maintained the language play in her translation; though, not within the domain of homonymy. Her translation replaces the homonymy 'fit [A]/fit [B]' by paronymy. The pair she has used "صدمة عصبية *ṣadmah aṣabiyah*" and "صدمة صبية *ṣadmah ṣabiyah* " constitutes *jinās* "جناس", a form of paronymic play in Arabic. For that reason, her solution has been assigned as an example of *LP → Different LP*. To make sure that her readers do not miss the play, Saad uses *Editorial techniques* by adding a sentence where she explains the *jinās* "جناس" [punning] that she came up with[34]. Saad was able to keep the humour of the passage and maintain coherence.

The adult-oriented translator Omran also resorts to a similar solution to Saad *LP→ Different LP* in her translation and she even uses the same paronymic pair. However, she shifts the meaning slightly by translating "Then the words don't fit you" into " ان كنت لا تخشين الصدمات العصبية، فإذا لا تخيفك الصدمات الصبية (نسبة إلى صبي الكبة) " [if you're not afraid of nerve outbreaks, then you're not afraid of the knave's outbreak (referring to the Knave)]. In her translation, the Knave is referred to as "صبي الكبة" which is a common name for that playing card in Arabic. So Omran extracts her play from the word "صبي" by keeping the reference to the Knave.

To round off the section on homonymy, I mention an example from Chapter IX (The Mock Turtle's Story) that occurred during Alice's meeting with the Duchess:

Example 5

"There's a large mustard-**mine** near here.

And the moral of that is – 'The more there is of **mine**, the less there is of yours.'"

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[34] "قال (أزمة صبية) التي بينها وبين (أزمة عصبية) جناس قاصدا ب (أزمة صبية) (ولد القلوب)" *ṣadmah ṣabiyah* / he said] / which puns with / *ṣadmah aṣabiyah* / meaning by / *ṣadmah aṣabiyah* / The Knave].

(*Alice*, 2001, p.96) [*my emphasis*]

In this instance, Carroll produced his language play by contrasting the homonymous pair 'mine [A] / mine [B]' where the first means the noun (an excavation or system of excavations made underground for the extraction of metals or metallic ores[35]) or a pronoun (that which belongs to me[36]). The translations of this instance in the six versions that are part of the main data of the thesis are presented below.

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
يوجد منجم خردل ضخم قريبا من هنا ... كلما كان لدي المزيد (of mine: تعني لدي وتعني المنجم أيضا) كلما كان لديك أقل (p 172).	منجم ضخم للمستردة ... كلما كان لدي المزيد كان لديك أقل (p. 111)	هناك خردل كثير خاص بي بالقرب من هنا... كلما كان هناك ما هو ملكي، كلما كان هناك الأقل مما هو ملكك. (p.131).	يوجد منجم مسطردة كبير بالقرب من هنا ... كلما زاد ماهو لي، كلما نقص ماهو لك (p. 109)	بالحديث عن الخردل يوجد بالقرب من هنا منجم خردل، لونه خردلي، والمغزى من هذا أن الكثير من الخردل سيكون لي، والقليل سيكون لك (p. 146)	deleted
[there is a large mustard mine near here ... (wherever I have more of mine: means I have more and also means excavation too, (you will have less)	[there is a large mine for mustard …whenever I have more you have less]	[there is a lot of mustard that belongs to me near here … whenever there is something that belongs to me, there will be less of what belongs to you]	[there is a large mine for mustard near here…whenever what is mine increases, what is yours decreases]	[and speaking of mustard there's a mustard-mine nearby, which is yellow as a mustard, and the moral of it is that a lot of mustard will be mine and less will be yours]	

Kiwan, once again, combines three techniques for the translation of this language play, by providing literal equivalents 'منجم'[excavation] and 'لدي' [I have] for 'mine [1], mine [2]'. She even includes the ST homonym in its English form (*Direct copy*) and provides an explanation between brackets 'تعني لدي وتعني المنجم أيضا] (mine) means 'I have' and also

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35 https://www-oed-com.ezproxye.bham.ac.uk/view/Entry/118749?rskey=y6wv1A&result=1#eid

36https://www-oed-com.ezproxye.bham.ac.uk/view/Entry/118750?rskey=y6wv1A&result=2#eid

means 'excavation']. Unfortunately, all these three techniques used in her translation do not seem to help preserve the linguistic play, nor the humour.

El Kholy seems to remain at the level of literally reconstructing the lexical content of every word. Her text does not feature any type of technique able to create a language play effect; $LP \rightarrow Non\text{-}LP$ has been used. In Al Jabbas's translation, it seems that the translator has, again, deviated from the intended meaning of the source play. Instead of providing the two meanings in his text, as the other translators did, he translates literally the word 'mine [2]' and ignores the first one 'mine [1].' So the sentence "there's a large mustard-mine near here" is rendered as " هناك خردل كثير خاص بي بالقرب من هنا" [there is a lot of mustard that belongs to me near here].

The technique $LP \rightarrow Non\text{-}LP$ has been employed too by Abdul Salam in her translation. As usual, she provides it with editorial techniques in the form of an endnote[37] that compensates for the loss by explaining to her readers Carroll's intended play on the word 'mine'.

Saad is the only translator that has been able to preserve this homonymy in her translation; however, the homonymy shifts from both meanings of 'mine' into the play on the word 'mustard'. To do so, she imposes some shift of meaning to her text. In Saad's translation, the Duchess's reply to Alice says: " بالحديث عن الخردل يوجد بالقرب من هنا منجم خردل، لونه خردلي، والمغزى من هذا أن الكثير من الخردل سيكون لي، والقليل سيكون لك" [speaking of mustard there's a mustard-mine nearby, which is yellow as a mustard, and the moral of it is that a lot of mustard will be mine and less will be yours"]. By adding the phrase 'لونه خردلي' meaning 'yellow as a mustard', Saad was able to create a different homonymous play on the word

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37 يتلاعب لويس كارول هنا بلفظ "mine". الإنجليزي، الذي يحمل معنى "منجم" ومن معانيه " ما هو ملكي". (note 23, p.353).
[Lewis Carroll is manipulating the English word "mine" which means "excavation" and it carries the meaning "what is mine"].

"خردلي". In Arabic it could carry two possible connotations; an adjective 'خردلي' [yellow as mustard] or it could mean [my mustard] the final letter 'ي' becomes a possessive pronoun. That justifies the Duchess's subsequent moral that a lot of mustard will be hers. I labelled this solution as *LP → Similar LP* and not as *LP→ Different LP* since the play, although has moved from 'mine' to 'mustard' remains within the domain of homonymy.

In Omran's adult-oriented translation, it is surprising to find that *Omission* technique has been employed. In fact, a lengthy part of the passage, of nearly thirty lines, starting from "It's a mineral, I think," said Alice." (*Alice*, 2001, p. 96) until "Thinking again?" (*Alice*, 2001, p. 97) has been deleted with no apparent justification.

5.4   Language play based on homophony

Homophony, as stated in Chapter Two, refers to words that have the same pronunciation but have different spellings. Homophones are not as frequent as homonyms and paronyms; only seven examples of homophonic play have been found in *Alice.*

The data includes seven instances of homophones, which yield 42 translated segments, across the six Arabic translations. The number of techniques employed, though, is still higher than that (62 times), as translators sometimes use two or three techniques in the same pair of segments as will be discussed below. Table 6 shows the frequency distribution of pairs of ST+TT segments across translation techniques. The main findings are summarized in the figure below.
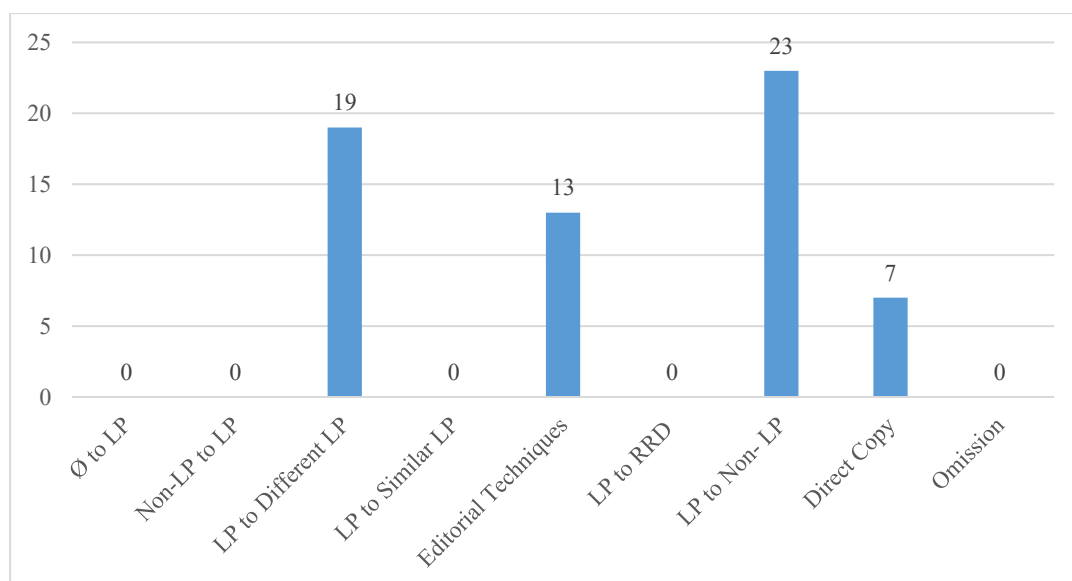
Chart 3. Frequency distribution of techniques used for the translation of homophones. (LP = language play), (RRD = Related rhetorical device), (Ø= zero).

The figure above reveals the overall behaviour towards the translation of homophones in the TTs. However, if we want to observe the treatment individually in the six translations, see Table 6 below.

Table 5. Distribution of techniques used in homophony across Arabic translations (LP = language play)

Audience	Translator	Ø → LP	Non-LP → LP	LP→ Different LP	LP→ Similar LP	Editorial techniques	LP → Related rhetorical device	LP → Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan					2		7	6	
	El Kholy			3		3		4	1	
	Al Jabbas			3				4		
Dual readership TTs	Abdul Salam			7		3				
	Saad			3		3		4		
Adult-oriented TT	Omran			3		2		4		

As the table reveals, only four techniques have been used for the translation of homophones. *LP→Non-LP* was again the mostly used technique, *LP→Different LP* (interestingly) comes next in 19 times of the cases, followed by *Editorial techniques*, then lastly the technique of *Direct copy* has been employed in seven cases only by child-oriented translators. The analysis below discusses some interesting examples of homophones in *Alice* and their renderings in the six Arabic translations.

One of the most famous examples of homophones in *Alice* appears in Chapter III (A Caucus Race and A Long Tale) when the Mouse is about to recite to Alice his personal story about why he hates cats and dogs.

Example 6

'Mine is a long and a sad **tale**!' said the Mouse, turning to Alice and sighing.

'It is a long **tail**, certainly,' said Alice, looking down with wonder at the Mouse's tail;

'but why do you call it sad?' (*Alice*, 2001, p.34) [*my emphasis*]

This example includes a homophonic play on the two words 'tale' meaning "a story or narrative"[38] and 'tail', "The posterior extremity of an animal, in position opposite to the head"[39]. Due to the similarity in sound, humour is achieved when Alice confuses the Mouse's 'tale' with his 'tail'. In Arabic, the problem occurs as the corresponding equivalents 'قصة' [story] and 'ذيل' [tail] are not homophonic nouns. What makes this example even more challenging, is the fact that Carroll follows this homophonic play with a graphical play where

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[38] https://www-oed-com.ezproxye.bham.ac.uk/view/Entry/197201?rskey=E82oPd&result=1#eid

[39] https://www-oed-com.ezproxye.bham.ac.uk/view/Entry/197067?rskey=QZkgUx&result=1#eid

the Mouse's story is illustrated in the shape of a mouse's tail. (As we shall see in the

following Section 5.5). The six Arabic texts translate this homophonic play as follows:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
أن قصتي (tail)هي قصة طويلة وحزينة! ... فقالت أليس باستغراب وهي تنظر الى ذيل (tale) الفأر: انه ذيل طويل بالتأكيد: لكن لماذا تقول بأنه حزين (p.52)	"إن حكايتي طويلة وحزينة مثلها مثل ذيلي (١) " فقالت أليس وهي تنظر باستغراب إلى ذيل الفأر: "إنه ذيل طويل بالتأكيد ولكن لماذا تقول إنه حزين؟" (p.37)	"إنها طويلة جدا وحزينة جدا" قال الفأر بتعجب وهو يتنهد وينظر الى ذيله. "صحيح أنها طويلة جدا" قالت أليس وهي تنظر الى الذيل هي أيضا والدهشة ظاهرة عليها (p.43).	"الموضوع طويل وتذييله حزين" قالت أليس وهي تنظر الى ذيل الفأر بتعجب: "لا شك في أنه طويل(٧) ، لكن لماذا تقول إنه حزين؟" (p.34)	"إن حكايتي طويلة وحزينة خاصة فيما يتعلق بالذيل!" لم تكن أليس تدرك أن معنى ذيل حكايته آخرها لذلك نظرت إلى ذيل الفأر في دهشة عارمة متعجبة تماما، وقالت: "نعم أرى أنه ذيل طويل، ولكن كيف له أن يكون حزينا؟" (p.56)	إن حكايتي طويلة ومحزنة جدا ... من المؤكد أنها طويلة جدا" وهي تنظر بتعجب الى ذيل الفأر : " ولكنها لم تصفها بالحزينة؟" (p. 38)
["my story (tale) is a long sad story! Said Alice, looking with wonder at the Mouse's tail (tail): it is certainly a long tail; but why do you call it sad"]	["my tale is long and sad as my tail. Alice said while looking astonishingly at the Mouse's tale: it is certainly a long tale but why do you call it sad?"]	["it is very long and very sad." The Mouse sighed astonishingly while looking at his tail. "True, it is very long" said Alice while looking too at the tail with apparent amazement "but why do you consider it sad?"]	["the subject is long and has a sad ending… it is certainly long but why do you call it sad"]	[my story is long and sad, especially its tail … Alice did not realize that the tail of his story means its ending, that's why she looked astonishingly at the Mouse's tail. Yes, I can see that it is a long tail, but how can it be sad].	[my story is very long and sad ... it is certainly very long, while looking down at the Mouse's tail, but it why do describe it [as sad

As clear above, the homophonic play on *tail/tale* was not retained in the three child-

oriented translations, nor any other type of language play was produced; therefore, the

technique adopted in the TTs is *LP→Non-LP*. However, the translators approach this

technique differently in this example. Kiwan maintains both meanings in her translation but

assembles them into non-playful equivalents 'قصة' [story] and 'ذيل' [tail]. She adds the technique of *Direct copy* in her translation, where she inserts the homophones 'tail' and 'tale' in their original English form in her translation. Her combination of these two techniques does not seem to help her young readers grasp the humour nor the play. Not only the play and humour have been lost in her translation, but it might be difficult for her young readers, especially those with no prior knowledge of English, to grasp the language play.

As for the translation of this homophonic play, El Kholy points out that there is no equivalent homophone that indicates both intended meanings 'tale' and 'tail' in Arabic, which is why this play, she claims "cannot be translated into Arabic" (El Kholy, 2013, p.135). Although the play is lost in her translation, El Kholy seems to realize that this play is important to the narrative and supports the development of the story, especially when Carroll follows the homophones tail/tale with another dependent graphical play. She alters the elements of nonsense by making the Mouse tell Alice in advance that ' إن حكايتي طويلة وحزينة مثلها مثل ذيلي ' [my story is long and sad as my tail]. Thus, the source of Alice's surprise becomes the analogy between the sadness of the *tail* and the *tale* and not as the problem of the ST of how a tail can be sad. This nonsensical comparison might allow her young readers to follow subsequent misunderstanding and justifies why the story is printed in the shape of a mouse's tail (see the following mention of *Graphical play*). As for her use of the technique of *Editorial technique*, in the same instance, it is not really clear to me how El Kholy's footnote "tail/tale انظر الأصل" [look at the original *tail/tale*] (Kholy, 2013, p.37) could help her audience's understanding of the play.

Al Jabbas abandons the confusion created in the ST between 'tail' and 'tale'. In the exchange between Alice and the Mouse; Al Jabbas keeps all the reference (of being sad and long) to the 'tale' ' إنها طويلة جدا وحزينة جدا ' [it is very long and very sad]. While he makes Alice look down at the Mouse's tail not because she is confused but because she is only wondering

why the Mouse is looking down at his *tail*. The language play, as well as the humour is also lost in Al Jabbas translation through the use of *LP→Non-LP* technique.

As for Abdul Salam, she transfers "Mine is a long and a sad tale!" into: 'الموضوع طويل وتذييله حزين' [the subject is long and has a sad ending]. So, she translates 'tale' into 'موضوع' [subject] and preserves the association of 'tail' by choosing the Arabic word *tadhyīl* 'تذييله' which in Arabic is considered 'مشتقات' a derivative from the root *dhayl* 'ذيل' meaning 'tail'. So, when Alice hears the word 'تذييله' what comes to her mind is the Mouse's 'ذيل' [tail]. Since the two words 'ذيل' and 'تذييله' are more of a paronymic relationship than a homophonic one, I consider the technique *LP→ Different LP.* She also combines this technique with *Editorial techniques* by providing an endnote[40] to explain Carroll's intended homophonic play.

Saad, similar to Abdul Salam, opts for a solution that maintains the connection between 'tail' and 'tale'. Saad renders "Mine is a long and a sad tale!" into "إن حكايتي طويلة وحزينة خاصة فيما يتعلق بالذيل!" [my story is long and sad, especially in relation to its tail]. Then, to make sure that her readers get the joke, she adds the sentence "لم تكن أليس تدرك أن معنى ذيل حكايته آخرها لذلك نظرت إلى ذيل الفأر في دهشة عارمة متعجبة تماما" [Alice did not realize that the tail of his story means its ending, that's why she looked astonishingly at the Mouse's tail]. By doing so she does not only preserve the connection but even a similar humorous confusion as in the source has been maintained in her TT. Because she produces a homonymous play in Arabic on the word 'ذيل', her solution is considered *LP → Different LP.* Similar to Abdul Salam, she

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[40] يوجد هنا تلاعب بألفاظ اللغة الإنجليزية حيث يعني لفظ tail ويعني لفظ "tale"حكاية" في النطق والمختلف والمشابه له "ذيلا" الهجاء(note 7, p.350) [there is a play in the English words 'tale' meaning a story and 'tail' meaning an animal's end, which are pronounced the same but have different spellings].

combines it with *Editorial techniques* where she provides an explanation of her translation of tail/tale homophony in her lengthy introduction[41].

Omran, although targeting an adult-readership, obtains a similar solution to child-oriented translators by using the technique *LP→ Non-LP*. Her translation adheres to the lexical components of the ST. She literally reproduces the passage as Carroll wrote it into Arabic, thereby, she keeps the information but leaves out the humour.

Another interesting example of homophones occurs later in the same episode, in the play on 'not' and 'knot':

Example 7

'You had got to the fifth bend, I think?'
'I had **not**!' cried the Mouse, sharply and very angrily.
'A **knot**!' said Alice, always ready to make herself useful, and looking anxiously about her,
'Oh, do let me help to undo it!' (*Alice*, 2001, p. 36) *[emphasis is mine]*

Like 'tail' and 'tale', the words for the homophonic pair 'not' and 'knot' do not sound the same in Arabic and translators had to resort to a number of solutions that enabled, at least, most of them to retain the humour as well as the play. The six translations are as follows:

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[41] " في اللغة الإنجليزية يتشابه نطق الكلمتين (tail – tale) الأولى بمعنى ذيل الفأر، أما الثانية تعني قصة قصيرة، لذلك اختلط فهم أليس, لذلك كانت تنظر الى ذيله طوال وقت سرد الفأر لحكايته, و الأبيات التي لخص فيها حكايته, على شكل ذيل ملتو به الأمر على انحناءات(p.15) [In English the two words 'tail-, يصغر كلما كدنا نصل الى النهاية, لأن كارول نقل لنا الأبيات من خلال رؤية أليس لها tale' meaning 'mouse's tail' and 'short story' have similar pronunciation. That is why Alice gets confused. She keeps looking at the Mouse's tail the whole time. And the verse which sums up the Mouse's story comes in a shape of a twisted tail with many curves. Which gets smaller as we approach the end. Because Carroll prints the verse the way Alice sees it].

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
أنت بلغت المنعطف الخامس ... لم أفعل (مستخدما كلمة not تفيد معنى النفي). عقدة! (مستخدمة كلمة knotوتعني عقدة، ظنا منها أن لديه عقدة ما) قالت أليس، مستعدة أبدا للمساعدة، وهي تنظر بلهفة حولها. "أوه دعني أساعد في حل تلك العقدة" (p.54)	" هل وصلت الى العقدة الخامسة؟ "صاح الفأر بحدة وبغيظ شديد: "لا أعتقد ذلك!" قالت أليس: " تعتقد، لديك عقدة دعني أساعدك في حلها!" (pp.38–39)	أظن أنك وصلت إلى المنحنى الخامس ... لم أصل إلى عقدة الحكاية ... عقدة؟ أوه! دعني أساعدك على حلها" (p.44)	"أعتقد أنك وصلت للمنحنى الخامس، أليس كذلك؟" صاح الفأر بحدة وغضب شديد: "لم أصل اليه! بسبب عقدك"! قالت آليس الخدومة: "أبذيلك عقدة؟ دعني أساعدك في حلها!"! (p.36)	"أعتقد أننا قد تخطينا المنحنى الخامس في الذيل ... لا، ليس الأمر على هذه الصورة على الإطلاق... بينما تنظر الى ذيل الفأر اضطراب: "إذن لقد بلغنا تلك العقدة التي في الذيل،دعني أحلها لك" (p.58)	لقد بلغت المنحنى الخامس على ما أعتقد ... لا البته! لم أصل بعد إلى عقدة الحكاية ... عقدة! أوه! دعني أساعدك على حلها! (p.39)
[You have reached the fifth turn. I haven't used the word 'not' meaning 'negation'. knot 'using 'knot meaning a loop thinking he has a sort of a knot]	[Did you reach the fifth problem Cried the Mouse angrily: I don't think so! Alice said: you think, you have a problem let me help you solve it]	[I think you've got to the fifth bend … I hadn't got to the conflict of the story … knot? Oh, let me help you undo it]	[I think you've got to the fifth bend, haven't you? … I have not because of your problems … your tail has a knot? let me help you undo it]	[I think we passed the fifth bend in the tail,... No this is not how it looks like at all , while looking at the Mouse's tale then we've … reached that knot in the tail, let me undo it for you]	[I had got to the fifth bend, I think! I had not got to the story's climax yet … knot! Oh! Let me help you undo it]

Kiwan, as usual, stays within the domain of literal translation. She translates 'not' and 'knot' into 'لم' [not] and 'عقدة' [knot]. Then she adds a description between brackets where she provides the English homophones and their intended meanings in the ST. Therefore, a combination of three techniques; *LP→Non-LP*, *Editorial techniques* and *Direct copy* have been utilized.

In El Kholy's translation, when Alice says to the Mouse "you had got to the fifth bend, I think" El Kholy translates the word "bend" into 'عقدة' meaning [knot] then she provides the literal translation 'لا أعتقد ذلك!' for 'I had not'. She transfers the two intended meanings in her translation, but they are not assembled into a play, therefore, she used *LP→*

Non-LP. She even resorts to *Editorial technique* when she supports her translation with a

footnote "العقدة المشكلة أو النفي بمعنى" [knot means a problem or negation]. As with her

translation of the previous homophones 'tail/tale', it is not clear to me how this footnote may

assist her young readers in any way. However, it is important to point out that El Kholy has

employed footnotes only twice in her translation and both cases were dedicated to

homophones. It also seems that El Kholy tries to compensate for the loss, somehow, by

altering the dialogue and creating another type of misunderstanding. The humour is created

by the confusion that follows; the Mouse answers Alice: 'لا أعتقد ذلك' [I don't think so!] then

Alice only hears "I think so!" and replies 'تعتقد، لديك عقدة دعني أساعدك في حلها!' [you think so,

you have a problem let me help you solve it.].

Al Jabbas, on the other hand, has used the technique *LP→ Different LP* in his text. He

was able to recreate not only the humour and confusion, but he was able to achieve a different

type of play in his target text by adding some extra phrase 'عقدة الحكاية'. He replaced the

homophonic play with a homonymic one on the word 'عقدة' by using it in two senses the first

means the climax of a story, while the second is knot. The Mouse says to Alice: 'لم أصل إلى

عقدة الحكاية' [I hadn't got to the conflict of the story] Alice misinterprets the word *ʿuqdah* 'عقدة'

[conflict] here as knot and she subsequently offers to untie the knot 'دعني أساعدك على حلها'.

Alice understands the second meaning and a similar confusion occurs in Arabic. The original

intention of the ST pun is kept, that is to say that Alice mistakes the adverb 'not' for the noun

'knot'.

As seen in Al Jabbas's translation, Abdul Salam has utilised the technique *LP→*

Different LP in her text too. She literally translates 'I had not' into 'لم أصل اليه' then she

follows it with the additional phrase 'بسبب عقدك' [because of your problems]. So, when Alice

hears the word 'عقدك' *ʿuqadik* she confuses it with the word 'عقدة' *ʿuqdah* instead, which is the

Arabic equivalent of 'knot'. That is why she offers later to help the Mouse by saying ' أبذيلك عقدة؟ دعني أساعدك في حلها ' [you have a knot in your tail, let me help you undo it].

In Saad's translation, both meanings 'knot' and 'not' were present in her text but they were not assembled into a play. 'Not' is transferred literally into 'لا' and to preserve the association of 'knot', Saad adds the phrase 'إذن لقد بلغنا تلك العقدة التي في الذيل، دعني أحلها لك' [then we reached that knot in the tail, let me help you undo it]. It seems that the translator adds this extra phrase not to achieve a play, but merely to preserve some sort of humour in her text. Therefore, the technique is considered a case of *LP→Non-LP*. A solution of using *LP→ Different LP*, was obtained by Omran in her translation of the homophonic pair 'not' and 'knot'. She adds the phrase 'لم أصل بعد إلى عقدة الحكاية' [I had not gotten to the story's climax yet]. She uses the word 'عقدة' which in her context means (climax) while it could also mean 'knot'. Thus, the same confusion is recreated once again.

A final example to be discussed in this section is an interesting instance that occurs in Chapter VI (Pig and Pepper).

Example 8

"You see the earth takes twenty-four hours to turn round on its **axis** –'

'Talking of **axes**,' said the Duchess, 'chop off her head!"

(*Alice*, 2001, p. 63) [*my emphasis*].

In the above conversation, 'axis' and 'axes' are two homophonic words that look different but sound the same. 'Axis' refers to "The imaginary straight line about which a

body (e.g., the Earth or other planet) rotates"[42] , while 'axes' is the plural form of 'axe': "A

tool or instrument for hewing, cleaving, or chopping, trees, wood, ice, etc."[43]. 'Axes' is also

the plural of 'axis' in English. This homophonic play has been lost in the child-oriented and

adult-oriented groups while only being preserved in the two dual-oriented translations. Let us

look at the six renderings of these homophones:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
تعلمين الأرض تستغرق أربعة وعشرين ساعة لتدور حول محورها ... (Axis) - " ... بمناسبة الحديث عن الفؤوس (Axes) اقطعي رأسها. (p.110)	أن الأرض تستغرق أربعا وعشرين ساعة لتدور حول محورها ولا يمكن قطع الدورة ... بمناسبة الحديث عن القطط اقطعي رقبة القطة (p.7 4)	الأرض تدور حول نفسها باستمرار على مدار أربع وعشرين ساعة ... فيما يخص الفأس، جزي رأسها إذن. (p.86)	الأرض تستغرق أربعا وعشرين ساعة للدوران حول محورها في تلك الفترة من الوقت ... الوقت كالسيف ان لم تقطعه قطعك. وبمناسبة الحديث عن السيوف، اقطعوا رأسها (p.71)	الأرض تستغرق أربع وعشرين ساعة لتدور حول محورها ... بالحديث عن المحاور ... اقطعي محور رأسها (p.1 00)	الأرض تدور حول نفسها باستمرار على مدى أربع وعشرين ساعة ... بالحديث عن الفأس، اقطعي رأسه إذا (p.78)
[you know that the earth takes twenty-four hours to turn around its axis (axis) speaking of axes (axes) cut off her head]	[the earth takes twenty-four hours to turn around its axis and you can't cut off the cycle … speaking of cats cut off the cat's neck]	[the earth turns around itself continuously for twenty four hours … speaking of axe, cut off her head]	[the earth takes twenty-four hours to turn around its axis in that period of time… time is like a sword if you don't cut it it will cut you]	[the earth twenty four hours to turn around its axis .. speaking of axis cut off the axis of her head[	[the earth turns around itself continuously for twenty four hours …speaking of axe cut off his head[

The consistency in Kiwan's behaviour is interesting. She employs *LP→Non-LP* by

rendering the Arabic equivalents 'محور' [axis] and 'الفؤوس' [axes]. Then she copies the source

homophones in their English form. In fact, Kiwan has used *Direct copy* in almost all

instances of homophonic play in her translation.

In this example, El Kholy transfers 'axis' literally into 'محور' and ignores 'axes' in her translation. She expands her translation by adding the phrase 'ولا يمكن قطع الدورة' which means [you can't cut off the cycle]. Then she transfers "Talking of axes … chop off her head" into 'بمناسبة الحديث عن القطط اقطعي رقبة القطة' [speaking of cats, chop off the cat's neck]. The addition allows her to maintain a similar association to the sentence of death to the original. However, she applies an unnecessary shift to the plot when she lets the Duchess sentence the Cheshire Cat instead of Alice.

Al Jabbas transfers the original meaning in his text without assembling the play. "Turn round on its axis" becomes 'تدور حول نفسها' [turns around itself]. Then the word 'الفأس' [the axe] is introduced abruptly in the translation. The reader has no clue of what the source of the Duchess's utterance is "Talking of axes … chop off her head" and the reason she said that. Omran, the adult-oriented translation, applies a similar solution too.

Abdul Salam has not maintained the original play, but she was able to create a different type of play by applying some additions to her translations. She adds the phrase 'في تلك الفترة من الوقت' [at that period of time] to Alice's speech. Then the Duchess takes the chance of hearing the word 'الوقت' [time] to give Alice a moral about time. She uses idiom ('مثل' /mathal/ in Arabic) which does not have any correspondence in the English text: 'الوقت كالسيف ان لم تقطعه قطعك' which can be back translated as [time is like a sword if you don't cut it will cut you]. By adding the idiom, Abdul Salam was able to imitate the Duchess's moralistic attitude that Carroll has created in the original passage. The translator later changes 'speaking of axis' into 'وبمناسبة الحديث عن السيوف' [speaking of swords] to suit the moral used. Therefore, in this case we can consider the solution a creative instance of *LP → Different LP*.

LP → Different LP has been used too in Saad's translation. In the first instance, Saad translates 'axis' literally into 'محور' then the Duchess replies: 'بالحديث عن المحاور ... اقطعي محور رأسها' [speaking of axis cut off the axis of her head]. Although Saad has ignored the second

word 'axes' in the homophonic pair, she created another homonymic play on the word 'محور'

[axis] while keeping a similar association to the death sentence as in the original.

5.5   Graphical play

This section discusses the translation of *Graphical play,* which refers to Carroll's

representation of texts in a shape of an object. This section is relatively short, as there is only

one instance of graphical play that Carroll employed in *Alice*. Following the homophonic

play on 'tale' and 'tail', discussed previously (Section 5.4), Carroll embedded the Mouse's

story graphically within the shape of a tail where the font gets progressively smaller to its end

(see Figure 12 below). Martin Gardner's note on that page explains that the "Mouse's tale is

perhaps the best-known example in English of emblematic, or figured, verse: poems printed

in such a way that they resemble something related to their subject matter." (*Alice*, 2001,

p.34, note 4).

Example 9

Figure 12. The Mouse's tail Graphical play in Alice in Wonderland.

To retain the graphical play here, translators would need to recreate the tail-shaped layout of the Mouse's tale in their texts. Crystal points out that: "These effects are usually capable of being turned into graphic equivalents in other languages without too much difficulty" (2015, p.17). Nevertheless, this was not the case in the Arabic translations; this could perhaps be due to print-layout restrictions imposed by the publishers. Some translations ignore the *Graphical play* altogether, and others who have tried to imitate it did not get the layout exactly right in their texts, and that may explain why they have supported their renderings with some sort of *Editorial techniques*. Before we look at the translations, it is important to mention that the analysis here is not concerned with the detailed content of the verse, as what matters is the graphical layout of this verse in the ST as well as its TTs. For the translation of this *Graphical play*, only three techniques have been used in the six Arabic translations (see Chart 4 below).
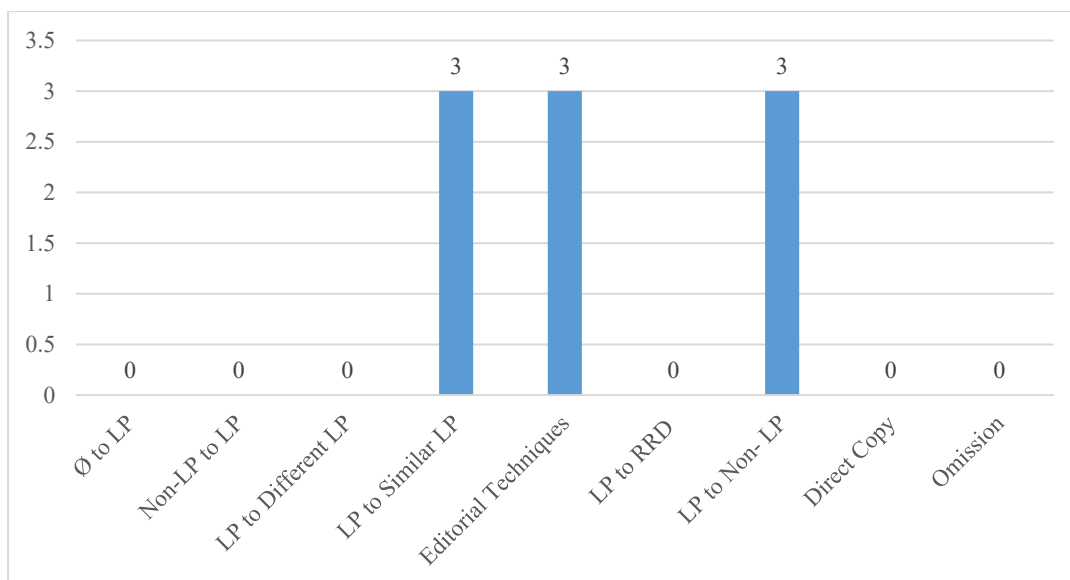
Chart 4. Frequency distribution of techniques used for the translation of graphical play. (LP = language play), (RRD = Related rhetorical device), (Ø = Zero)

As clear from the chart above, the *LP→Similar LP, Editorial techniques*, and *LP→Different LP* have been used equally in the present data set. The technique *LP → Non-LP* indicates that the translator has transferred the content of the poem into their texts; however, they presented the Mouse's tale in a plain non-graphical manner. This has happened in the child-oriented texts of Kiwan and Al Jabbas, as well as in Omran's adult-oriented translation. Due to the limit of space and the verse being rather long, I will not include these translations here as they are all presented in Appendix 4.

The other technique that has been utilized is *LP → Similar LP.* This technique entails that the translator was able to introduce a *Graphic play* in the target text. Three translations display the *Graphical play* in their texts: El Kholy's child-oriented translation and Abdul Salam's and Saad's dual readership texts. See their renderings below:

A	B	C
(El Kholy, 2012, p.38)	(Abdul Salam, 2012, p.35)	(Saad, 2020, p.57)
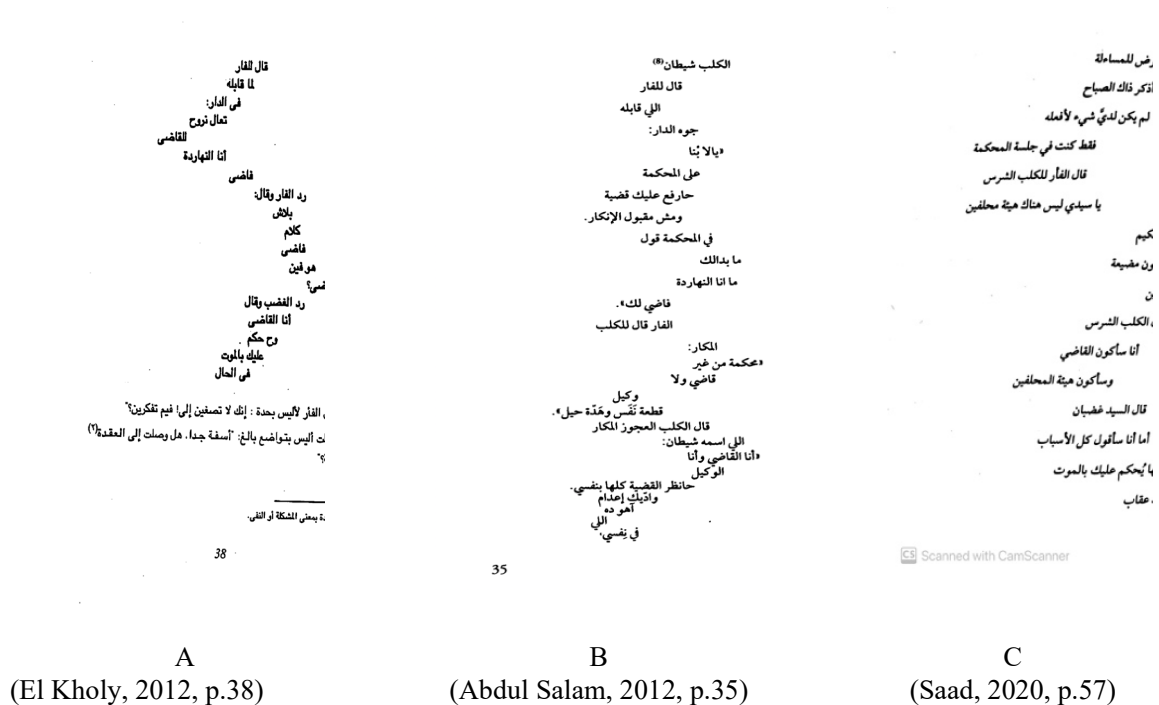
Figure 13. The Mouse's tale in the translations of El Kholy, Al Jabbas and Saad.

A similar play has been introduced graphically in the above translations, with some minor changes. When we compare the 'sad tale' in the original (Figure 12) and the three translations (Figure 13), and we can notice some differences between them. While the original has five bends, the TTs have only two in Kholy's, eight in Abdul Salam's, and three bends in Saad's translation. It is important if the translators have imitated the exact layout of the graphical poem to suit the plot. Because we know that Alice tells the Mouse, later, that he "had got to the fifth bend" (*Alice*, 2001, p.36). Another difference can be noted in the font size. It stays the same and does not get gradually smaller as in the original.

Overall, the translations do not quite resemble the shape of a tail as the original does. That is what might explain why the translators have utilised *Editorial techniques* to guide the attention of their readers to the unclear *Graphical play*. El Kholy inserts a short footnote where she explains explicitly to her young readers that the lines of the story are arranged on the shape of a Mouse's tail. "ترتب السطور على هيئة ذيل الفأر" (El Kholy, 2012, p.28). She wants to make sure that the play is not missed. Abdul Salam provides a lengthy endnote that explains in details Carroll's graphical play (Abdul Salam, 2012, p.350, note 8). And Saad points out to this *Graphical play* in her introduction to the translation (Saad, 2020, p.15). In all, the three translators did not ignore the graphical play in their texts but tried to imitate the play to some extent. With these minor changes, the reader would probably still notice that the layout of the text has changed in these lines. And the provided editorial notes will aid them to associate the lines with the Mouse's tail. That is why I have labelled these solutions as *LP → Similar LP*. We can, also, notice a causal relation between the translation of the previous homophonic pair 'tale' and 'tail' and the recreation of this language play. When translators managed to create the homophonic play, they recreated the graphical one, except for El Kholy, who has not managed to keep the homophones, but who retrieved the graphical play and even supported both play with editorial notes.

5.6 Letter-based play

This section analyzes *Letter-based play* which refers to Carroll's manipulation of letters of the alphabet in *Alice*. Eight instances of letter play have been found in the data following examination of 48 translation segments. The analysis reveals four different techniques which have been utilised by the translators, as shown in Chart 5 below.
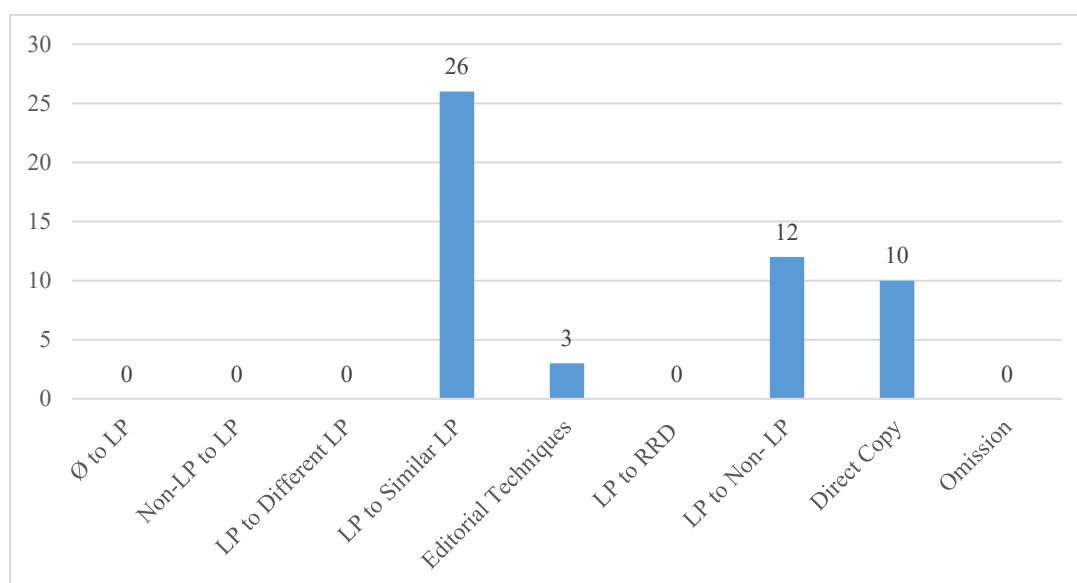
Chart 5. Frequency distribution of techniques used for the translation of Letter-based play. (LP = language play), (RRD= Related rhetorical device), (Ø =Zero)

It can be noted from the chart that letter-based play has been less challenging for Arab translators; *LP→ Similar LP* is the mostly used technique which has been used in 26 out of the 48 translation segments. Therefore, *Letter-based play* is, so far, the most productive type of language play adopted in the Arabic translations. While *LP →Non-LP* and *Direct copy* come next with 12 and ten cases, respectively. Finally, *Editorial techniques* are used three times for the translation of *Letter-based play* (see Table 7).

Table 6. Distribution of techniques used in Letter-based play across Arabic translations.

Audience	Translator	Ø → LP	Non-LP → LP	LP→ Different LP	LP→ Similar LP	Editorial techniques	LP → Related rhetorical device	LP → Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan				3			4	3	
	El Kholy				5			1		
	Al Jabbas				3			3	3	
Dual readership TTs	Abdul Salam				6	1				
	Saad				6	2				
Adult-oriented TT	Omran				3			4	4	

The table above clarifies some differences attributed to the target readership. The technique of *Editorial techniques* has been used solely by dual readership translators Abdul Salam and Saad. And the techniques *LP→Non-LP* and *Direct copy* have been used mostly by the child-oriented group as well as the adult-oriented translation. To see how these techniques have been utilized, the following instances of *Letter-based play* are discussed.

Example 10

"and why is it is you hate – **C** and **D**," she added in a whisper, half afraid that it would be offended again. (*Alice*, 2001, p.34) [*my emphasis*]

In the Mouse episode in Chapter III (A Caucus-Race and a Long Tale), Alice asks the Mouse to tell her why he is afraid of 'cats' and 'dogs'; but, instead of using the whole words, she only uses the initial capital letters 'C' and 'D' instead. The six renderings are as follows:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
لماذا أنت تبغض الق.. والك. (p.50)	لماذا تبغض الق.. والكلا... (p.37)	لم تكره القط.. والك ...؟ (p.43)	والسبب الي يجعلك تكره الق.. والك... (p.34)	سبب كرهك لهذين الحيوانين اللذين تبدأ أحرف اسميهما بحرفي ال "ق" وال "ك (p.56)	لم تكره الق... والك... (p. 38)
[why do you hate the C... and the D…]	[why do you hate the C... and the do...]	[why do you hate the ca... and the D...]	[the reason that makes you hate the C... and the D…]	[the reason of your hate of the animals which names starts with the two letters 'C' and the 'D'.]	[why do you hate the C... and the D…]

This *Letter-based play* seems easy to produce: all six translations transfer this play into their texts. In the ST, Carroll presented the play by capitalizing the initial letters 'C' and 'D'. There are no capital letters in Arabic; therefore, translators imitated Carroll's play by inserting the first equivalent letters in Arabic /q/ 'ق' the first letter of *qiṭaṭ* 'قطط' [cats] and /k/ 'ك' from *kilāb* 'كلاب' [dogs]. This solution is labelled as *LP→ Similar LP.* It is worth noting that in two cases, the translators crop the two words and use nearly the first half of them ('do' and 'ca') instead of using the initial letter in their translations. This occurred in El Kholy's translation of '...الكلا' [the do...] and in Jabbas's translation 'القط' [the ca..]. These two cases were still considered an instance of *LP→ Similar LP* as similar humour is still present in the TTs. And El Kholy and Al Jabbas might have considered that cropping the words was more suitable for their young audience who would easily realize what is meant by cropping half of the words rather than presenting only their initials 'ق' and 'ك' and would still get the humour presented in the situation. In a similar vein, Saad applies a solution that seems more suitable especially for her younger group of audience. Besides recreating the letter play, she employs the technique of *Editorial techniques* by making the play more explicit for her audience. She adds the phrase 'لهذين الحيوانين اللذين تبدأ أحرف اسميهما' [the animals whose names start with the letters].

One of the famous instances of letter play occurs in Chapter VII (A Mad Tea-Party), where Carroll creates a list of words that start with the same letter '*m*' which meanings get more and more abstract in contrast with the context of the episode.

Example 11

"Everything that begins with an **M** – 'that begins with an **M**, such as **mouse-traps**, and the **moon**, and **memory**, and **muchness**" (*Alice*, 2001, p.80) [*my emphasis*]

Commenting on this instance, Crystal (2015) points out: "This is a good example where the form of the words is more important than the content, from the point of view of translation. Translators have three options: ideally, they find another set of *m*-initial words …, or they invent new *m*-words …, or – the easiest option – they substitute a sequence in which all the words begin with some other letter (a common practice)" (p.18). However, as easy as Crystal's solutions sound, not all translators have taken advantage of one of these ideal options. The six renderings are as follows:

Child-Oriented TTs			Dual readership TTs		Adult-Oriented TT
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
كل ما يبدأ بحرف م، مثل مصيدة الفئران والقمر (moon) والذاكرة (memory) ومتوفر (muchness) (p.142)	كل ما يبدأ بحرف الميم مثل مصيدة الفئران، والمخ، والمتوفر (p.95)	ما يبدأ بحرف الميم مثل مصيدة الفئران، والقمرmoon، والذاكرة memory، والكثرة (muchness) . (p. 108–109)	التي تبدأ بحرف ك، مثل الكراسي، والكباري، والكرم، والكثرة (p.90)	الأشياء التي تبدأ بحرف ال "ميم" مثل مصيدة فئران، محاق (طور من أطوار القمر)، مذكرة، منتقاة.. (p.123)	الأشياء التي تبتدئ بحرف الميم مثل مصيدة فئران (Mouse-trap)، القمر (Moon)، الذاكرة (Memory)، والكثرة (Muchness) (p.97)
[everything that start with the letter M, such as mousetrap, and the moon (*moon*), and the memory (*memory*) and available (*muchness*)]	[everything that start with the letter M, such as mousetrap, brain, and muchness]	[everything that start with the letter M, such as mousetrap, and the moon (*moon*), and the memory (*memory*) and muchness (*muchness*)]	[that start with the letter K, such as chairs, and bridges, and generosity and muchness]	[things that start with the letter M, such as mousetrap, and new moon (one of the phases of the moon), and the diary and chosen]	[things that start with the letter M, such as mousetrap (*Mouse-trap*), and the moon (*moon*), and the memory (*memory*) and muchness (*muchness*)]

As clear above, Kiwan and Al Jabbas have favoured the content over the form in their translations. They translated literally all the words in the sequence, thus losing the play. Not only that they employed *LP→Non-LP* alone, but they accompanied that with *Direct copy* where they write down the words as they are in their English form. As this solution has been a tendency in Kiwan's translation, it is not clear why Al Jabbas has resorted to this solution for this particular play in his text.

El Kholy reproduces a similar language play in her translation. She recreates a sequence of words all starting with the same letter 'م' [m] in Arabic; "mouse-trap" is literally translated into *miṣyadah* 'مصيدة'. The word 'moon' is deleted in the translation because, as she explains, the Arabic equivalent *qamar* 'قمر' does not begin with the letter 'm, the Arabic word *mukh* 'مخ' [brain] replaces "memory", and "muchness" is transferred into the Arabic equivalent *mutawaffir* 'متوفر' (El Kholy, 2015, p. 46). She manages to achieve nonsense in her translation by maintaining a similar development from real objects to abstract concepts.

Concerning the dual readership translations, Abdul Salam substitutes the list of words with Arabic words starting with the letter 'ك' [k]. Her list includes the words *karasī* 'الكراسي' [chairs], *kabarī* 'كباري' [bridges], *karam* 'كرم' , and *kathrah* 'كثرة' [muchness]. She includes an endnote where she describes that she has changed the letter from 'm' to 'k' to suit the translation of the final word 'muchness', which in Arabic starts with 'ك'[44]. Saad has maintained the play in her translation by using Arabic words starting with the letter 'م' [m]: 'مصيدة' *miṣyadah* , 'مذكرة' *mudhakirah* , 'منتقاة' *muntaqāt* , and 'محاق' *muḥaq*. She even adds an editorial note where she explains the meaning of the word 'محاق': 'طور من أطوار القمر' [one of the moon's phases].

---

[44] ولما كانت muchness في النص الإنجليزي ترسم الفتيات أشياء تبدأ بحرف الميم، ليصل المؤلف في النهاية إلى أنهن يرسمن الكثرة. الكثرة تبدأ في اللغة العربية بحرف الكاف، فقد عبرت عن هذا الجزء بمعادل يناسب مقتضى حال اللغة العربية [In the English text, the girls draw things starting with the letter 'm'. By the end, the author writes that they draw 'muchness'. And because 'muchness' in Arabic starts with the letter 'ك', I expressed this part according to what suits the Arabic language.]

Finally, Omran, obtains a similar solution to Kiwan and Al Jabbas. She provides Arabic equivalents to the words without caring that the list starts with similar letters. She makes the letter-play clear to her readers only by the use of *Direct copy*; she copies the English list in her text.

In all the above cases, where translators have recreated a similar list of words in Arabic, whether they have used the letter 'm', as in English, or they have substituted it with another letter, are considered cases of *LP→Similar LP*.

5.7   Word-structure play

This section analyses *Word-structure play* (or neologisms) which refers to Carroll's manipulation of word formations in *Alice*. Only three instances of this type have been found in the data under study here, and both examples show Carroll's experimentation with the combination of bases and affixes. The analysis reveals only three techniques that have been utilised by the translators as shown in Chart 6 below. Unlike *Letter-based play*, *Word-structure play* seems to be more challenging in translation, as the technique *LP→Non-LP* most used for this play.
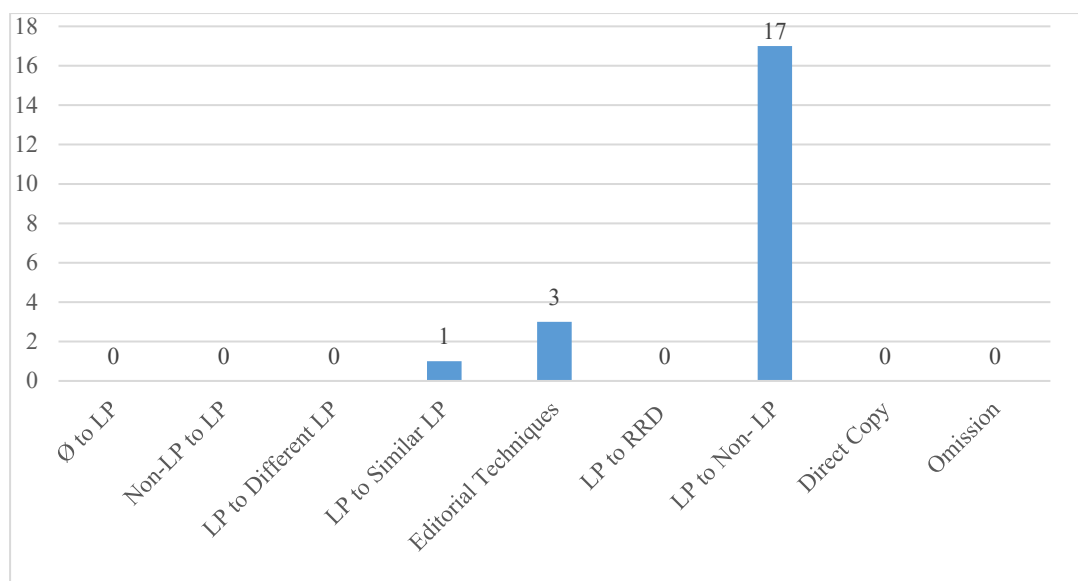
Chart 6. Frequency distribution of techniques used for the translation of word-structure play. (LP = language play), (RRD= Related rhetorical device), (Ø= zero).

Table 7. Distribution of techniques used in Word-structure play across Arabic translations

Audience	Translator	Ø → LP	Non-LP → LP	LP→ Different LP	LP→ Similar LP	Editorial techniques	LP → Related rhetorical device	LP → Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan							3		
	El Kholy					1		3		
	Al Jabbas							3		
Dual readership TTs	Abdul Salam				1	2		2		
	Saad							3		
Adult-oriented TT	Omran							3		

As is clear from the table above, the distribution of techniques does not show a deviation according to readership. It seems that this category of play has been challenging to the translators forcing them to adopt a similar solution, except for Abdul Salam, who again

resorts to more creative solutions. The discussion below reveals the approach to the
translation of Carroll's word-structure play.

Example 12

'**Curiouser and curiouser**!' cried Alice (she was so much surprised, that for the
moment she quite forgot how to speak good English). (*Alice*, 2001, p.20). *[my
emphasis]*

The strange incidents and the constant change in size has made Alice so confused that
made her forgot how to speak proper English. In this instance Carroll coined the new word by
playing with grammatical rules. He added the comparative '-er' suffix to a polysyllabic word
'curious' instead of using the correct form 'more curious.' He even stressed his play by
writing a note to his readers showing the mistake that *Alice* has made. This type of linguistic
manipulation could not be produced in Arabic, thus the technique *LP→Non-LP* was used
throughout the TTs.

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
"يا لشدة الغرابة، ويا لشدة الغرابة!" (p.24)	"يا للغربة! يا للغربة!" (p.19)	فضولي! وفضولي! (p.23)	"يا للعجب الأعجوبي" (p.19)	من عجيب إلى أعجب (p.35)	"من غريب لأغرب!" (p.21)
[what a strangeness, what a strangeness]	[how weird, how weird]	[curious and curious]	[what a miraculous bizarreness]	[from bizarre to more bizarre]	[from strange to stranger]

The above translations do not show differences that can be attributed to audience; as I
said earlier, the technique *LP→Non-LP* was used; however, we can see an attempt by the
two translators El Kholy and Abdul Salam to preserve part of the humour in the ST by using

Editorial techniques. Abdul Salam adds an endnote[45] where she explains to her readers the original play and her solution. As Abdul Salam notes "العجب الأعجوبي" is not a proper expression in Arabic as "عجيب فأعجب" which will make her approach similar to Alice's use of improper English. El Kholy's solution seems more considerate to her young readers by choosing the proper Arabic expression " يا للغربة يا للغربة" *ya lal ghurbah ya lal ghurbah* and by following it an in-text explanation telling her readers that Alice has been confused and she should have used the more appropriate word "الغرابة" *algharābah* (فقد بلغ شعورها بالغربة آنذاك her high sense of weirdness has مبلغا جعلها تنسى كيف تنطق بلغة سليمة فقالت "الغربة بدلا من الغرابة") made her forget how to speak proper language so she said الغربة instead of الغرابة]. Although both solutions, by El Kholy and Abdul Salam, preserve the humour yet they are not counted as *LP → Similar LP* because they did not come up with a new word in Arabic.

The other instances of word-structure play occur as part of the play on school subjects discussed earlier in the first section of this chapter. In the first one, Carroll plays on the phonetic resemblance between the word 'uglification' and the school subject (multiplication). In the example below Carroll also manipulates the relation between base words and affixes by combining the words 'ugly' and the suffix 'fication':

Example 13

different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision.'
'I never heard of "**Uglification**,"' Alice ventured to say, 'What is it?'

---

[45] أرادت آليس هنا أن تبالغ في تعبيرها عن التعجب، فاستخدمت لغة إنجليزية ركيكة (لأنها نسيت الاستخدام الصحيح للغة) فقالت: curiouser and curiouser والأصح باللغة الإنجليزية أن تقول: more and more curious ، ولذلك ترجمت عبارتها بعبارة عربية ركيكة موازية "العجب الأعجوبي" لأن الأسلم باللغة العربية أن نقول "عجيب فأعجب"(Note 2, p. 349)

The Gryphon lifted up both its paws in surprise. 'What! Never heard of uglifying! 'it

exclaimed, 'You know what to beautify is, I suppose?'

'Yes,' said Alice doubtfully, 'it means – to – make – anything – prettier.'

'Well, then,' the Gryphon went on, 'if you don't know what to uglify is, you are a

simpleton.' (*Alice*, 2001, p. 102). (*my emphasis*)

Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
التبشيع(p.184)	الكرب(p.119)	التقبيح(p.139)	التقبيح(p.117)	التقبيح (p.155)	التقبيح (p. 125)
[uglifying]	[distress]	[uglifying]	[uglifying]	[uglifying]	[uglifying]

Again, it is clear from the six translations above that this play on word-structure was

challenging to translators and the technique $LP \rightarrow Non\text{-}LP$ was used in the TTs. Kiwan, Al

Jabbas, Omran, Saad, and Abdul Salam opted for literal renderings in Arabic. Abdul Salam,

as often, supports her literal translation with an endnote[46] where she explains that she opts to

preserve the meaning of 'uglification' 'التقبيح' [making things ugly] and added it to these

mathematical subjects to preserve the content of Carroll's famous instance of English

punning. El Kholy, however, does not include a translation of "uglification" and chooses the

word "الكرب" *alkarb*, as we have seen earlier, which has a phonetic similarity with the

mathematical branch " الضرب" [multiplication] in Arabic.

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[46] " من ضمن الكلمات الإنجليزية التي على وزن المواد الدراسية التي أوردها لويس كارول في هذا الفصل كلمة
بمعنى الضرب في الرياضيات. وقد أوردنا بالفعل كلمة على وزن الضرب باللغة العربية، ألا وهي multiplication   زن uglification
الا وهيuglificationالحرب، لكننا اخترنا ألا نستخدم معكوس كلمة حرب (السلام) في صنع تورية، بل اخترنا الحفاظ على ترجمة كلمة
"التقبيح" وإضافتها لتلك المواد الرياضية، للحفاظ على أشهر مقاطع التورية في اللغة الإنجليزية للويس كارول، حين يتلاعب بكلمة التقبيح،
ومعكوسها (التجميل)" (notes 30 and 31, pp.354–355) [among the English words that Carroll has used to parody
school subjects is the word "uglification" similar to "multiplication" meaning multiplication in mathematics,
and we have included a word similar to "الضرب" in Arabic which is "الحرب"   but we did not chose its antonym
"السلام" to create the pun, but to choose to maintain the translation of the word "uglification" "التقبيح" and add it to
the list of mathematical subjects to preserve one of the most famous English punning instances by Lewis Carroll
who plays with the word "التقبيح" and its opposite "التجميل"]

Later in the same episode, as part of the play the satire on school subjects, Carroll resorted to another technique of word formation. Carroll blended the two words 'sea' and 'geography' to coin "Seaography", a subject taught under the sea[47].

Example 14

' – Mystery, ancient and modern, with **Seaography**. (*Alice*, 2001, p.102)

Child-oriented TTs			Dual readership TTs		Adult-oriented TTs
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
علم البحار (p. 186)	الفوتغرافيا (p. 119)	وعلم تخطيط البحار (p. 139)	البحروغرافيا (p. 118)	جغرافية البحار (p. 156)	وعلم البحار (p. 125)
[marine science]	[photography]	[marine science]	[sea-ography]	[sea geography]	[marine science]

In the translations above, literal renderings are used in Kiwan's Al Jabbas's, Omran's and Saad's translations. El Kholy chooses *fūtūghrafyā* 'فوتوغرافيا' meaning photography. By doing that, El Kholy preserves the parody with *jughrafya* 'جغرافيا' [Geography] but does not keep any semantic proximity with the sea as in the original pun, therefore, the technique here is *LP→Non-LP*. As for Abdul Salam, she was able to coin a portmanteau word exactly as its English counterpart by creating the word 'البحروغرافيا' ('غرافيا' + 'البحر') to refer to the study of the sea.

5.8 Idiom-based play

Another type of language play found in *Alice* occurs when Carroll alters or manipulates existing idioms. I was able to find eighteen instances of idiomatic play in *Alice*. I

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[47] It is worth noting that although this instance has been discussed before as part of paronymic play in Section 5.2, it is also considered a form of word-structure play that is why it is discussed here.

analysed how they have been rendered in the six Arabic translations, which means looking at 108 translation segments. An important point when analysing idiom-based play in translation is to see whether or not the translated segment includes an idiomatic play in the target language. Then decide the translation technique accordingly. The analysis revealed that five techniques have been used for dealing with idiomatic play in the data. Chart 7 below summarizes the main findings.

Chart 7. Frequency distribution of techniques used for the translation of idiomatic play in Alice. (LP= Language play), (RRD= Related rhetorical device), (Ø = Zero).

It is clear from the figure above that idiomatic play has been challenging for the Arab translators. It has been lost in 95 out of 115 of the cases, while only preserved in 13 cases. The technique *LP→Non-LP* is the most used among the techniques applied to idiomatic play in the Arabic translations. Besides the use of *LP→ Non-LP*, the analysis has shown that other techniques have been used, though to a much lesser extent, for the translation of idiomatic play into Arabic; *LP → Similar LP* and *Editorial techniques.* There is a single case of both *LP→ Different LP* and *Omission* used in the TTs. Even when we compare the techniques

according to readership, we will not notice significant differences except for Abdul Salam's abundant use of *Editorial techniques*. See Table 9 below.

Table 8. Distribution of techniques used in idiom-based across Arabic translations

Audience	Translator	Ø→ LP	Non-LP → LP	LP→ Different LP	LP→ Similar LP	Editorial techniques	LP → Related rhetorical device	LP → Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan				2			4	3	
	El Kholy				2			1		
	Al Jabbas				2			3	3	
Dual readership TTs	Abdul Salam			1	2	7				
	Saad				2					
Adult-oriented TT	Omran				2			4	4	

I labelled the translation solution as *LP → Non-LP* when the translator translates the idiom word for word, and this translation does not form an accepted idiomatic play in Arabic. In the majority of the cases, Arab translators kept the same words in each idiomatic play. The translators merely provided a word for word translation for a given idiomatic play that does not manipulate an existing idiomatic phrase in Arabic, thus, the idiomatic play aspect is not apparent in the translation. To analyse these solutions further let us look at the examples below.

Example 15

One of the classical examples of Carroll's manipulation of idioms occurs in Chapter VII (A Mad Tea-Party):

"I dare say you never even spoke to Time!'

'Perhaps not,' Alice cautiously replied, 'but I know I have to

beat time when I learn music.'

'Ah! that accounts for it,' said the Hatter,

'He won't stand **beating**." (*Alice*, 2001, p. 75) [*my emphasis*]

The humour in this instance springs from the fact that 'Time', for the Hatter, is actually a person, and not a concept, who does not want to be beaten. So, when Alice uses the expression 'beat time' meaning to (to keep the tempo of a piece of music), the Hatter gets annoyed by Alice's remark and regards it as abusive because he takes it in a literal sense. The six translations are as follows:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
انك حتى لم تتحدثي الى الوقت أبدا... ربما لا لكنني أعرف أن علي أن أتغلب على الوقت عندما أتعلم الموسيقى ... فهو لا يطيق أمر التغلب عليه. (p.132)	"ولكنني أعرف أن علي أن ألتزم بالوقت عندما أتعلم الموسيقى"... "فهو لا يطيق هذا الالتزام" (p.87)	لم تتحدثي قط إلى الوقت ... كل ما أعرفه هو أن علي الضرب على الوقت عندما أتلقى درس الموسيقى. . (p.102)	"ربما لم أفعل، لكني أعرف قاعدة الفيزياء التي تقول إن الدفع يساوي حاصل ضرب الزمن في القوة " ... "فالزمن لن يتحمل الضرب" (p.84)	أراهن أنه لم يسبق لك التحدث مع إيقاع الوقت من قبل .... أعرف أن في إمكاني ضرب الإيقاعات كلها إذا تعلمت الموسيقى ... هو لا يتحمل الضرب(p.116)	أتوقع لم يسبق لك حتى التحدث إلى الوقت ... علي ضرب الوقت عندما أتعلم الموسيقى ... إن الوقت لا يقاوم الضرب. (p.91)
[You never spoke to time… may be not but I know that I have to beat time when I learn music … he doesn't like to be beaten]	[But I know that I must stick to time when I learn music … he doesn't like this faithfulness]	[All I know is that I need to beat on time when I take music lesson]	[But I know the physics equation which states that: force (push) results from multiplying time by power]	[I bet you never spoke to time rhythm before … I know that that I can beat all rhythms when I learn music … he does not tolerate beating]	[Beating time when I learn music … time doesn't resist beating]

We can notice that most translators, from all groups, have resorted to *LP →Non-LP* as a technique, which means that their translations do not include an idiomatic play in Arabic.

The issue here is that the translators could not come up with a similar Arabic idiom about time. Therefore, they literally translated the play. Translators, however, choose different literal equivalents to 'beat time' in Arabic; Kiwan uses "أتغلب على الوقت" [compete time], El Kholy uses "التزم بالوقت" [adheres to time] while "ضرب الوقت" [beat time, which could also mean 'punch'] has been utilized by the rest of translators. And none of these expressions seems to be idiomatic in Arabic.

On the other hand, Abdul Salam produced the idiomatic confusion in a more productive manner. She has replaced the idiom play with an Arabic expression that is not idiomatic but serves the purpose of confusion intended in the ST. When the Hatter asks Alice if she ever spoke to 'Time', Alice (in Abul Salam's version) answers: " ربما لم أفعل، لكني أعرف قاعدة الفيزياء التي تقول إن الدفع يساوي حاصل ضرب الزمن في القوة" [perhaps not, but I know the physics equation which states that: force (push) results from multiplying time by power]. She accompanies her translation with the technique of *Editorial techniques*. She provides an explanation in an endnote to clarify the meaning of Carroll's play and the reason she came up with this solution, she writes: "كان الأصل في التلاعب بالألفاظ "يجب ان اضرب الزمن وانا اتعلم الموسيقى" ولما كنا نقولها "نضرب الإيقاع" بالعربية, استخدمنا هذه العبارة بديلا. (المراجعة)" [the original pun was *to beat time while learning music*. Arabic uses the expression 'beat rhythm' rather than 'beat time', that is why we replaced it with this expression instead]. In Arabic, the word ' ضرب ' is a case of *tawriyah* 'تورية' a word which can have two possible meanings in this context: 'multiplying' or 'beating'. So, Abdul Salam creates a homonymous pun here instead of idiom play to create a humorous confusion. Therefore, I considered the technique here as *LP →*

Different LP.

Example 16

Later, in the same episode, Carroll plays with another time-based idiom. He amplified

the English idiom "killing time" and used "He's **murdering the time!**" (*Alice*, 2001, p.77)

(*my emphasis*) which means to distort the rhythm of the song: "mangling the song's meter"

(*Alice*, p. 80, note 9). Arabic translators have been able to produce an idiomatic play in their

translations because similar Arabic equivalents, luckily, exist.

Child-oriented TTs			Dual readership TTS		Adult-oriented TT
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
انه يغتال الوقت (p.134)	إنه يقتل الوقت (p.90)	إنه يغتال الوقت (p.104)	إنه يقتل الوقت! (p.86)	إنه يقتل الوقت (p.119)	إنه ينوي اغتيال الوقت! (p.93)
[he is murdering time]	[he is killing time]	[he is murdering time]	[he is killing time]	[he is killing time]	[he is intending to murder time]

In her article, El Kholy (2015, p. 43, note 5) writes, "this is a common Arabic idiom

يقتل الوقت [to kill time] meaning to waste time. There is a common Arabic proverb الوقت كالسيف

[ان لم تقتله قتلك time is like a sword – if you don't kill it, it will kill you]" Therefore, she resorts

to this expression to recreate the wordplay in her translation. The Arabic equivalent

expression "يقتل الوقت" which translates literally into [kill the time] has been used by El Kholy,

Abdul Salam and Saad. While Kiwan, Al Jabbas and Omran have chosen "يغتال الوقت"

meaning [murdering the time] instead. By doing so they managed to imitate Carroll's idiom

play; they did not only provide the Arabic idiomatic equivalent 'يقتل الوقت', but they

manipulated it and apply the same exaggeration in their texts by choosing the phrase " يغتال

الوقت". Although translators have employed different solutions, I have considered both

solutions as *LP→ Similar LP.* because the translators produced an idiom in the target text

which can be taken figuratively, as well as, literally by the characters.

Generally, the analysis of idiom play revealed that this particular category of language

play has been very challenging to all translators regardless of their intended readership. As

said earlier, the technique *LP→ Non-LP* has been used almost 90 times for the translation of

idiom play. Translators resort to technique, not only in cases where there are no idiomatic equivalents in Arabic, but this solution was used in cases where Carroll's play is a direct result of characters and episodes. The example below illustrates this case:

Example 17

'Don't be impertinent,' said the King, 'and **don't look at me** like that!' He got behind Alice as he spoke.

'**A cat may look at a king**,' said Alice, 'I've read that in some book, but I don't remember where.' (*Alice*, 2001, p.91) [*my emphasis*]

In chapter VIII, the king hides behind Alice and says to the Cheshire Cat: "*don't look at me like that!*". Alice takes the King's remark literally and asserts the cat's right to look at him by mentioning the phrase that she has read somewhere "*A cat may look at a king*". Gardner (2001) explains: "A cat may look at a king' is a familiar proverb implying that inferiors have certain privileges in the presence of superiors." (*note* 6, p.91). In this example the idiomatic play suits the plot and the characters. Thus, translators had to be very careful as any changes to the idiom would have required bigger changes to the whole scene. And this explains why Arab translators have resorted to literal translation that is not playful into Arabic. See the translations below:

Child-Oriented TTs			Dual readership TTs		Adult-Oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
ولا تنظر الي هكذا ... يمكن للقط أن ينظر الى ملك. (p.162)	لا تنظري إلي هكذا ... يمكن للقط أن ينظر الي الملك (p.106)	لا تنظر لي بهذه الطريقة ... يستطيع القط النظر إلي الملك. (p.123)	لا تنظر الى هكذا ... يحق للقط أن ينظر للملك . (p.104)	لا تنظر إلي هكذا ... قط ينظر إلى الملك (p.139)	ولا تحدق بي هكذا! ... بإمكان القط النظر إلى الملك (p.111)

[don't look at me like that… A cat may look at a king]	[don't look at me like that… A cat may look at the king]	[don't look at me this way… A cat can look at the king]	[don't look at me like that… A cat has the right to look at the king]	[don't look at me like that… A cat looks at the king]	[don't stare at me like that… A cat can look at the king]

One other reason that may have made the Arab translators use *LP→Non-LP* as a technique more often, is that most idiomatic play are embedded in the Victorian British culture as in the following:

Example 18

"…why your cat **grins** like that?' 'It's a **Cheshire-Cat**," 'Well! I've often seen a cat without a grin,' thought Alice, 'but a grin without a cat! It's the most curious thing I ever saw in my life!' (*Alice*, 2001, p.62) [*my emphasis*]

Gardner points out that: 'Grin like a Cheshire cat' was a common phrase in Carroll's day. (*Alice*, 2001, p. 62, note 3). All Arabic translators transfer the play as it is in their texts without any changes, possibly because the Cheshire Cat is a prominent character in the original story. Abdul Salam was the only one providing her readers with a lengthy endnote that explains the possible cultural origins of the phrase. (2012, pp.351–352, *note* 14).

Child-Oriented TTs			Dual readership TTs		Adult-Oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
لماذا يبتسم قطك بهذه الطريقة؟ ... انه قط شيشاير (p.108)	لماذا يبتسم القط بهذه الطريقة ... لأنه قط شيشاير (p.72)	لماذا يبتسم قطك بهذه الطريقة؟ إنه قط الشيشاير (p.84)	لماذا يبتسم قطك هكذا؟ ... لأنه قط من مقاطعة شيشاير (p.69)	لماذا تبتسم قطتك هكذا؟ ... إنه قط شيشاير (p.98)	لم يبتسم قط هكذا؟ إنه قط الشيشاير (p.76)
[why your cat smiles like that? He's a Cheshire cat]	[why the cat smiles like that? Because he's a Cheshire cat]	[why your cat smiles like that? He's a Cheshire cat]	[why your cat smiles like that? He's a a cat from Cheshire county]	[why your cat smiles like that? He's a Cheshire cat]	[why your cat smiles like that? He's a Cheshire cat]

5.9 Pragmatic play

Pragmatic play, as Crystal (2015, p.19) defines it: "refers chiefly to ludic manipulation of the rules governing normal discourse." Carroll resorts to this sort of play by introducing inexplicable exchanges between characters in *Alice*; sudden interruptions of conversations; and turning normal everyday conversation into a logical riddle. Three examples of this kind were found in the data set. All instances of pragmatic play have been the least challenging in the data and have been recreated into Arabic in all TTs, thus the technique *LP→ Similar LP* has been used throughout the translations. This confirms Crystal's (2015, p.19) and Weaver's (1964/2006, p.102) observations on the translation of this play into other languages. In the example below, a strange, humorous exchange occurs upon Alice's arrival at the Tea-Party:

Example 19

'Have some wine,' the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. 'I don't see any wine,' she remarked.

'There isn't any,' said the March Hare.

'Then it wasn't very civil of you to offer it,' said Alice angrily. (*Alice*, 2001, p.72).

The Arabic translations are as follows:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
تفضلي شيئا من النبيذ ... أنا لا أرى أي نبيذ ... لا يوجد أي منه (p.124)	تفضلي شيئا من. النبيذ ... أنا لا أرى أي نبيذ... لأنه ليس هناك أي نبيذ	تفضلي القليل من النبيذ ... لا أري نبيذ هنا	تفضلي بتناول بعض النبيذ ... لا أرى نبيذا ...	هل تشربين بعض النبيذ ... لا أرى أي نبيذ هنا ... بالطبع! لأنه ليس لدينا أي نبيذ	تفضلي قليلا من النبيذ ... لا أرى نبيذا ... صحيح لا يوجد. (p.87)

	(p.84)	... لا نبيذ هناك (p.98)	لا يوجد نبيذ (p.79)	(p.112)	
[have some wine, I don't see any, there isn't any]	[have some wine, I can't see any wine, there isn't any wine]	[have some little wine, I don't see any wine, there isn't any wine there]	[have some wine, I don't see any wine, there isn't any wine]	[will you have some wine, I don't see any wine here, of course we don't have any]	[have some little wine, I don't see any wine, True, there isn't any]

The play was retained in all translations through the use of the technique *LP→*

Similar LP. What is interesting about the translations here, is that they all render the word

'wine' literally into 'نبيذ', thus keeping an element which has long been considered a taboo in

literature for children in the Arab world. Unlike earlier translations of *Alice* (see Section

1.3.1), the TTs here seem to be breaking free from the norm.

In another example, the Hatter, rudely, interrupts Alice's speech because he interprets

the phrase "I don't think" in a more literal sense:

Example 20

'Really, now you ask me,' said

Alice, very much confused, 'I don't think –'

'Then you shouldn't talk,' said the Hatter. (*Alice*, 2001, p. 80)

The same humorous interruption has been easily reproduced in all the Arabic

translations:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
لا أعتقد ... إذن يجب أن لا تتكلمي (p.144)	لا أعتقد ... إذن يجب أن تلزمي الصمت (p.95)	لا أظن ... في هذه الحالة ، عليك التزام الصمت (p.109)	لا أعتقد ... إذن يجب أن تخرسي (p.91)	لا أعتقد ... فلتصمتي إذن (p.124)	فلا أظن ... إذا من المفروض أن تصمتي (p.98)

[I don't think… then you shouldn't talk]	[I don't think… then you should be quiet]	[I don't think… in this case you should remain quiet]	[I don't think… then you should shut up]	[I don't think… then be quiet]	[I don't think… then you should be quiet]

It is obvious in the above translations that preserving this kind of pragmatic play poses no problem and can be easily achieved through direct transfer of the SL utterance into the TL.

5.10 Parodies

Parodies are the last type of language play that has been chosen for the analysis in this thesis. As previously stated, (Section 2.3.1), the parodies concerned in this study fall under the category of language play, i.e., these are verses that have been altered and manipulated by Carroll. Under this category, eight instances have been found in *Alice*. For a full record of complete parodies with their translations, see Appendix 9, Below I include only the first stanza of each one of them:

How doth the little crocodile   (p. 23)

You are old, Father William   (p. 52)

Speak roughly to your little boy   (p. 64)

Twinkle, twinkle, little bat   (p. 76)

Will you walk a little faster   (p. 106)

Tis the voice of the Lobster   (p. 110)

Beautiful Soup, so rich and green   (p. 112)
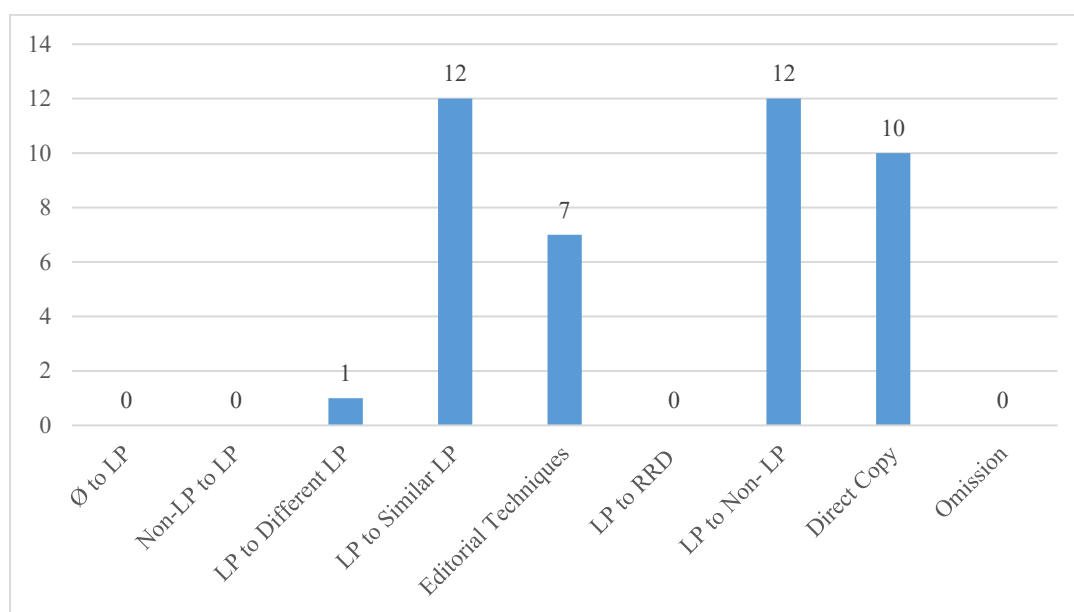
They told me you had been to her   (p.127)
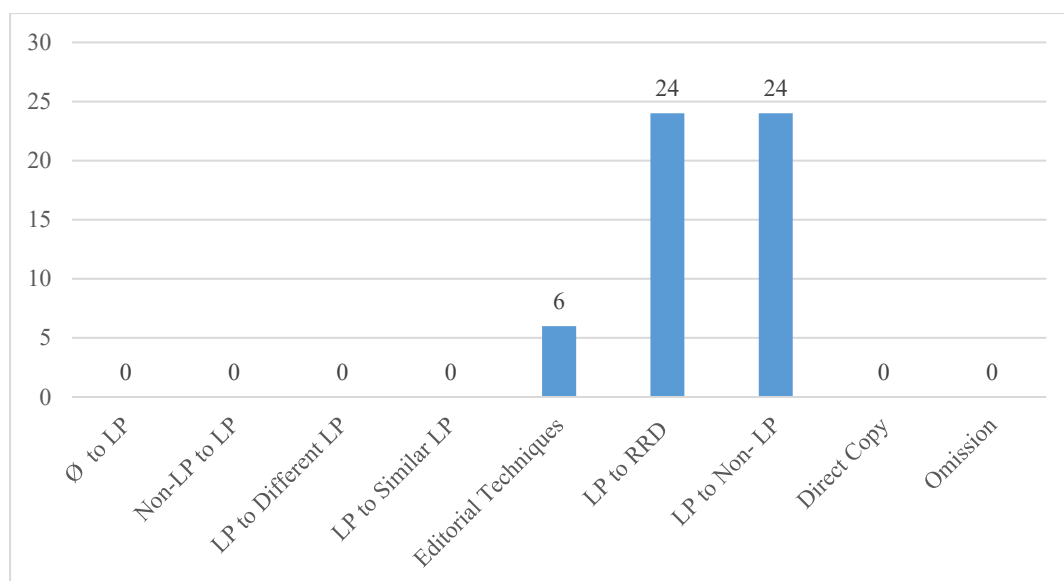
Chart 8. Frequency distribution of techniques used for the translation of parodies. (LP = Language play), (RRD= Related rhetorical device), (Ø= zero).

In the analysis of the translation of parodies, what is important is not the detailed content of the parodies, but it is important to see whether the translations include parodies of well-known rhymes in Arabic and decide the techniques accordingly. The analysis of the translation of these parodies reveals that there are only three techniques used by the translators; *LP → Non-LP* was the technique employed most frequently, followed by *LP → Related rhetorical device* then the use of *Editorial techniques* (see Chart 8). When we compare the techniques among the six translations, we can notice an interesting finding (see Table 10 below).

Table 9. Distribution of techniques used in parodies across Arabic translations

Audience	Translator	Ø→LP	Non-LP→LP	LP→Different LP	LP→Similar LP	Editorial techniques	LP→Related rhetorical device	LP→Non-LP	Direct copy	Omission
Child-oriented TTs	Kiwan							8		
	El Kholy						8			
	Al Jabbas							8		
Dual readership TTs	Abdul Salam					6	8			
	Saad						8			
Adult-oriented TT	Omran							8		

For the first time in the data set, there is consistency in the translator's behaviour; translators stick to the same techniques throughout all the instances of parodies. Kiwan, Al Jabbas and Omran have used only *LP→Non-LP*. While El Kholy and Saad have used the technique *LP→Related rhetorical device*. And Abdul Salam has utilised *LP→Related rhetorical devices* and the technique of *Editorial techniques* simultaneously. More details about the techniques of each individual translation are presented in the following two examples.

Example 21

In Chapter VII (A Mad Tea-Party), Carroll parodies the first verse of one of the most well-known nursery rhymes, "The Star" by Jane Taylor:

Twinkle, twinkle little star,

How I wonder what you are!

Up above the world so high,

Like a diamond in the sky.   (as cited in *Alice*, 2001, p.78, note 8)

The song has gained popularity around the world and becomes one of the most familiar nursery rhymes. Carroll mocks the verse by making slight changes to its words to become:

"Twinkle, twinkle, little bat!

How I wonder what you're at!"

"Up above the world, you fly,

Like a tea-tray in the sky. (*Alice*, 2001, pp.76–77)

The six TTs translate the verse as follows:

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
"تحرك بسرعة، تحرك بسرعة، أيها الخفاش الصغير! كم أتساءل م الذي أنت تفعله!" ... فوق، في أعلى الدنيا تطير، مثل صينية شاي في السماء. تحرك بسرعة، تحرك بسرعة " - (p.134)	المع، المع، يا وطواط طير واطلع في السما زي صينية فيها شاي اطلع رفرف في السما المع، المع (p.89)—	تلألأ، تلألأ أيها الخفاش الصغير! ما أغرب قدومك هنا ... إنك تطير عاليا فوق العالم مثل صينية شاي في السماء تلألأ، تلألأ(p.103)	"ابرق ياوطواط يابييبه! ياترى انت ناوي على ايه"! طاير فوق الدنيا فوق زي صينية شاي بالذوق طايرة في السما فوق. أبرق، ابرق.." (p.58)	تلألأ، تلألأ أيها الخفاش وكن لامعا كم أتعجب من وصولك إلى هنا سالما ... تطير فوق العالم محلقا مثل صينية شاي في السماء عاليا تلألأ ... تلألأ...(p.118)	تلألأ، تلألأ أيها الخفاش الصغير ! يدهشني قدومك!" .... " فوق العالم تطير، كصينية شاي في السماء، تلألأ، تلألأ ..."(p.93)
[move quickly, move quickly, little bat! How I wonder what you at	[glitter, glitter bat Fly upwards in the sky Up above the world yu fly Like a tea-tray in the	[sparkle, sparkle, little bat! How strange is your arrival here … You fly high	[Gleam you baby bat! I wonder what you intend to do! Flying high above the world Like a tea-tray by force. Flying above in the sky.	[sparkle, sparkle, bat and be shiny! How I wonder of your arrival here safely …	[sparkle, sparkle, little bat! How strange is your arrival … above the world you fly like a tea-tray in the sky Sparkle, sparkle].

Up above the world you fly Like a tea-tray in the sky]	sky Glitter, glitter …]	above the world like a tea-tray in the sky Sparkle, sparkle]	Gleam, gleam …]	You fly above the world soaring like a tea-tray rising in the sky Sparkle, sparkle]	

So far, the analysis reveals that the three translators Kiwan, Al Jabbas and Omran, although targeting a different audience, follow a similar approach to the translation of language play. In this instance, they all maintain literal translation to the translation of this parody. They find an Arabic equivalent for every single word in the verse. They do not maintain any kind of rhyme scheme which makes their texts, although taking the form of a poem, read more like a piece of prose devoid of any traces of the original's musicality. For the translation of the first stanza 'Twinkle, twinkle', Kiwan chose the verbal phrase ' تحرك بسرعة' *taḥarak bisurʿah* [move quickly], while Al Jabbas and Omran chose 'تلألأ، تلألأ' *tala'la' tala'la'* [sparkle, sparkle] which is more of an onomatopoeic equivalent to the original. The translators produced literal translations of Carroll's parody rather than attempting to parody Arabic poems, thus, in this case a parody as a type of language play is not reproduced in their translations. Therefore, the technique used in all the three correspondences is *LP→Non-LP.*

El Kholy maintains most of the original meaning, however, she applies some minor changes to the content. In her back translation made for *Alice in A World of Wonderlands* (2015, p. 43), she justifies these slight changes to maintain rhythm and rhyme in the Arabic text. Her aim was to produce a rhyme scheme that is very close to the English AABB scheme. So the first stanza reads in Arabic as 'المع المع يا وطواط' *ilmaʿ ilmaʿ ya waṭwāṭ* [Twinkle, twinkle, little bat], and then she changes the second one 'How I wonder what you're at' into 'طير واطلع في السما' *ṭīr wa itlaʿ fi al samā* [Fly upwards to the sky!]. El Kholy's production of the rhyme scheme has been labelled as the technique *LP → Related rhetorical*

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device. It is worth to note here, that her translation uses colloquial Egyptian and deviates from standard Arabic that she has used throughout her text. In fact, El Kholy (2015) has stated explicitly that, she has used colloquial Egyptian dialect to translate all the songs in the novel: "To appeal to the child reader" (p.134).

Abdul Salam has followed a similar solution to El Kholy by using colloquial Egyptian in her translation. While El Kholy claims that colloquial Egyptian is more appealing to her child audience, it is might be expected that Abdul Salam has used the same dialect for her younger group of audience. She has, also, created a similar AABB rhyme scheme in her verse. The two rhyming words in the first and second stanza are 'بيبيه' *bībīh* and 'ايه' *īh* , and in the third and fourth are 'ذوق' *zū* and 'فوق' *fū'*. Besides her use of the technique *LP → Related rhetorical device*, Abdul Salam employed *Editorial techniques*. She adds an explanatory note to attract the attention of her readers to the source of Carroll's parody (Abdul Salam, 2013, p.352, note 17).

Similarly, Saad employs *LP → Related rhetorical device* as a technique. She preserves all the lexical content in her text through literal translation and adds some Arabic adverbs to the end of each stanza to create musicality in her translation. The words 'لامعا' *lāmi'an* [shiny], 'سالما' *sāliman* [safely] , 'محلقا' *muḥaliqan* [soaring] and 'عاليا' *'āliyan* [rising] creates an AAAA rhyme scheme.

Another instance worth to mention in this section, occurs in Chapter II (The Pool of Tears). Carroll here parodies the best-known poem of Isaac Watts which starts with 'How doth the little busy bee'. however, instead of the rapid, busy bee, Carroll has chosen a lazy slow-moving crocodile (*Alice*, 2001, p.23, note 5).

Example 22

How doth the little crocodile

Improve his shining tail,

And pour the waters of the Nile

On every golden scale!

How cheerfully he seems to grin,

How neatly spread his claws,

And welcome little fishes in

With gently smiling jaws!' (*Alice*, 2001, p.23)

Child-oriented TTs			Dual readership TTs		Adult-oriented TT
Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
كيف يمكن للتمساح الصغير أن يحسن ذيله اللامع، ويصب مياه النيل فوق كل صفيحة ذهبية! "كم يبدو مرحا وهو يبتسم وكم هو ببراعة يبسط مخالبه، ويرحب بالاسماك الصغيرة بفكين باسمين برقة! (p.30)	ديلك ياتمساح ياصغير لونه بيلمع وبيتغير وهو في النيل بيعوم وانت ياتمساح بفكك بتاكل كل السمكك (p.23)	انظروا كم أن التمساح الصغير يجعل ذيله براقا ببراعة ينشر من حول ماء النيل على كل حراشفه الذهبية كم يبدو أنه يبتسم سعيدا، ويبسط مخالبه جيدا ويستقبل الأسماك الصغيرة بين أسنان فكيه المبتسمين (p.27)	تمساح صغير عايش في النيل نضيف وبيلمع ديله طويل يغرف بذيله ويصب المية جسمه متغطي بقشور ذهبية تمساحنا بيرسم أحلى ابتسامة على بقه الواسع ويقول سلامات ويمد مخالبه قال ايه بيرحب بالسمك النونو ويقول له مرحب أنا فاتح بقي على وسعه أهوه اتفضلوا يالا يالا..أدخلوا جوه (p.22-23)	كم كان تمساحا صغيرا أصبح ذيله أكثر بريقا ينشر مياه النيل بارعا على حراشفه الذهبية كم تبدو ابتسامته سعيدة باسطا مخالبه الطويلة مرحبا بالسمكات الصغيرة مباعدا بين فكيه بابتسامة جميلة (p.40)	انظروا كيف لتمساح صغير أن يجعل ذيله براقا وينثر ماء نهر النيل على حراشفه الذهبية كيف يبدو مبتسما بسعادة وكيف يفرد مخالبه بمهارة ويحتفي بالأسماك الصغيرة بين فكيه الباسمين (p.24)
[how can a little crocodile improve his shining tail And pour the Nile water over every golden scale	[your tail little crocodile Its colour changes and shine It floats in the Nile And you crocodile with	[look how the little crocodile makes his tail shiny Skillfully he spreads the Nile water on his golden scales	[little crocodile Lives in the Nile Clean and shiny His tail is long With his tail	[how a little crocodile he was His tail became so shiny He skilfully pours the Nile water	[look how the little crocodile makes his tail shiny he spreads the Nile water on his golden scales How cheerfully he smiles and spreads his claws well

How cheerful he looks while smiling How skilfully he spreads his claws and welcome little fishes in With gently smiling jaws]	your jaw you eat all the fishes].	How cheerfully he smiles and spreads his claws well And welcomes the little fishes between the teeth in his smiling jaws].	He pours the water His body is covered with golden scale Our crocodile draws the best smiles Spreads his claws as if he's waving Look I'm opening my mouth so wide Come and get inside].	On his golden scales How cheerful is his smile Spreading his long claws Welcoming the little fishes Spreading his jaws with a beautiful smile].	And welcomes the little fishes between the teeth in his smiling jaws].

We notice from the above translations, that a similar approach to the translation of 'Twinkle, twinkle' has been followed in the translation of 'how doth the little crocodile'. Kiwan, Al Jabbas and Omran maintain a word for word translation that is devoid of rhyme scheme. El Kholy's colloquial Egyptian translation produces another AABB rhyme scheme. She coins a word at the end of the fifth stanza by the repetition of the last two letters in 'سمكمك' *samakmak* [fishes] to make it rhyme with 'فكك' *fakak* [jaws]. To appeal to her young readers, she changes the tone of the song and uses the tone of a lyrical speaker who addresses the little crocodile.

Abdul Salam preserves the content and the rhyme in her translation. Her translation consists of five rhyming couplets to follow a rhyme scheme AABBCCDDEE. And she accompanies the song with an explanatory endnote. Similarly, Saad uses *LP→ Related rhetorical device* by producing an AAABBB rhyme.

In general, the examples discussed in this section show the extent of difficulty Arab translators faced with Carroll's parodies. Ideally, translators would parody Arabic rhymes to maintain the appellative function of parodies, which would entail domesticating the verse.

Consequently, this may lead to full adaptation, which in turn may require more changes to the plot and characters. Since the Arab translators have shown (as obvious from the analysis of all types of language play above) a tendency to stay as close as possible to the ST, they decided to retain the content of the source at all costs (with or without) rhyme scheme.

5.11 Summary

This chapter presented a detailed descriptive analysis of nine types of language play, which were selected for the data in *Alice*. These categories are paronymy, homonymy, homophony, graphical play, letter-based play, word-structure play, idiom-based play, pragmatic-play and parodies. The analysis also examined the translation of these categories of language play in the six Arabic translations chosen for the analysis. The Arabic translations fall under three main categories. Child-oriented translations include the TTs: Kiwan's (2003), El Kholy's (2013) and Al Jabbas's (2020) translations. Dual readership oriented translations include Abdul Salam's (2013) and Saad's (2020), while Omran's (2018) translation is an Adult-oriented. The analysis revealed a variety of translation techniques used by the Arab translators to render different types of language play, namely *LP→Different LP, LP→Similar LP, Editorial techniques, LP→Related rhetorical device, LP→Non-LP, Direct copy, and Omission.*

The chapter also discussed target readership as a factor that could affect the translator's choice and translation techniques. The analysis of the data showed that intended readership has not always been a factor influencing the translators' choices. However, other factors like the type and the nature of language play, the cultural gap and the translator's talent might affect the translators' decisions. The following chapter provides an in-depth

discussion of the findings of this study in light of the research questions and the theoretical

framework.

6 Chapter Six: Research Findings and Discussion

6.1 Introduction

This chapter discusses the findings of this study based on the analysis of the data in Chapters Four and Five. These findings are discussed in light of the research questions and the hypothesis discussed in the two introductory chapters which motivated this research and the overall theoretical framework underpinning it. Each section aims to answer a single research question, as presented below.

6.2 Intended audience of the Arabic translations of *Alice in Wonderland*

This study focuses on the translation of language play in *Alice,* which as discussed in Section 1.2.2, is an 'ambivalent' text read by children and adults alike. And aims to examine the treatment of this feature in the Arabic translations. As a first step in the analysis, a paratextual examination was needed in order to determine the readers' orientation of the Arabic translations. The hypothesis was that since the data is comprised of six full-length translations published into Arabic around the same time, (sometimes even in the same country, e.g. El Kholy's, Abdul Salam's, El Jabbas's, and Saad's translations were all published in Egypt), it is expected that these translations are produced for different audiences. This section answers the first research question:

1. *Who are the intended audiences of the Arabic translations of Alice in Wonderland?*

The examination of some paratextual features of the TTs, which was carried out in Chapter Four, has confirmed this assumption and revealed that there are three groups of reader's orientations in the data; child-oriented, adult-oriented and dual readership oriented translations (summarised in Table 11 below).

Table 10. Target texts according to their intended audience

Audience	Translator	Title	Year	Publisher
Child-oriented TTs	Amira Kiwan	أليس في بلاد العجائب [Alis in the lands of wonders]	2003	Dar al Bahhar. Beirut, Lebanon.
	Nadia El Kholy	أليس في بلاد العجائب [Alis in the lands of wonders]	2013	Dar Al Shurūq & National Council for Translation. Egypt
	Sameh Al Jabbas	أليس في بلاد العجائب [Alis in the lands of wonders]	2020	Baitelyasmin publishing house, Egypt.
Dual readership oriented TTs	Siham bint Saniyah wa Abdul Salam	أليس في بلاد العجائب وأليس في المرآه [Alis in the lands of wonders and Alis in the mirror]	2013	Dar Al Tanweer publishing house. Beirut, Cairo, and Tunisia.
	Reham Sameer Saad	أليس في بلاد العجائب وأليس عبر المرآة، الروضة ومغامرات أليس تحت الأرض [Alis in the lands of wonders and Alis through the mirror, The Nursery and Alice under the ground]	2020	Afaq Publishing House. Cairo, Egypt.
Adult-oriented TT	Farah Omran	أليس في بلاد العجائب [Alis in the lands of wonders]	2018	Dar Kalemat. Kuwait

The analysis of paratexts yields almost similar observations in *Alice's* translations into other languages, as in Wardle (2012), Oittinen (2000) and O'Sullivan (2016). However, this study contradicts Nord's (2003) observation that the decision for, or against, the use of footnotes in the translations of *Alice* depends on its audience orientation and those footnotes

were exclusively used in translations aimed for adults. In fact, in the present data, annotations, in the form of footnotes, were exclusively used in child-oriented editions and were mostly dedicated for cultural references (as in the case of Al Jabbas's translation (Section 4.3.5). However, it is noted that annotations in dual readership translations vary in density and type. For instance, Abdul Salam's translation has used endnotes that outnumber by half the total number of footnotes in all child-oriented TTs.

6.3 Types of language play in *Alice in Wonderland*, their frequency, and the problems they pose

This section aims at presenting the different types of language play found in the analysed data and their frequency of use. Furthermore, it also sheds light on how these types of language play contribute to the challenging task of translating *Alice* into Arabic. This section aims to answer the second research question:

2. *What types of language play are found in Alice, their frequency of use, and what problems do they pose to the Arab translators?*

There are nine main categories of language play found in *Alice*: namely, homonymy, paronymy, homophony, graphical play, letter-based play, word-structure play, idiomatic play, pragmatic play and parodies. The analysis of the data enabled me to find a total of 91 instances of language play in *Alice*[48]. Table 12 shows the frequency of each type of language play in the ST. To the best of my knowledge, this study is the most extensive study of

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[48] The number of instances is by no mean exhaustive. Since, there are no previous studies that lists all instances of language play in *Alice*, I have relied on my own understanding of the phenomena, supported by Gardner's notes in the *The Annotated Alice*, as well as examples dealt with by other researchers.

language play found in *Alice* in the Arabic context. The study examines all instances of these nine types of language play found in the data.

Table 11. Amounts of different types of language play found in Alice in Wonderland in the data studied in the present research

Type of language play	Frequency	Percentage
Paronyms	22	24.2%
Homonyms	21	23.1 %
homophones	7	7.7 %
Graphic play	1	1.1 %
Letter-based play	8	8.8 %
Word-structure play	3	3.3 %
Idiomatic play	18	19.8 %
Pragmatic play	3	3.3 %
Parodies	8	8.8 %
Total	91	100 %

It is clear from the table that Carroll has relied mostly on paronymy, homonymy, and then idioms as sources of language play in *Alice*. Letter play, homophones and parodies come next. Followed by word-structure play and pragmatic play. Finally, a single instance of graphical play was found in the ST. Some of these types of language play, as discussed in Chapter Five, are challenging for the Arab translators, especially those that rely heavily on the linguistic and cultural aspects of the ST. This is obvious in the translation of different types of puns like homonymy, paronymy and homophony, which have a very complicated linguistic mechanism that, in many cases, may not have similar equivalents in Arabic. For instance, homonymy involves two words that have similar spelling and pronunciation but have different meanings; in paronymy, two words share a close resemblance in spelling and pronunciation, while in homophony, two words share the same pronunciation but differ in spelling and meaning.

The challenges involved in translating some types of language play can be attributed to the huge linguistic gap between English and Arabic. The two languages rely on different systems semantically and linguistically, which do not allow for smooth translation of language play in the ST. This is evident in the translation of the homonymic language play in "draw" in Example 3, which was not possible in the six Arabic translations. However, in some cases and despite these cross-linguistic differences, the Arab translators have managed to transfer some instances of language play through the use of interventional techniques which recreate a new language play in the TT for the pun in the ST, as in the Abdul Salam's creative translation of the homophonic pair "tail" and "tale" in Example 6.

As for the translation of the single instance of graphical play, as easy as it has been conceived in translations into other languages (see, for example, Crystal, 2015, p.17, and Epstein, 2012, p.183) it has not been successfully rendered in all Arabic translations. However, it has been observed that its translations were interrelated with the translation of the play on "tale" and "tale" in the TTs; when translators managed to keep the play of the homophonic pair, the graphical play was recreated in the target text (as in Abdul Salam's and Saad's translations (see Example 9) and sometimes explain the connection between the verse and the shape of the Mouse's tail.

The translation of letter-based play seems less problematic for the translators because the mechanism of creating letter-based play in English could be adopted in Arabic. This is clear in the translation of the initials "C" and "D" (Example 10), although capitalizations do not exist in Arabic, they could be easily recreated in Arabic by using the first letters of the Arabic words *qiṭaṭ* 'قطط' and *kilāb* 'كلاب'. In the translation of the sequence of words starting with the letter "m", some translators found another set of words starting with the equivalent "م" [M] in Arabic, while others substitute the sequence with another letter "ك" [K], however,

not all translators have taken the advantage of the easy solutions and rather copy the English words as they are in their texts (Kiwan's, Al Jabbas's and Saad's translations in Example 11).

In contrast, translating word-structure play was challenging for the translators not only because these new words do not have equivalents in the Arabic language, but also because the mechanism that Carroll has employed to create new words is difficult to achieve in Arabic. In the translations of the play on "uglification" and "curiouser", the translators were not able to recreate the same grammatic play in Arabic.

Similarly, idiomatic play was problematic for the translators because these instances are idioms that have been subjected to semantic and structural transformation. Moreover, as already mentioned, most of these idioms are embedded in the Victorian culture, thus, are not familiar to readers today or to readers from other cultures. Some instances of idiom-based play have cultural connotations and require good knowledge of Victorian culture, as evident in Example 18. However, in other instances of idiomatic play, that are culturally neutral, Arab translators have managed to recreate the play into Arabic. This is evident in the translation of the idiom-play "murdering the time", which has been rendered using the technique of *LP → Similar LP.*

The translation of pragmatic play revealed that this type of play was the least challenging type of play in the data. All six Arabic translations of *Alice* have managed to transfer this play easily through literal transfer of the ST play.

Finally, the analysis of parodies revealed that this type of language play posed problems to the Arab translators. Although somehow, a similar effect to the source could be achieved by parodying common verse in Arabic, none of the Arab translators has opted for that solution. All translators preferred the content of the rhymes over the play.

6.4   Techniques used by the Arab translators and their frequency of use

This part presents the findings of the study in relation to techniques used by the translators to render the different types of language play in *Alice* into Arabic and examines the frequency of use of each technique. This part aims to answer the third research question:

3. *What techniques have the translators used for dealing with language play in the Arabic translations of Alice in Wonderland*?

As clear in Table 13, seven techniques have been used by the Arab translators, namely, *LP→ Different LP, LP → Similar LP, LP→Related rhetorical device, Editorial technique, LP→ Non-LP, Direct copy,* and *Omission.* The techniques *Zero→ LP* and *Non-LP→ LP* were never found in the data studied in this research. Interestingly, the count of the total number of techniques applied does not correspond to the number of instances of language play in the data. The data includes a total of 91 original instances of language play, which yield 546 translated segments across the six translations, however, the total number of total techniques employed is significantly higher (631) as Arab translators sometimes combined two or three translation techniques for a single segment of translation, e.g., *LP → Non-LP* with *LP → Related rhetorical device*, or *Direct copy* with *Editorial techniques*, etc. (more about combinations will be presented at the end of this section).

Table 12. Frequency of translation techniques in the data studied in the present research

Translation technique	Frequency of use	Percentage of use
LP→ Different LP	24	3.8 %
LP→ Similar LP	118	18.7 %
Editorial techniques	73	11.6 %
LP→ Related rhetorical device	26	4.1 %
LP→ Non-LP	345	54.6 %
Direct copy	39	6.2 %
Omission	6	1 %
Non-LP → LP	0	0
Ø → LP	0	0
Total	**631**	**100%**
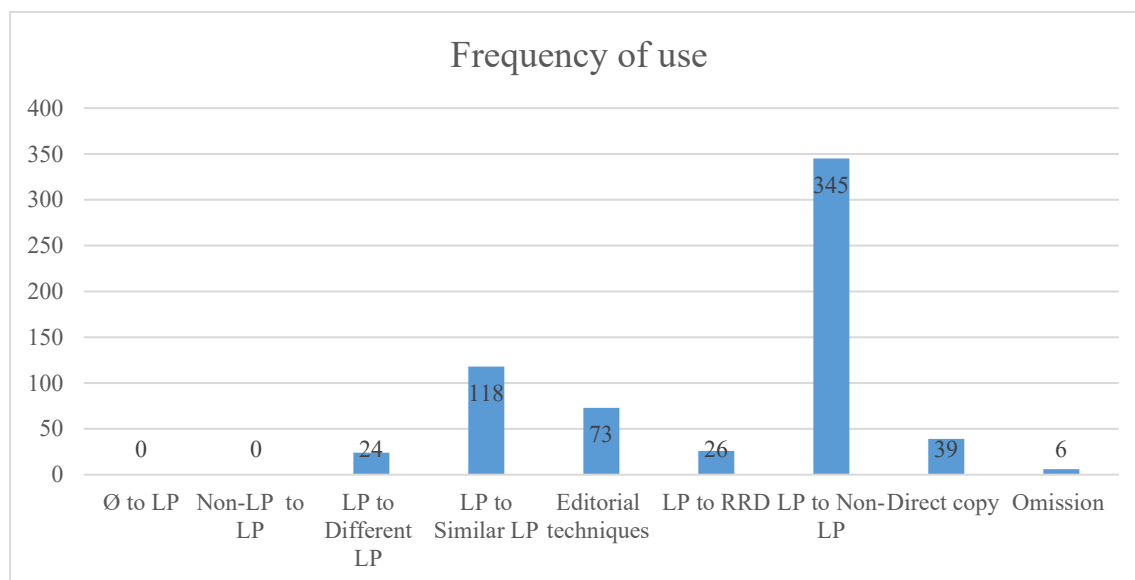
Chart 9. Frequency of translation techniques in the data studied in the present research. (LP = Language play), (RRD= Related rhetorical device), (Ø = Zero).

In general, if we compare the techniques against language play balance scale (see Chart 9), we can observe that the four techniques whose use leads to a negative language play balance (i.e. *LP→Non-LP*, *Direct Copy*, *Omission*, and *LP →Related rhetorical device*), taken together, account for nearly (65%) of the techniques used by the Arab translators. On the other hand, techniques that imply a neutral language play balance, i.e., *LP→Similar LP and LP→Different LP* account for only around one-third of that (22.5%). As said earlier, there are no cases of positive language play balance such as *Zero →LP or Non-LP→LP*. This implies a considerable loss of language play in the Arabic translations, which indicates the extent of difficulty Arab translators have faced when dealing with these linguistic manipulations. The findings of the present study compare rather well with other studies where the quantification of translated wordplay has been one of the aims. Delabastita (1993, p.268), focusing on translations of Shakespeare's *Hamlet*, found that only half of the original puns were transferred in translation and in minority of cases, translators were able to produce a pun in the TT. Offord (1997, p.254) found a reduction of 50% in his analysis of French translations of three other Shakespeare plays. More similar to the present finding is Marco's study (2010), which again focuses mainly on puns, he finds that the loss of punning activity accounts for 62.72% of his cases, whereas neutral punning balance accounts for only 31.72%.

Some of these techniques were used more frequently than the others, given the fact that translators have dealt with different types of instances of language play (as shown in Table14).

Table 13. Frequency of translating techniques used to render language play in the Arabic translations of Alice in Wonderland (LP = Language play)

Technique	Paronyms	Homonyms	Homophones	Graphical play	Letter play	Word-structure play	Idiom play	Pragmatic play	parodies	Total	Percentage
LP→ Different LP		4	19				1			24	3.8 %
LP→ Similar LP	30	28		3	26	1	12	18		118	18.7%
Editorial techniques	24	14	13	3	3	3	7		6	73	11.6%
LP → Related rhetorical device	2	1							23	26	4.1 %
LP → Non-LP	78	93	23	3	12	17	94		25	345	54.6%
Direct copy	20	2	7		10					39	6.2 %
Omission	4	1					1			6	1 %
Non-LP → LP										0	0%
Ø → LP										0	0%
Total	**158**	**143**	**62**	**9**	**51**	**21**	**115**	**18**	**54**	**631**	**100 %**

The technique of *LP→Non-LP*, as indicated in Table 14, (45.6%) is by far the most frequently used technique in the data, with more than half of the cases in the data. This may indicate that language play is complicated and could mostly be translated by this technique. The pitfall of utilizing *LP→Non-LP* with instances of language play is the loss of humour in the TT; language play is a complicated issue in translation and translating it into another language requires the implementation of some interventional techniques.

An interesting finding is that the technique of *LP→Similar LP*, as shown in Table 14, is the second most used technique to render language play in *Alice* (18.7%). *LP→Similar LP* involved the production of a similar type of language play in the target Arabic text. It is worth mentioning that, as can be seen from the table above, the technique of *LP→Similar LP* was most frequently used with paronymy and homonymy. A possible reason for utilizing this technique was the excessive use of paronymy and homonymy in *Alice*. On the other hand, the

technique of *LP→Different LP*, which indicates creativity on the part of the translators, accounts for only (3.8%) and was utilized mainly for the translation of homophones.

The use of *Editorial techniques*, as illustrated in Table 14, is the third most common method for translating instances of language play in *Alice* (11.6%). The technique was mainly used to translate instances of puns (paronymy, homonymy, and homophony). It has always been combined with other techniques, mostly those implying loss (e.g., *LP→Non-LP, Direct copy*, or *LP→Related rhetorical device*) and sometimes to justify their solutions when translators preserve the play.

LP→Related rhetorical device (4.1%) was implemented mainly for the translation of parodies to maintain rhyme scheme. Arab translators probably used this technique as a way to compensate for the loss of play in the text (see the translations of El Kholy, Abdul Salam, and Saad in Appendix 9). This aligns with Marco's (2010, p.280) observation of the translations of wordplay in his corpus. Marco stresses that even if it implies a negative balance of wordplay, it could indicate that a translator has a "high degree of creativity".

The technique of *Direct copy* (6.2%) was particularly frequent with paronyms, homophones and letter-based play. This technique mostly accompanies the technique *LP→Non-LP*, where translators produce the ST play in its original form. Apart from the fact that using *Direct copy* is a feasible solution, the pitfall of this technique is that it may not only deprive the ST of its playfulness, but it also imposes foreign signifiers upon the TT. Which will not consequently help the reader grasp fully the sense of source play, especially when used in texts intended for young audience who are not familiar with English words. This is clear in Kiwan's frequent use of this technique for the translation of homophones (see Appendix 3).

An interesting finding is that the use of the technique of *Omission* was scarcely used; with just six cases in the entire data set. It was only used for a single instance of homonymy

and another instance of paronyms. This is a surprising finding as it has often been found a common technique with language play translation (e.g., Offord, 1997, Schroter, 2010; and Marco, 2010). In all, we can conclude that, in the six Arabic translations, language play tends to be replaced by non-playful text rather than being deleted.

It has been noted at the beginning of this section that the seven techniques presented above have been used in combination to translate language play. The analysis of the data revealed that, in some cases, Arab translators used a combination of techniques to translate one segment. This finding confirms Marco' (2010) result who found combinations of two techniques in his corpus. This study, however, found combinations of even three techniques in one translation segment (see Table 15).

Table 14. Frequency of translating techniques clusters used to render language play in the Arabic translations of Alice in Wonderland (LP = Language play)

Technique combinations	Frequency
LP → Non-LP + Editorial Techniques	24
LP → Non-LP + Direct copy	14
LP → Non-LP + Related Rhetorical device	1
LP → Non-LP + Direct copy + Editorial techniques	6
LP → Non-LP + Related rhetorical + Editorial techniques	1
LP → Different LP + Editorial techniques	10
LP → Related rhetorical + Editorial techniques	6
Direct copy + Editorial Techniques	3
LP → Similar LP + Editorial techniques	27
Total	**92**

A number of 92 cases of technique combinations have been used in the data. It is interesting to note that the most common combination of techniques was *LP → similar LP + Editorial techniques* which can be explained by Abdul Salam's frequent use of *Editorial technique*s to justify most of her translations (as in her translations of the school subjects

under the sea Example 2). The use of *Editorial techniques* is also common with the technique *LP → Non-LP* where translators usually try to compensate for their failure to produce language play by explaining the original play in the ST (see El Kholy's translation in Example 7). In general, though, we can say that the use of combination of techniques did not help translators produce language play in the TTs as this is clear in Kiwan's frequent use of combination of techniques in her translation that lacks language play.

If we compare the use of combination of techniques to the type of language play (see Table 16), we can notice some variations. We can notice that techniques combinations were used mostly with the challenging types of language play. The majority of the cases of techniques combinations occur in the translation of paronymy which again could be explained by the frequent use of paronymy in *Alice*. The other challenging categories of letter-based play, homophony and homonymy come next. No cases were found for the translation of the least problematic category: pragmatic play.

Table 15. Frequency of translating techniques clusters used to render different types of language play in the Arabic translations of Alice in Wonderland (LP = Language play)

Type of LP / Technique Combinations	Paronymy	homonym	Homophones	graphic	Letter-based	Word-structure	idiomatic	Pragmatic	parodies
LP → Non-LP + Editorial Techniques	5	7	4			3	5		
LP → Non-LP + Direct copy	1		4		9				
LP → Non-LP + Related Rhetorical device	1								
LP → Non-LP + Direct copy + Editorial techniques	1	2	3						
LP → Non-LP + Related rhetorical + Editorial techniques		1							
LP → Different LP + Editorial techniques		3	6				1		
LP → Related rhetorical + Editorial techniques									6
Direct copy + Editorial Techniques	3								
LP → Similar LP + Editorial techniques	15	1		3	8				
Total	**26**	**14**	**17**	**3**	**17**	**3**	**6**		**6**

Some findings of this study in terms of the different translation techniques tie well with those discussed in Delabastita (1996, 1997), Weissbrod (1996), and Epstein (2012); however, the categorizations and classifications of language play in these studies differ from the classification used in this study. For example, Delabastita (1996) and Offord (1997), Marco (2010), and Diaz Perez (2015) focus on the translation of puns, Veisbergs (1997) concentrates on idioms, and Nord (1993) deals with playful names.

It is worth mentioning that this study analysed the techniques used in the translation of a wide range of forms of language play (nine types) five of which (letter-play, word-structure play, idiomatic play, pragmatic play and parodies) have not been thoroughly discussed before in the Arabic context. Accordingly, the translation techniques presented in this study, which were used to render these forms of language play, will help to contribute to the overall knowledge of the way language play and its various types are translated from one language into another.

6.5   Intended readership as a factor affecting the translator's choices

This section aims to present the findings of the study in relation to intended readership as a factor affecting the treatment of language play in translation. It tries to answer the fourth research question:

4. *Do the techniques used by the Arab translators differ according to the intended group of readers?*

A quantitative analysis of translation techniques (see Table 17 and Chart 10) reveals the following results. The use of *LP→ Similar LP* is more frequent in Abdul Salam's with a

percentage of (30.5 %) and El Kholy's (22.9 %) translation. The replacement of language

play with a *Related rhetorical device*, which is found to be a way of compensating the loss of

language play, has been exclusively used in El Kholy's (38.5%), Abdul Salam's (34.6%) and

Saad's translations (26.9%). The technique of *LP→Non-LP* has been the mostly used

technique by all Arab translators, which has even formed far more than half of the sum of

techniques used in Kiwan's, Al Jabbas's, Omran's and Saad's translations.

Table 16. Distribution of translation techniques across translations (LP = language play.)

	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT	
Technique	Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran	Total
LP→ Different LP	0	3	3	9	5	4	24
LP→ Similar LP	12	27	14	36	17	12	118
Editorial techniques	6	6	1	46	10	4	73
LP →Related rhetorical device	0	10	0	9	7	0	26
LP →Non-LP	74	45	68	31	57	70	345
Direct copy	16	4	6	3	3	7	39
Omission	1	2	1	1	0	1	6
Total	**109**	**97**	**93**	**135**	**99**	**98**	**631**
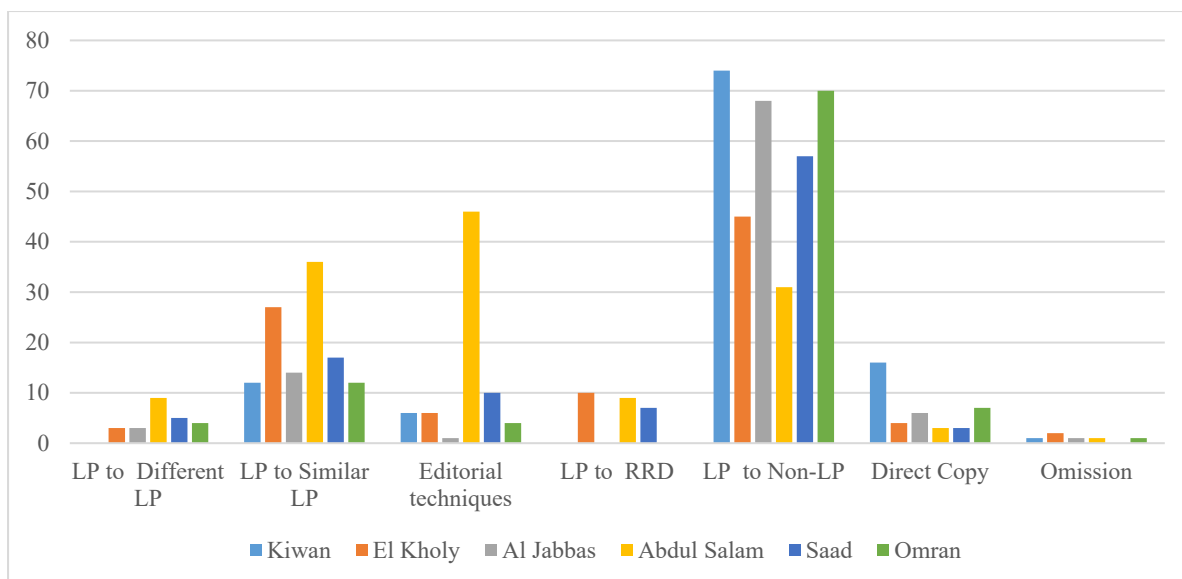
Chart 10. Distribution of translation techniques across translations (LP= Language play), (RRD= Related rhetorical device), (Ø= zero).

In general, if we compare the techniques against language play balance scale, we can observe that the four techniques whose use leads to a negative language play balance (i.e. *LP→Related rhetorical device, LP→Non-LP, Direct copy, and Omission*), taken together, account for (83.5%) of the techniques used in Kiwan's translation , (80.6%) in Al Jabbas's and (79.6%) in Omran's translation, compared to (62.9%) in El Kholy's, (67.7 %) in Saad's and only (32.6%) for Abdul Salam's translation. On the other hand, techniques that imply a neutral language play balance or in other words, preservation of language play (i.e., *LP→ Similar LP* and *LP→Different LP*) cover only (11%) of the occurrences in Kiwan's, (18.3%) in Al Jabbas, (16.3 %) in Omran's, (22.2%) in Saad's, (30.9 %) in El Kholy's, and (33.3%) in Abdul Salam's translation.

To return to the question of whether there is a correlation between the loss or preservation of language play and readers' orientation, I have to state that the analysis of the data does not confirm the assumption that loss of language play tends to be frequent in literature aimed for children than in translation for adults. El Kholy preserves more instances

of language play in her translation, though she is translating for children, than Omran who is translating for adults. *Omission*, although rarely employed in the data, was used by all translators regardless of their intended audience, which contradicts Marco's (2010) finding that deletion occurred only in literature for children. See, for example, the extreme case of *Omission* in Omran's translation (adult-oriented) in Example 5, where nearly thirty lines from the source were not translated into Arabic.

What is surprising about the findings is that there is more tendency to use the technique of *Direct copy* in texts for children (mostly in Kiwan's translation), this technique indicates the use of English words as they are in the Arabic text. This technique is an extreme case of 'foreignization' in Venuti's terms (1995, p. 20) since a foreign language is present in the TTs. Child-oriented translation might have copied English words in their texts motivated by educational intent to teach English words to their young readers. But this is still problematic as, besides using the play, it may obscure the child reader as it produces "barbarism" (Diaz Perez, 2015, p.180) or a "translation error where the translator uses an inappropriate calque, borrowing, or literal translation that is perceived as foreign to the linguistic sensibilities of the target audience" (Delisle et al., 1999, p.121) (as cited in Diaz Perez, 2015, p.180).

The last aspect I would like to mention is the use of *Editorial techniques*. This technique, although (as mentioned earlier) was expected to be used more in translations for adults, has been actually used by all Arab translators. This technique, as previously mentioned in Section 2.5.2, can take the form of footnotes, endnotes, or commentaries about the translation by means of an introduction or epilogue and can fulfil several functions. In the data, child-oriented and adult-oriented translations employed in-textual explanation, while dual readership oriented TTs resorted more to footnotes and endnotes. As clear in Table 17, (63.1%) of the total use of *Editorial techniques* was present in Abdul Salam's translation,

who used endnotes to explain the source play and to justify her solutions (as clear in Example 11). Saad's translation (13.7%) comes next, she has commented on some of her solutions in her introduction. El Kholy resorted to footnotes when she failed to produce some homophones (see Examples 6 and 7). Kiwan, Al Jabbas, and Omran make the source play explicit by using in-text explanations. It is worth to note that, although the least number of *Editorial techniques* was found in Al Jabbas's translation with only one footnote explaining the pun on 'pig' and 'fig' (see Example 1), he has devoted eighteen more footnotes to the explanation of cultural references in *Alice* (as discussed in Section 4.3.5).

As for the use of combination of techniques for the translation of language play, the analysis did not reveal a relationship between the use of combination of techniques and the readers' orientation of the TTs. As clear from Table 18 below, combinations of techniques were mostly used in Abdul Salam's translations (nearly half of the cases), while Kiwan's child-oriented translation comes next with 14 cases.

Table 17. Distribution of translation techniques combinations across translations (LP = language play)

Readership / Technique Combinations	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TTs
	Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
LP → Non-LP + Editorial Techniques	1	4	1	14	2	2
LP → Non-LP + Direct copy	8		3			3
LP → Non-LP + Related Rhetorical device		1				
LP → Non-LP + Direct copy + Editorial techniques	5	1				
LP → Non-LP + Related rhetorical + Editorial techniques				1		
LP → Different LP + Editorial techniques				5	3	2
LP → Related rhetorical + Editorial techniques				6		
Direct copy + Editorial Techniques				3		
LP → Similar LP + Editorial techniques		1		19	7	
Total	**14**	**7**	**4**	**48**	**12**	**7**

The findings in this section are in line with Nord's (1993) findings, who found a lack of clear correlation between intended audience and the translator's techniques of playful names. However, it does not conform to the findings obtained in many other studies such as Weissbrod (1996), Marco (2010), O' Sullivan (2001) that the translators' approach to translation differs according to intended audience.

6.6   Other factors affecting the translator's decisions

Although the main analysis aimed to examine if the treatment of language play is affected by the intended audience of children and/or adults, it has also revealed several other factors that might have governed the translator's choices and decisions. This section answers the last research question:

5. *What are the other factors that might affect the Arab translator's decisions and techniques?*

The analysis of the data revealed a considerable number of factors that are believed to have an impact on the treatment of language play in the Arabic translations. Some of these factors are related to linguistic and typographical differences between English and Arabic, cultural specificity of language play, and recognition of language play. and others are related to stylistic function, illustrations, norms, as well as the translator's role. In what follows, I shall consider each one of them in turn.

The linguistic differences between English and Arabic have conditioned the translator's techniques to a great extent. Many instances of language play, particularly puns

(homonyms, homophones, and paronyms), do not have the same phonetic and semantic representations in Arabic. In many cases in the data, this lack of linguistic fit between English and Arabic might have forced the Arabic translators to translate instances of language play literally into Arabic without any modifications, resulting in a complete loss of language play in the TTs, as evident in the translation of the homonymic play on "draw" (see Example 3). However, in some few cases, Arab translators managed to create similar play because of the existence of language play in Arabic, as in the case of the homonymous play on the word "grow" (*Alice*, 2001, p.118), which could mean 'the normal process of normal growing' or it could refer to 'Alice's constant change of size in the story'. In this case, Arabic translators replaced it with تورية *tawriyah,* a similar type in Arabic where the word ' نمو ' have two similar connotations in the context (see Appendix 2, Example 19).

The typographical difference between the English and the Arabic systems adds up to the factors affecting the Arab translators. On many occasions in *Alice*, Carroll employs capitalization as a vehicle to play, as in "Time" and "time" in Example 15 "I dare say you never even spoke to Time! … I know I have to beat time when I learn music … He won't stand beating." (*Alice*, 2001, p. 75). On another occasion there is a phonetic similarity between the letter 'T' and the word 'tea': "the twinkling of the tea … It began with the tea, Of course twinkling begins with a T!" said the King sharply." (*Alice*, 2001, p.119) (see Example 7 in Appendix 3). For both examples, Arab translators used *LP→ Non-LP* as a technique, as the play could not be produced since capitalization does not exist in the Arabic writing system.

Apart from those, the degree of the cultural specificity of language play is a permeating factor that conditions translation to a large extent. Some instances of language play are allusive in nature, that affects not only their translatability but their recognition in the first place. As mentioned earlier, Gardner (2001, p. xiii) points out that some of Carroll's

jokes are not understood by the modern English reader, as they are written for the residents of Victorian Oxford, and others are even special for the three Liddell sisters. This is clear, for instance, in names that refer to the real life of the author and his addressees (Nord, 2003, p. 189). Names like (the Dodo, the March Hare, the Hatter, and the Cheshire Cat) all allude to idiomatic expressions ("as dead as a Dodo", "as mad as a March Hare", "as mad as a Hatter", and "to grin like a Cheshire Cat") which have no direct equivalent into Arabic. Translators had no choice but to keep the names as they are in Arabic, perhaps because changing the names is not advisable as those characters are popular characters in the story. Some translators have added explanation in an endnote to explain to the readers the origin of the names; for instance, Abdul Salam opts for an endnote[49] where she explains to her readers that "the Dodo", apart from its reference to the idiomatic expression "as dead as a Dodo," is an allusion to Lewis Carroll's slightly stuttering way of pronouncing his own name: Do-Do-Dodgson.

Such kinds of allusive instances of language play may even hinder the possibility of recognizing the play in the first place. Arab translators might have been used to the famous characters in Alice's story without recognizing that these were play on words. So, it can be expected that, without using an annotated version like the one edited by Gardner, it would be possible that translators would miss such instances of play altogether.

Stylistic function is also found as a factor that might have stifled the translators' tasks and affected their decisions. Some instances of language play have a significant stylistic function in the text; they can either contribute to the story's plot, characterization, or its theme. Some instances of language play are highly dependent on the episodes in which they occur, as in the idiomatic play in "try the patience of an oyster" (*Alice*, 2001, p. 36) and "a cat

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[49] (Abdul Salam, 2013, p. 350, note 5)

may look at a king" (*Alice*, 2001, p. 91). The latter is an English proverb that indicates that: "there are certain things which an inferior may do in presence of a superior[50]." This is a source of play as the proverb can be interpreted in a literal sense. Since the idiomatic play does not exist in Arabic and the fact that it is essential to the plot, translators have rendered the play literally into Arabic.

Other instances of language play fulfil a characterizing function. In the Mad-Tea Party scene, for example, most playful instances (and certainly the stupidest) are put in the mouth of the three mad characters (the Hatter, the Mad Hare and the Dormouse) to reflect the madness of the party, as shown in the play on completely unrelated sequence of words starting with the letter *m* "mouse-trap, moon, memory and muchness" (see Example 11). Likewise, most instances of play on morals that occur in Chapter IX (the Mock Turtle's Story) are said by the Duchess, who is fond of turning everything into a moral. As was the case with Saad's translation which produced a different play in her text that imitates the Duchess's absurd tendency to find morals (see Example 5).

In numerous examples, language play links thematic concerns of *Alice*. Many of Carroll's linguistic plays produced in the book's chapters (The Mock Turtle's Story and The Lobster-Quadrille) are related to the sea and its creatures. That was the case with the school subjects learned under the sea as in "Seaography" (*Alice*, 2001, p.102) (see Example 2 for the full list of subjects). Another case in point is that of the play on "soles and eels" (*Alice*, 2001, p. 108), which Carroll has formulated for shoes under the sea instead of *soles* and *heels*. This case was very demanding for the Arab translators, and all of them produced literal translations to suit "under the sea" theme (as can be seen in Appendix 1, Example 22).

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[50] https://www-oed-com.ezproxye.bham.ac.uk/view/Entry/28649?redirectedFrom=a+cat+may+look+at+a+king#eid10062648

The analysis of the data also revealed that illustrations could affect the implementation of the translation techniques. In children's books, pictures used can be related to language play used in the text. As Epstein (2012, p.184) argues that: "translators have to work within the limits set by the pictures, even if that means that jokes sometimes fall flat in the TT." Epstein was particularly referring to homophonic play on insects' names in the second *Alice* book *Through the Looking-Glass,* but we can argue the same for play on the first *Alice* book as well. Epstein notes that when translations use new illustrations (other than Tenniel's illustrations), translators will have more freedom recreating new wordplay in the text, while, when the original illustrations were retained, then translators will often lose the play as the play needs to be explained to work with the pictures. This is partly true for the present data, as already mentioned in Chapter Four, only three of the Arabic translations in the data (El Kholy's, Abdul Salam's and Saad's translations) were using Tenniel's illustrations; however, that did not mean that the other three TTs (Kiwan's, Omran's, and Al Jabbas's translations) were more productive of language play. On the contrary, as explained above, it is in the latter group where language play loss mainly occurs. Though, it is noted, at least in the illustrated TTs, that illustrations might have restricted the translators' choices. That was the case with the parody "You are old, Father William" (*Alice*, 2001, p.51) which has been accompanied by four pictures depicting details in the verse, which did not allow much freedom for TT translators who had to opt for literal translation (see Example 2, Appendix 9).

Norms are an obvious factor affecting any translation process. In the present data, some didactic and linguistic norms operating in children's literature in the Arab world might have influenced some of the translators' choices. For instance, the translations of school subjects (Example 2) might be explained in light of didactic norms, which might have guided (child-oriented) translators to abandon Carroll's mockery of the educational system. Didactic

norms might also explain the translators' use of English words in the TT as an attempt to teach their young readers some new vocabulary (as in Kiwan's and El Jabbas's translations). Some linguistic norms can be observed in the use of colloquial Egyptian by as an attempt to recreate humour as observed in El Kholy and Abdul Salam renderings of parodies.

The analysis discussion above has listed some factors and challenges which have affected translators to a great extent, but it has also shown how some translators were able to overcome these challenges using some creative solutions. Weissbrod (1996) found that the treatment of wordplay is related to "the translator's talent, proficiency, and willingness to spend time finding solutions to the problems that arise" (p.221) and Leppihalme (1996) stresses on "interindividual" differences and stresses that translators need to be: "a competent reader in the source-language community and a competent text producer in the target-language community" (p.203). Diaz Perez (2015, p.178) adds the translator's "inability to find a punning solution, or his/her personal attitude towards punning in general," as prevalent factors. No matter, how subjective these comments are, they should not be disregarded as they can be conceived, somehow, responsible for the translators' approach. All TT translators have dealt with the same ST, as it has been already assumed in Section 3.3.1 and were subjected to a similar set of challenges, yet they have produced different translations. All TTs have been produced recently where ample resources regarding language play and their meaning exist. The analysis, however, has shown how some translators have preserved more instances of language play than others. And this was evident not only in the challenging examples but even in some of less-challenging instances of play.

These views may oppose recent opinions on reading and translation as a form of interpretation (e.g., Venuti, 2019) that argue that a text may have more than one meaning and many different interpretations; and each reader is free to find a meaning in a text regardless of the one intended in the text. However, as Leppihalme (1996) rightly argues, the translator's

interpretation "should have an inner logic based on, among other things, a careful analysis of the ST. A literal rendering of ST words may obscure that logic." (p. 214). After all, I believe that what is more important than translating mere words of a texts is to translate the style of the author. It is the style of Lewis Carroll and the abundance use of language play which granted *Alice* its ambivalent status and popularity in translation (worldwide as well as in the Arab world). Translators should endeavour to as much as of the original style, including language play, to facilitate reading and enhance the enjoyment of the story for their readers whether children or adults or both.

This section has discussed some of the common parameters that might have affected the Arabic translations of *Alice*; however, it is important to note that these lists of factors are not absolute. There are other possible factors related for example to the wider context as the status of the film in the target culture, the working conditions of the translators, the role of the different agents as publishers or editors, among many other potential factors.

The findings of this thesis in relation to the parameters that might have influenced the translator's when dealing with the different types of language play may contribute to the overall knowledge of the factors that could play a vital role in choosing translation techniques. Some of these findings tie in well with previous studies like Delabastita (1996, 1997), Weissbrod (1996), Leppihalme (1996), Veisbergs (1997), Nord (2003), Epstein (2009, 2012) and Marco (2010). Other findings of this study, especially in relation to Arabic, are in line with some previous studies, such as Khanfar (2013) and Mehawesh et al. (2020).

6.7   Summary

This chapter addressed the general findings of the present study and provided answers to the research questions. the findings are related to the types of language play in *Alice*, the problems they pose in translations, the techniques used by the Arab translators to overcome these difficulties, and the possible effect of intended readership as well as other factors on the translators' choice among the available techniques. The following part will discuss some final remarks on this study, its limitations as well as recommendations for further research.

Chapter Seven: Conclusion

Final remarks

This study set out to investigate the treatment of language play in *Alice* from English into Arabic. The use of language play is one of the key features that characterize the story as a dual readership text that appeals to children and adults simultaneously. From this perspective, this study aims to examine if there is a connection between the translation of language play and the audience of the Arabic translations of *Alice.* To do so, the study began by examining if the Arabic translations are oriented towards different readership of children and/or adults. Then a thorough analysis of language play in *Alice* and its translation was carried out which mainly aimed to examine different types of language play in *Alice* and the problems they pose, and investigated the techniques used by translators. It has also examined the factors that might have played a significant role in the employment of translation techniques.

The examination of the background information of the translators and the publishers as well as the investigation of paratexts revealed that the six Arabic translations were aimed for different audiences. The three translations by Amira Kiwan (2003), Nadia El Kholy (2013), and Sameh Al Jabbas (2020) are child-oriented texts. The two TTs by Seham Abdul Salam (2013) and Reham Saad (2020) are dual readership oriented, while the translation by Farah Omran (2018) is adult-oriented. This finding confirms the hypothesis made earlier in the introduction that the production of multiple new translations of *Alice* into Arabic (some even in the same year, and the same country) may indicate that the translations were aimed for different markets.

The proposed typology of language play (Section 2.3.1) generated many interesting and significant results through a comprehensive analysis of language play in *Alice*. There

were 91 instances of language play in the ST of nine different types: paronymic play, homonymic play, homophonic play, graphic play, letter-based play, word-structure play, idiom-based play, pragmatic play, and parodies. Of course, there may be additional instances of language play that this study has not identified; additional examples may emerge from further research on the ST. However, it is believed that the amount here is sufficient to draw a comprehensive view of the treatment of language play in the Arabic translations. The analysis revealed that not all types of language play were challenging to a similar extent, e.g., pragmatic play and letter-based play were less challenging to Arab translators. On the other hand, other instances of language play are language-dependent (i.e., paronyms, homonyms, homophones, word-structure play) which depend on the linguistic aspect of the ST and have a complicated mechanism that normally do not have equivalents in Arabic.

The typology has also revealed that language play in *Alice* is not merely a linguistic feature, but a significant part of Carroll's discourse closely attached to his social and cultural context. Many types of language play were indeed challenging especially those that relied heavily on the use of cultural references (e.g., idiomatic play and parodies). Such types of language play were written for Victorian readers which may make them even difficult for some modern English readers to grasp. Therefore, the cultural context, which dominates *Alice*, is very different from the Arabic culture. So, the experience the Arab reader is exposed to when reading *Alice* is undisputedly very different from the ST readers whether Victorian or modern readers.

In a similar vein, the detailed analysis of the Arabic translations results in the following conclusions. Arab translators have used a range of solutions to deal with the challenges of translating language play. This is evident in the use of a significant number of techniques such as *LP→ Similar LP, LP→Different LP*, the use of *Editorial techniques*, *LP→Related rhetorical device*, *LP→Non-LP*, *Direct copy*, and *Omission*. And it is also

evident in the number of techniques in relation to the translation segments (Section 6.4). The total number of applied techniques did not parallel the total number of all instances of language play in the data which means that translators sometimes combined more than one technique to translate language play. The analysis revealed not only combinations of two techniques but even combinations of three techniques have been used by the translators (see Table 16).

In terms of the relationship between techniques used and intended audience, the (quantitative and qualitative) findings of the study reveal that the choice of techniques was not always sensitive to audience and suggest that a range of factors may have affected translation decision. One of the initial hypotheses, as suggested in the literature discussed in Chapters One and Two, is that the translation would differ according to intended audience. For example, *Omission* technique is frequent in texts for children (Marco, 2010, p. 279), this study however found that this is not the case; the adult-oriented translation by Omran features more cases of omission than child-oriented TTs. Techniques that indicate preservation of language play (*LP→Similar LP* and *LP→Different LP*) were mostly used in two out of the six translations, one of which was aimed at dual audience and the other was child-oriented. This contradicts for example Borba's (1999) and Marco's (2010) findings that the treatment of language play is mostly affected by audience. This study instead revealed that the choices made by Arab translators were not always sensitive to their intended audience.

However, the findings of the study indicate that there were a number of factors that might affect the translator's choice among the translation techniques. These factors were mainly related to the linguistic and cultural gap between English and Arabic languages and cultures, intertextuality, stylistic function, the use of illustrations, norms, and factors related to translators as recognition of language play, proficiency, and willingness to produce the play.

The study, however, does not reflect, as much as anticipated, the effect of the cultural and regional variation among the TTs as being published in different parts of the Arab world (Egypt, Lebanon and Kuwait) on the solutions adopted by translators. Although some linguistic tendencies to use Egyptian Arabic has been noted in El Kholy's and Abdul Salam's translation, this tendency is not found in other translations published in Egypt as Al Jabbas's and Saad's translations.

This study contributes to research on the translation of children's literature and adds to the scholarship on the translation of dual readership literature, in particular. To my knowledge, the present study is the first substantial study to compare different translations of a dual readership text into Arabic. The proposed model of analysis could be of interest to academics interested on language play and its translation. The findings of this study regarding the problems involved in translating language play and the factors that may govern their translations can give insight into the nature of these types of linguistic forms, and therefore, can help literary translators in the Arab world acquaint themselves with some of these difficulties and the possible solutions. And because literary translators are not always expected to read academic research, I could share the results of this study by offering myself as a guest lecturer on translation training programmes.

Limitations of the research

The study faced difficulty in obtaining the necessary data on the exact number of translations of *Alice* into Arabic: i.e. the number of translated versions, publisher, year and place of publication. Obtaining this information was necessary to decide which versions to include and where to find them. The only bibliographic record available is the list compiled by El Kholy in 2015 as part of *Alice in a World of Wonderlands*. However, new translations are appearing regularly, some were published during the course of this study and could not be addressed here. Unfortunately, there is no database that provides bibliographic list of children's books translated into Arabic.

Another limitation of this study is related to the use of manual analysis, which has taken a considerable effort, it still raises the possibility of human error and therefore, the results might not be accurate. The analysis included a large amount of data and does not use any electronic aiding tool. The reason for this is the lack of machine-processable electronic versions of the TTs, and the lack of a computer software that support Arabic texts and could help in the search for and the identification of translation techniques.

Another limitation of the study is related to the factors that might have affected the translators' decisions. It was not possible for the researcher to have a better understanding of the translator's task. Although there were numerous attempts to contact the translators and the publishers, it was not possible to contact any of them (except for Farah Omran who was contacted via Facebook). Information about the publisher's and translator's motivation which might have been obtained through interviews or questionnaires would have helped me provide evidence regarding the choices of translation techniques and the factors that might have influenced them. However, I used all information available on paratexts and online (e.g., interviews in online magazines and newspapers) to demonstrate my discussion of the results.

Recommendations emanating from the study

A number of recommendations can be offered as a result of the current study. This study collected data from *Alice* which contains many types of language play that have not been studied before and which allowed for a fair demonstration of Carroll's play on words. However, it would be interesting to investigate instances of language play found in the sequel *Through the Looking-Glass* as it has never been examined in the Arabic context before and to show if Arab translators have treated them differently.

It would be also interesting to investigate the treatment of language play in relation to Audio Visual Translation. There are three Disney movies of *Alice;* the first animated film in 1951 was dubbed into Arabic, and the more recent films *Alice in Wonderland* (2010) and *Alice Through the Looking-Glass* (2016) were subtitled into Arabic. It will be interesting to examine the impact of visual dimension on the translation techniques used for translating different types of language play and compare the approaches of dubbers and subtitlers to the paper copy translators.

The model of analysis could be usefully employed in further research. The adapted model of analysis applied in the current study could be applied by researchers interested in the examination of language play in dual readership literature in translations that are not explicitly oriented towards a specific audience of children or adults or both. Researchers can employ an approach similar to the one employed in this thesis which starts with a paratextual examination to find clues about the target readership followed by a textual analysis of the linguistic feature under study.

The findings of the study could be used by translators, editors, and publishers of children's literature in the Arab world, making them aware of the dual readership nature of some books for children and drawing their attention to the importance not only of the translation's paratexts but also to the essential role of dual readership features as language

play in translation. Further studies need to be carried out on other texts of dual readership nature to better understand the role that these texts play in the translator's choices.

Because I was not able to gather sufficient information about the translators and publishers, it would be interesting to examine this area in greater depth by providing more evidence of potential motivations behind the translators' choices. Further research could be conducted to explore the accounts of the different agents in the translation process as translators, editors, and publishers and their role in relation to the specific techniques they have used that might influence the translation.

A further extension of my study would be the inclusion of a reception study which can help in understanding the effects of *Alice* and translation techniques on the reception of the work in the Arab world. Information about the reception of the work obtained through interviews or questionnaires will help to provide evidence of the effect of the Arabic translations on different audiences of children and adults.

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Appendices

Appendix 1 Paronyms

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
1	'How funny it'll seem to come out among the people that walk with their heads downward! The **Antipathies**, I think – '(she was rather glad there was no one listening, this time, as it didn't sound at all the right word)' (Ch 1, p.13).	البغيضين (p.10)	المتنافرون (p.12)	المكروهين (p.13)	الأعداد المنفرون (p.12)	"المقلوبون" ... (...كانت تقصد كلمة سبق ودرستها بفصولها التعليمية، وهي تخص البلاد الواقعة على الجهة المقابلة من الكرة الأرضية، وعادة ما تطلق على أستراليا ونيوزيلاندا). (p.26–27)	"أعداء الأرجل"* (المترجم: تقصد أقطار العالم، وقد تعمد الكاتب كتابتها بطريقة خاطئة للدلالة على طفولتها وإضفاء نوع من الكوميديا). (p.12)
		LP→non-LP	LP→non-LP	LP→non-LP	LP→non-LP + Editorial techniques	LP→non-LP + Editorial techniques	LP→non-LP + Editorial techniques
2	'Do **cats** eat **bats**? Do cats eat bats?' and sometimes, 'Do bats eat cats?' (Ch 1, p.14)	هل تأكل القطط الخفافيش) (p.12)	هل تأكل القطط الوطاويط؟ (p.13)	هل تأكل القطط الخفافيش؟ (p.14)	هل تأكل القطاقيط الوطاويط؟ (p.12)	هل تأكل القطط الخفافيش؟ (p.27)	هل تأكل القطط الخفافيش؟ (p. 12)
		LP → Non -LP	LP → Non -LP	LP → Non -LP	LP→ similar LP	LP → Non -LP	LP → Non -LP
3	'Did you say **pig** or **fig**?' said the Cat. (Ch 6, p.69)	هل قلت خنزير (pig) أم تين (fig)؟ (p.122)	هل قلت خنزير أم جرجير (p.80)	هل قلت خنزير أم تينة(١) [في الإنجليزية يسأل القط: pig or fig . أي أن القط اختلط عليه (p.14)	هل قلت خنزير أم جنزير (p.77)	هل قلت "خنزير" أم "جنزير"؟ (p.108)	هل قلت خنزير أم جنزير؟ (p.84)

#		LP→ Non-LP + Direct copy	LP → related rhetorical device	LP→ Non-LP + Editorial techniques	LP → similar LP	LP → similar LP + Editorial technique	LP → similar LP
				الأمر هل سمعها تقول pig أي خنزير أم fig ؟ والمقابلة باللغة العربية لن تكون في وضوح المقابلة باللغة الإنجليزية.(p.93)			
4	There were three **little** sisters (Ch 7, p.78)	كانت هنالك أخوات ثلاث (p.138)	كان هناك أخوات ثلاث (p.91)	كان هناك ثلاثة أخوات (p.105)	كان فيه ثلاث شقيقات (p.87)	كان هناك ثلاث أخوات صغيرات (p.120)	كان هناك ثلاثة أخوات صغيرات (p.94)
		Omission	Omission	Omission	Omission	LP → Non-LP	LP → Non-LP
5	"and their names were **Elsie** , Lacie, and Tillie; and they lived at the bottom of a well—" (Ch 7, p.78)	ألسي ولاسي وتيلي (p.138)	ألسي ولاسي وتيلي (p.91)	إلزي،و لاسي وتيلي (p.105)	أليز ,ولاسي, وتيللي (p.87)	إلسي ولاكي وتيلي (p.120)	إلزي، لاسي وتيلي (p.94)
		Direct copy	Direct copy	Direct copy	Direct copy + Editorial technique	Direct copy	Direct copy
6	**"Lacie"** (Ch 7, p.78)	لاسي (p.138)	لاسي (p.91)	**لاسي** (p.105)	**,ولاسي** (p.87)	**ولاكي** (p.120)	**لاسي** (p.94)
		Direct copy	Direct copy	Direct copy	Direct copy + Editorial technique	Direct copy	Direct copy
7	**"Tillie"** (Ch 7, p.78)	وتيلي (p.138)	وتيلي (p.91)	وتيلي (p.105)	وتيللي (p.87)	وتيلي (p.120)	وتيلي (p.94)
		Direct copy	Direct copy	Direct Copy	Direct copy + Editorial technique	Direct Copy	Direct Copy
8	Reeling	الالتفاف	القلاءة	الترنح	الإساءة	القراءة	الخراطة

(Ch 9, p.102)	(p.184)	(p.118)	(p.139)	(p.117)	(p.155)	(p.124)
	LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP + Editorial technique	LP → Non-LP	LP → Non-LP
9 Writhing (Ch 9, p.102)	التلوي (p.184)	**الكباته** (p.118)	التلوي (p.139)	الاثابة (p.117)	الكتابة (p.155)	الخياطة (p.124)
	LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
10 Ambition (Ch 9, p.102)	الطموح (p.184)	السمع (p.118)	الطموح (p.139)	الدمع (p.117)	طموح (p.155)	الطموح (p.124)
	LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP + Editorial techniques	LP → Non-LP	LP → Non-LP
11 Distraction (Ch 9, p.102)	الالتهاء ا (p.184)	الفرح (p.118)	التسلية (p.139)	الفرح (p.117)	إلهاء (p.155)	اللهو (p.124)
	LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
12 Uglification (Ch 9, p.102)	التبشيع (p.184)	الكرب (p.118)	التقبيح (p.139)	الحرب (p.117)	تقبيح (p.155)	التقبيح (p.124)

		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
13	Derision (Ch 9, p.102)	والسخرية (p.184)	النسمة (p.118)	السخرية (p.139)	النسمة(30) والتقبيح(31) (p.117)	سخرية (p.155)	السخرية (p.124)
		LP → Non-LP	LP to Similar LP	LP → Non-LP	LP → Similar LP + Editorial techniques	LP → Non-LP	LP → Non-LP
14	Mystery (Ch 9, p.102)	الغموض (p.186)	التفريخ (p.119)	اللغز (p.139)	الصريخ (p.118)	الغموض (p.156)	العاج (p.125)
		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
15	seaography (Ch 9, p.102)	علم البحار (p.186)	الفوتغرافيا (p.119)	وعلم تخطيط البحار (p.139)	البحروغرافيا (p.118)	جغرافية البحار (p.156)	وعلم البحار (p.125)
		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP + Editorial techniques	LP → Non-LP	LP → Non-LP
16	drawling (Ch 9, p.102)	التشديق (p.186)	التلبية لفنية (p.119)	التشدق في الكلام (p.139)	الفنون كالحسم (p.118)	التلعثم وبطء الكلام (p.156)	التقتير (p.125)

		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
17	drawling (Ch 9, p.102)	التشديق (p.186)	اللسم (p.119)	التشدق (p.139)	الحسم (p.118)	التلعثم وبطء الكلام (p.156)	التقتير (p.125)
		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
18	Stretching (Ch 9, p.102)	المط (p.186)	التحطيط (p.119)	التمدد (p.139)	والحسم التخبيطي (p.118)	التمدد (p.156)	التمدد (p.125)
		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
19	Fainting in coils (Ch 9, p.102)	الدوران في لفائف (p.186)	**التنويم بالزيت** (p.119)	الإغماء في لفافة (p.139)	التشوين بالبيت (p.118)	الإغماء في لعبة الحجلة (p.156)	الدوران حول حبل ملفوف (p.125)
		LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Similar LP Editorial techniques	LP → Non-LP	LP → Non-LP
20	**Laughing** (Ch 9, p.103)	الضحك (p.186)	الضحك	اليوناني لم أذهب إليه قط فكان يقول لهم (p.140)	الليموناني (p.118)	الضحك (p.156)	الضحك (p.125)

			لاقيني ولا تغديني وهذا ماقيل عنه. (p.119)				
		LP → Non-LP	LP → Non-LP + Related rhetorical device	LP → Non-LP	LP→ similar LP + Editorial Techniques	LP → Non-LP	LP → Non-LP
21	**Grief** (Ch 9, p.103)	الحزن (p.186)	واللاتيني (p.119)	والكآبة (p.140)	الجيلاتيني (p.118)	والبكاء (p.156)	والحزن (p.125)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP→ similar LP + Editorial techniques	LP → Non-LP	LP → Non-LP
22	'And what are they made of?' Alice asked in a tone of great curiosity. '**Soles and eels**, of course,' (Ch10, p.108)	سمك موسى (soles , والكلمة أيضا تعني نعلا), والأنقليس (eels , وهي تشبه كلمة heels التي تعني كعب الحذاء) (p.198)	النعول مصنوعة من سمك الموسى وجلد ثعبان البحر (p.128)	بباطن القدم وبثعابين البحر (p.148)	النعل من سمك موسى المفلطح والكعب من (34) ثعابين السمك طبعا (p.127)	من سمك موسى ومن ثعابين البحر (p.166)	سمك الإنقليس وسمك موسى (p.134)
		LP →Non- LP Direct copy + Editorial technique	LP→ Non-LP	LP→ Non-LP	LP→ Non-LP + Editorial techniques	LP→ Non-LP	LP→ Non-LP

Appendix 2 Homonyms

	ST	Child-Oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
1	'You ought to be ashamed of yourself,' said Alice, 'a **great** girl like you,' (she might well say this), 'to go on crying in this way!' (Ch2, p. 21)	فتاة كبيرة مثلك (p.26)	فتاة كبيرة مثلك (p.21)	فتاة ناضجة مثلك (p.24)	فتاة كبيرة مثلك (p.20)	شخص بحجمك الذي أنت عليه الآن (p.37)	فتاة رائعة مثلك (p.22)
		LP→ similar LP	LP→ similar LP	LP → Non-LP	LP→ similar LP	LP → Non-LP	LP → Non-LP
2	I'll soon make you **dry** enough!' ... This is the **driest** thing I know. (Ch 3, p.31)	سوف أجففكم في الحال ... هذا هو أبسط شيء أعرفه (p. 42)	سوف أجففكم في الحال ... ان هذا أمر غاية في السهولة (p. 31-33)	سأقوم بتجفيفكم على الفور بما فيه الكفاية ... هاهو أجف شيء أعرفه ... (p.38-39)	سأجففكم سريعا ... هذا أكثر نص قرأته في حياتي جفافا (p.29-30)	سأعيدكم جميعا جافين ... هذه هي أكثر الطرق التي أعرفها نفعا، كي تجفوا تماما مرة أخرى.(p.50)	سأقوم بتجفيفكم حالا! ...هاهو أجف شيء أعرفه... يبدو أنك لم تجففني اطلاقا (p.35)
		LP → Non-LP	LP → Non-LP	LP→ similar LP	LP→ similar LP	LP → Non-LP	LP→ similar LP
3	**found** it advisable – " ' **Found** what?' said the Duck. '**Found** it,' the Mouse replied rather crossly, 'Of course you know what "it" means.' 'I know what "it" means well enough when I **find** a thing,'	وجد من المستحسن أنه ـ " قالت البطة: "**وجد** ماذا؟" فأجاب الفأر بغضب نوعا ما: **وجد** أنه. طبعا تعرفني ماذا تعنيه "أنه"". فقالت البطة: "أعرف ماذا تعنيه كلمة "أنه" جيدا، عندما **أجد** شيئا، عموما يكون ذلك الشيء ضفدعة أو دودة. السؤال هو، مالذي **وجده** الأسقف؟"	أعلن زدوين وموركار تأييدهما له، وحتى سيتغاند، أسقف كانتربرى **وجد** أنه من الأفضل أن الشيء ـ" قالت البطة: "**وجد** ماذا؟" فأجاب الفأر بغضب: **وجد** "الشيء" طبعا تعرفين ما "الشيء"؟ فقالت البطة:" أعرف ماذا تعنيه كلمة "شيء" جيدا، فعندما **أجد** شيئا عموما يكون ذلك الشيء ضفدعة أو دودة. السؤال هو، مالشيء الذي **وجده** الأسقف؟"	وجد هذا مناسبا ... وجد ماذا؟ ... وجد هذا ...طبعا تعلمون ما تعنيه كلمة هذا. أنا أعرف جيدا ما تعنيه عندما أجد شيئا ... على العموم يكون ذلك ضفدعا أو دودة> المسألة تتعلق بمعرفة ما وجده الأسقف. (p.39)	إدوين وموركار، شاغلا منصب إيرل ميرسيا ونورثامبريا اعترفا له، بأن استيجاند، رئيس أساقفة كانتربري، **وجده** مستحسنا.. " صاحت البطة: "**وجد** ماذا؟" رد الفأر وقد انتابه شيد من الغضب: "**وجده**. أنت طبعا تعرفين معنى الضمير المعبر عنه بحرف "ه"" قالت البطة: " عندما **أعثر** على شيء فأنا أعرف معنا "ه" بشكل كاف، وهو على	رأى ... أن هذا مستحسن ... على ماذا يعود "هذا"؟ "يعود هذا على هذا، وبالطبع أنت تعرفين ماذا يعني "هذا" اسم الإشارة يعني "هذا" ك اسم إشارة، حتما عندما أرى شيئا، على سبيل المثال إن رأيت ضفدعا أو دودة،	"استحسن ماذا؟" ... "استحسن ذلك الأمر" ... " من المؤكد أنكم على علم بما تعنيه كلمة "ذاك الأمر" "أنا أعلم معناها جيدا عندما أجد شيئا, قالت البطة: "غالبا ما يتعلق الأمر بضفدعة أو دودة, لكن السؤال يكمن فيما وجده الأسقف؟" (p.34)

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#	Source						
	said the Duck, 'it's generally a frog or a worm. The question is, what did the archbishop find?'	(p.44)	(p.33)		العموم يكون ضفدعا أو دودة. السؤال هو : مالذي **وجد"ه"** رئيس الأساقفة؟" (p.30)	أقول "هذا ضفدع" للمذكر، و "هذه دودة" للمؤنث، لكن السؤال هنا الذي أريد الاستفسار عنه، ما "هذا" الذي رآه رئيس الأسقف مستحسنا؟" (p.51)	
	The Mouse did not notice this question, but hurriedly went on, ' " – **found** it. (Ch 3, p.31)	LP→ similar LP	LP→ similar LP	LP→ similar LP	LP→ similar LP	LP → Non-LP	LP → Non-LP
4	The Rabbit Sends in a Little **Bill** (Ch 4, p.38)	الأرنب يبعث رسالة صغيرة (p.60)	الأرنب يبعث برسالة صغيرة (p.41)	الأرنب يطلب بيل الصغير (p.47)	الأرنب يرسل بيل الصغير الى الداخل (p.39)	الأرنب يرسل بيل الصغير (p.61)	الأرنب يستخدم بل الصغير (p.43)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
5	And when I **grow up**, I'll write one – but I'm grown up now,' she added in a sorrowful tone, 'at least there's no room to **grow up** any more here.' (Ch 4, p.40)	عندما أكبر ... لا مجال للنمو أكثر من ذلك (p.66)	عندما أكبر ... مجال للنمو (p.44–45)	حينما أكبر ... لم يعد لي متسع كي أكبر (p.52)	حين أكبر ... وصلت أقصى درجات الضخامة (p.42)	عندما أكبر ... أواصل الكبر فيها (p.65)	عندما أكبر ... غرفة أخرى تستوعب حجمي الكبير (p.48)
		LP → Non-LP	LP → Non-LP	LP→ similar LP	LP → Non-LP	LP→ similar LP	LP → Non-LP
6	I think you might do something better with the **time**,	أعتقد إن بإمكانك القيام بشيء أفضل من إضاعة الوقت ...	لو أنك تعرفين الوقت مثلما أعرفه لما تحدثت عن إضاعته	لو كنت تعرفين ماهو الوقت كما أعرفه أنا، لما تحدثت عنه بوصفه يمكن	الوقت الزمن (p.84)	الوقت إيقاع الوقت (p.116)	الوقت الوقت (p.91)

	If you know **Time** as well as I do… (Ch 7, p.75)	لو أنك تعرفين الوقت مثلما أعرفه. . (p.32)	(p.87)	تضييعه، إن الوقت كائن حي (p.102)			
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
7	They **lived at** the bottom of a well –' 'What did they **live on**?' said Alice, (Ch 7, p.78)	وكن تعشن في قعر بئر ـ" بماذا كن يتغذين؟ (p.138)	كن يعشن في قاع بئر... وماذا كن يأكلن ... كن يأكلن العسل الأسود (p.91)	وكن تعشن في قعر بئر ... وعلى ماذا كن يعشن؟ كن يتغذين على دبس قصب السكر أي العسل الأسود. (p.105) .	كن يعشن في قاع البئر كن يعشن على العسل الأسود (p.87)	كن يعشن في قاع بئر... ماذا كن يأكلن؟ ... كن يأكلن السكر. (p.120)	" وكن تعشن في قعر بئر ...وماذا كن يأكلن؟" "كن يتغذين على دبس السكر " (p.94)
		LP → Non-LP	LP → Non-LP	LP → Similar LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
8	They were learning to **draw**, you know – 'What did they **draw**?' said Alice, quite forgetting her promise. … 'You can **draw** water out of a water-well,' said the Hatter, 'so I should think you could **draw** treacle out of a treacle-well – eh, stupid?' (Ch 7, p.79)	كانت تتعلم الرسم ... فيما رسمن دبس السكر. يمكنك أن ترسمي الماء من بئر ماء ... أن ترسمي دبس السكر من بئر دبس السكر . p140	يتعلمن الرسم ... وماذا يرسمن؟ ... ولكني لا أفهم كيف حصلن على العسل الأسود ليرسمنه؟ ... يمكنك أن تحصلي على الماء من بئر للماء لذا أعتقد أنك تستطيعين أن تحصلي على العسل الأسود من بئر للعسل الأسود ... ولكن هن في داخل البئر فكيف يستطعن ذلك؟ (p.93–94)	الأخوات الصغيرات الثلاث تعلم استخراج ... كما تعرفون... استخراج ماذا؟ ... كما يستخرج الماء من بئر الماء، أعتقد أن في الإمكان استخراج العسل الأسود من بئر العسل الأسود...لقد كن يتعلمن الرسم أيضا . p108	يتعلمن الرسم ... الكلمة "سحب"): [(وسمعت كن "سحب")]: ماذا كن يسحبن؟[20] ... من أين سحبن العسل الأسود؟ ... يمكنك أن تسحبي الماء من بئر ماء، لذلك أعتقد أنك بإمكانك أن تسحبي العسل الأسود من بئر للعسل الأسود ... لكن كيف كن يسحبن وهن بداخل البئر؟ . p90-89	كن يتعلمن الاستخراج ... ماذا كن يستخرجن... كن يتعلمن الرسم أيضا (p. 122)	"وكانت الأخوات الثلاث يتعلمن استخراج, كما تعرفون ..." "استخراج ماذا؟" ... "من أين كن يستخرجن دبس السكر؟" "كما يتم استخراج الماء ..." "لقد كن يتعلمن الرسم" p. 96-97
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP+ Editorial techniques	LP → Non-LP	LP → Non-LP

#	Source Text						
9	'But they were in the **well**,' Alice said to the Dormouse, not choosing to notice this last remark. 'Of course they were', said the Dormouse, ' – **well** in.' (Ch 7, p.80)	لكن هن في في البئر ... طبعا هن كن ــ في البئر (p. 142)	ولكن هم في داخل البئر فكيف يستطعن ذلك؟ ... طبعا هن كن ــ في البئر. (p.94)	لكنهم كانوا في قعر البئر... بالتأكيد كانوا هناك، بل وفي القعر تماما. (p.108)	لكن كيف كن يسحبن وهن بداخل البئر؟ ... "كيف كن ... بداخل البئر... كن على كيفهن" (p.90)	لكنهن كن في في البئر ... بالطبع كن في البئر .. في عمق البئر (p. 123)	"لكنها كانت في قعر البئر" "بالطبع كانت في قعر البئر, و تماما" p. 97
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP→ related rhetorical device + LP → Non-LP + Editorial techniques (21)	LP → Non-LP	LP → Non-LP
10	'Really, now you ask me,' said Alice, very much confused, 'I don't **think** – ' 'Then you shouldn't talk,' said the Hatter. (Ch 7, p.80).	لا أعتقد ... إذن يجب أن لا تتكلمي (p.144)	لا أعتقد ... إذن يجب أن تلزمي الصمت (p.95)	لا أظن ...في هذه الحالة ، عليك التزام الصمت (p.109)	لا أعتقد ... إذن يجب أن تخرسي (p.91)	لا أعتقد ... فلتصمتي إذن (p.124)	فلا أظن ... إذا من المفروض أن تصمتي (p.98)
		LP→ non-LP	LP→ non-LP	LP→ non-LP	LP→ non-LP	LP→ non-LP	LP→ non-LP
11	'Flamingoes and mustard both **bite**. (Ch 8, p.96)	فطيور النحام والخردل كلاهما يعض p172.	فطيور الفلامنجو وطيور المستردة كلاهما يعض.p111	طيور الفلامنجو والخردل ينقران هما أيضا p131.	طيور الفلامنجو والمسطردة يعضان p109.	الفلامنجو والخردل كلاهما يعضان (p.164)	" الطيور المائية والخردل كلاهما يوخزان. (p.119)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP

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#	Source						
12	There's a large mustard-**mine** near here. And the moral of that is – "The more there is of **mine**, the less there is of yours." (Ch 8, p.96)	يوجد منجم خردل ضخم قريبا من هنا ... كلما كان لدي المزيد (of mine : تعني لدي وتعني المنجم أيضا) كلما كان لديك أقل)p(172 .	منجم ضخم للمستردة ... كلما كان لدي المزيد كان لديك أقل (p. 111)	هناك خردل كثير خاص بي بالقرب من هنا، والعبرة في ذلك. كلما كان هناك ما هو ملكي، كلما كان هناك الأقل مما هو ملكك. p131 .	يوجد منجم مسطردة كبير بالقرب من هنا ... كلما زاد ماهو لي, كلما نقص ماهو لك(23) (p. 109)	يوجد بالقرب من هنا منجم خردل، لونه خردلي، والمغزى من هذا أن الكثير من الخردل سيكون لي، والقليل سيكون لك (p. 146)	deleted
		Direct copy + editorial technique + LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial techniques	LP → similar LP	Omission
13	'Are their heads off?' shouted the Queen. 'Their heads are **gone**, if it please your Majesty!' (Ch 8, p.87)	... هل قطعت رؤوسهم؟ لقد ذهبت رؤوسهم (p.154)	... هل قطعت رؤوسهم؟ نعم لقد قطعت رؤوسهم (p.101)	... هل قطعت رؤوسهم؟ لقد فقدوا رؤوسهم (p.118)	... هل قطعت رؤوسهم؟ لقد اختفت رؤوسهم (p.98)	صاحت الملكة: "هل قطعت رؤوسهم؟ ... "نعم لقد قطعت رؤوسهم..." (p. 133)	... "هل قطعتم رؤوسهم؟" "أجل لقد نفذنا ذلك ..." (p.107)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → similar LP	LP → Non-LP	LP → Non-LP
14	Either you or your head must be **off** (Ch 9, p.97)	اما ان ترحلي أو يذهب رأسك (p.174)	اما أن ترحلي أو يقطع رأسك (p.113)	أحذرك الآن بكل إخلاص أنك ورأسك ستختفيان (p.133)	اما أن ترحلي فورا من هنا أو ترحلي فورا عن العالم (p. 111)	إما أن ترحلي فورا، وإما أن أقطع رأسك في غمضة عين (p.148)	إما ستختفي أنت أو رأسك p. 119
		LP → Non-LP	LP → Non-LP	LP → similar LP	LP → similar LP	LP → Non-LP	LP → similar LP

15	"Have you seen the **Mock Turtle** yet?" "No, said Alice. "I don't even know what a Mock Turtle is." "It's the thing **Mock Turtle Soup** is made from", said the Queen. (Ch 9, p.98)	ذكر السلحفاة الزائف ... حساء ذكر السلحفاة الزائف (p.176.	السلحف الساخر ... حساء السلحف الساخر (p.115)	السلحفاة المتوهمة ... حساء السلحفاة المتوهمة. p134.	السلحفاة الزائفة ... شوربة السلاحف الزائفة (25) (p.114)	السلحفاة الزائفة ... حساء السلاحف المزيف(١) (p. 149)	السلحفاة جامحة الخيال ... حساء جامحة الخيال 120.p
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial techniques	LP → Non-LP + Editorial techniques	LP → Non-LP
16	We went to **school** in the sea … we went to school every day – ' 'I've been to a **day-school**, too (Ch 9, p.101)	كنا نذهب الى المدرسة في البحر ... ذهبنا الى المدرسة كل يوم – ... لقد ذهبت الى مدرسة يومية أيضا (p.182)	كنا نذهب الى المدرسة في البحر ... فكنا نذهب الى المدرسة كل يوم ... وأنا أيضا كنت أذهب الى المدرسة كل يوم (p.115)	كنا نذهب الى المدرسة في البحر... كنا نذهب الى المدرسة كل يوم... وأنا أيضا كنت أذهب باستمرار إلى مدرسة خارجية. (p.138)	كنا نذهب الى المدرسة في البحر (28) ... كنا نذهب الى المدرسة نهار كل يوم ... لقد ذهبت أنا أيضا الى مدرسة نهارية (p.116–117)	ذهبنا الى مدرسة في البحر ... كنا نذهب الى المدرسة كل يوم ... أنا أذهب أيضا كل يوم إلى المدرسة (p.154)	كنا نذهب إلى المدرسة في البحر" "كنا نذهب إلي المدرسة يوميا..." "وأنا أيضا كنت أذهب إلى مدرسة خارجية" (p.123–124)
		LP→ Non-LP	LP → Non-LP	LP →Non-LP	LP → Non LP + Editorial technique	LP →Non-LP	LP →Non-LP
17	'and I do so like that curious song about the **whiting**!' 'Oh, as to the **whiting**,' said the Mock Turtle, 'they – you've	السمك الأبيض ... انه يبيض الجزمات والأحذية (p.198)	السمك الأبيض ... انه يبيض الأحذية (p.127–128)	السمك الأبيض ... تلمع الأحذية والنعال (p.147–148)	سمك البياض ... لأنهم يلمعون الأحذية (p.126)	سمك الحدوق ... حدقة العين سوداء، وعلى طول جانب سمك الحدوق الأبيض اللامع هناك خط جانبي أسود اللون ... أتعلمين! نحن نلمع به الأحذية والنعال) (p.164–165)	السمكة البيضاء ... تلمع النعال والأحذية (p.134)

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#	English						
	seen them, of course?' (Ch 10, p.107)	LP → similar LP	LP → similar LP	LP → Non-LP	LP → Non-LP	LP →different LP	LP → Non-LP
18	'Yes,' said Alice, 'I've often seen them at **dinn** –' she checked herself hastily. I don't know where **Dinn** may be,' said the Mock Turtle (Ch 10, p.107)	شاهدتهم عند الغد ــ (وهي تقصد الغداء) (p.196)	نعم رأيته في وجبة الغد ــ (وهي تقصد الغداء) ... لست أدري ماذا تقصدين بالغد.p127	رأيتها كثيرا على عروق البقدونس.. ثم توقفت فجأة.لا أعرف أين يوجد البقدونس هذا (p.147)	الغد (p.125)	لقد رأيته في كثير من الأحيان في العش ..." لا أعرف أين هذا العش (p.164)	"لقد رأيتها غالبا على مائدة العش .." (p.133)
		LP →Non-LP + Editorial technique	Lp →Non LP Editorial technique	LP →Non-LP	LP →Non-LP	LP →Similar LP	LP →Non-LP
19	'I can't help it,' said Alice very meekly, 'I'm growing.' 'You've no right to **grow** here,' said the Dormouse. 'Don't talk nonsense,' said Alice more boldly, 'you know you're **growing** too.' 'Yes, but I grow at a reasonable pace,' said the Dormouse, (Ch 11, p.118)	فأنا أنمو ... ليس لديك الحق في أن تنمي هنا ... أنت تعلم أنك تنمو أيضا p218.	فأنا أنمو ... ليس لديك الحق في أن تنمي هنا ... أنت تعلم أنك تنمو أيضا (p.140)	إن حجمي آخذ في النمو. ليس لك الحق في النمو...إنت تعرف أنك تنمو بدورك... لكنني أنمو بسرعة معقولة. 162.	لا حيلة لي فأنا أنمو... ليس من حقك أن تنمي هنا ...فأنت تعرف أنك أيضا تنمو p140.	ما باليد حيلة! أنا أنمو وحجمي يزداد ... لا يحق لك أن تزدادي في الحجم هنا... أنت تنمو أيضا مع الوقت ويزداد حجمك... لكنني إنمو بسرعة معقولة.p 181	فأنا ازداد حجما ... "ليس لك الحق في النمو أكثر هنا" ..."أنت تعلم أنك تنمو أيضا" 147.p
		LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP

	English						
20	'I'm a **poor** man, your Majesty,' he began. 'You're a very **poor** speaker,' said the King. (Ch 11, p.119)	أنا رجل مسكين ... أنت متحدث سيء جدا. (p.222)	أنا رجل مسكين يا صاحب الجلالة ... أنت لا الحديث؟؟ على الاطلاق. (p.142)	أنا لست سوى رجل مسكين...بل إنك متحدث تعس. p164.	أنا رجل فقير ... بالتأكيد أنت تفتقر (٣٨) الى الدقة في حديثك (p. 142)	أنا رجل مسكين ... أنت متحدث مثير للشفقة، فقير الكلام (p. 184)	أنا رجل مسكين" ... " أنت لست سوى متحدث بائس" (p. 149)
		LP → Non- LP	LP → Non-LP	LP → non-LP	LP → Different LP+ Editorial technique	LP → non-LP	LP → non-LP
21	Then again – "Before she had this fit" – you never had **fits**, my dear, I think?' he said to the Queen. 'Then the words don't **fit** you,' said the King looking round the court with a smile. There was a dead silence. 'It's a pun!' the King added in an offended tone and everybody laughed (Ch 12, p.129)	اذن لا تناسبك (fit , وتعني أيضا تتسبب بنوبة) الكلمات. ... انها تتلاعب بالألفاظ! . (p. 240)	حيث إنك لا تصابين بنوبات من الجنون، فالأغنية لا تنطبق عليك ... إن الأمر كله لا يعدو أن يكون تلاعبا بالألفاظ! (p. 155)	قبل أن تصاب هي باللياقة البدنية... لم يسبق لك الإصابة باللياقة البدنية يارفيقتي الغالية... إذن فالكلمات لا تناسبك... إنه مجرد لعب بالكلمات. p179–178.	إذن فالكلمات لا تناسبك هذه النوبة(٣٩) ... إنه تلاعب بالكلمات على سبيل التورية (p.155)	قبل أن تمر بأزمة عصبية ..."اانها أزمة صبية"، ثم أخذ ينظر إلي الحضور كافة، تعلو وجهه ابتسامة رضى تام جراء تلاعبه بالكلمات والجناس فيما بينها: قال (أزمة صبية) التي بينها وبين (أزمة عصبية) جناس قاصدا ب (أزمة صبية) (ولد القلوب) ... "هذا لعب الكلمات! ماذا بكم؟!" (p.198)	ثم سأل الملكة : "قبل أن تصاب بالصدمة العصبية ... لم يسبق لك أن أصبت بها، يا عزيزتي، أليس كذلك؟ ..."ان كنت لا تخشين الصدمات العصبية، فإذا لا تخيفك الصدمات الصبية (نسبة إلى صبي الكبة) ... " إنه مجرد تلاعب لفظي!" (p.162)
		LP → Non-LP + Direct copy + editorial technique	LP → Non-LP	LP → Non-LP	LP → similar LP + Editorial technique	LP → different LP + Editorial technique	LP → different LP + Editorial technique

Appendix 3 Homophones

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
1	'Mine is a long and a sad **tale**!' said the Mouse, turning to Alice and sighing. 'It is a long **tail**, certainly,' said Alice, looking down with wonder at the Mouse's **tail**; (Ch 3, p.34)	أن قصتي (tail)هي قصة طويلة وحزينة! ... فقالت أليس باستغراب وهي تنظر الى ذيل (الفأر) : انه ذيل طويل بالتأكيد: لكن لماذا تقول بأنه حزين (p.52)	"إن حكايتي طويلة وحزينة مثلها مثل ذيلي (١) " فقالت أليس وهي تنظر باستغراب إلى ذيل الفأر: "إنه ذيل طويل بالتأكيد ولكن لماذا تقول إنه حزين؟" وقد بقيت تفكر في ذلك والفأر يتحدث، فألفت هذه القصة" "ترتب السطور على هيئة ذيل الفأر. انظر الأصل. "Tail/tale (p.37)	"إنها طويلة جدا وحزينة جدا" قال الفأر بتعجب وهو يتنهد وينظر الى ذيله. "صحيح أنها طويلة جدا" قالت أليس وهي تنظر الى الذيل هي أيضا والدهشة ظاهرة عليها. (p.34)	قال الفأر وهو يلتفت الى أليس ويتنهد:" الموضوع طويل وتذييله حزين" قالت أليس وهي تنظر الى ذيل الفأر بتعجب: "لا شك في أنه طويل(٧) ، لكن لماذا تقول إنه حزين؟" (p.34)	"إن حكايتي طويلة وحزينة خاصة فيما يتعلق بالذيل!" لم تكن أليس تدرك أن معنى ذيل حكايته آخرها لذلك نظرت إلى ذيل الفأر في دهشة عارمة متعجبة تماما، وقالت: "نعم أرى أنه ذيل طويل، ولكن كيف له أن يكون حزينا؟" بينما شرع الفأر في الحديث ليقص حكايته، بدت أليس في حيرة تامة من أمرها، أما عن الحكاية فدارت في ذهن أليس على هذه الشاكلة. (p.56)	إن حكايتي طويلة ومحزنة جدا ... من المؤكد أنها طويلة جدا" وهي تنظر بتعجب الى ذيل الفأر: " ولكنها لم تصفها بالحزينة؟" استمرت أليس بالالتفاف حول الموضوع> بينما كان الفأر يتحدث، لذلك تكونت لديها فكرة عن حكايته كالتالي: (p.38)
		LP→Non-LP + Direct Copy	LP→Non-LP + Editorial techniques	LP →Non-LP	LP→different LP +	LP→ different LP + Editorial techniques	LP→Non-LP

#	Source				Editorial techniques		
2	'you had got to the fifth bend, I think?' 'I had **not**!' cried the Mouse, sharply and very angrily. 'A **knot**!' said Alice, always ready to make herself useful, and looking anxiously about her, 'Oh, do let me help to undo it!' (Ch 3, p.36)	أنت بلغت المنعطف الخامس ... لم أفعل (مستخدما كلمة not تفيد معنى النفي) . عقدة! (مستخدمة كلمة knot وتعني عقدة , ظنا منها أن لديه عقدة ما) قالت أليس , مستعدة أبدا للمساعدة , وهي تنظر بلهفة حولها . "أوه دعني أساعد في حل تلك العقدة" (p.54)	" آسفة جدا هل وصلت الى العقدة (2) الخامسة؟" صاح الفأر بحدة وبغيظ شديد: "لا أعتقد ذلك!" قالت أليس: " تعتقد، لديك عقدة دعني أساعدك في حلها!" العقدة بمعنى المشكلة أو النفي (p.38-39)	أظن أنك وصلت إلى المنحنى الخامس ... لم أصل إلى عقدة الحكاية ... عقدة؟ أوه! دعني أساعدك على حلها. (p.44)	"أعتقد أنك وصلت للمنحنى الخامس، أليس كذلك؟" صاح الفأر بحدة وغضب شديد: "لم أصل اليه! بسبب عقدك"! قالت آليس الخدومة: "أبذيلك عقدة؟ دعني أساعدك في حلها"! (p.36)	أعتقد أننا قد تخطينا المنحنى الخامس في الذيل ... لا، ليس الأمر على هذه الصورة على الإطلاق ... بينما تنظر الى ذيل الفأر اضطراب: "إذن لقد بلغنا تلك العقدة التي في الذيل، دعني أحلها لك" (p.58)	لقد بلغت المنحنى الخامس على ما أعتقد ... لا البته! لم أصل بعد إلى عقدة الحكاية ... عقدة! أوه! دعني أساعدك على حلها! (p.39)
		Editorial technique + direct copy + LP →Non-LP	Lp → Non-LP +Editorial technique	LP → different LP	LP → different LP	LP → Non-LP	LP → different LP
3	You see the earth takes twenty-four hours to turn round on its **axis** – ' 'Talking of **axes**,' said the Duchess, 'chop off her	فكري فقط ماذا سيحل بالنهار والليل! تعلمين! الأرض تستغرق أربعة وعشرين ساعة لتدور حول محورها (Axis) - " ... بمناسبة الحديث عن الفؤوس (Axes)،اقطعي رأسها. (p110.)	أن الأرض تستغرق أربعا وعشرين ساعة لتدور حول محورها ولا يمكن قطع الدورة ... بمناسبة الحديث عن القطط اقطعي رقبة القطة (p. 74)	الأرض تدور حول نفسها باستمرار على مدار أربع وعشرين ساعة ... فيما يخص الفأس ... جزي رأسها إذن. (p. 86)	الأرض تستغرق أربعا وعشرين ساعة للدوران حول محورها في تلك الفترة من الوقت ... الوقت كالسيف ان لم تقطعه قطعك. وبمناسبة الحديث عن السيوف , اقطعوا رأسها	الأرض تستغرق أربع وعشرين ساعة لتدور حول محورها ... بالحديث عن المحاور ... اقطعي محور رأسها (p. 100)	الأرض تدور حول نفسها باستمرار على مدى أربع وعشرين ساعة ... بالحديث عن الفأس، اقطعي رأسه إذا" (p. 78)

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#	Source	Direct copy + LP → Non-LP	LP → different LP	LP → Non-LP	LP → different LP	LP → different LP	LP → Non-LP
	head!' (Ch 6, p.63)						
4	'We called him **Tortoise** because he **taught us**,' (Ch 9, p.100)	ذكر سلحفاة عجوز ـــ كنا نسميه البطيء ... سميناه البطيء لأنه علمنا (p.182)	" كان الأستاذ سلحفاة بحر عجوز ـ غير أننا كنا نسميه سلحفاة البر فسأل أليس: "لماذا سميتموه السلحفاة ان لم يكن كذلك؟" فأجاب السلحف الساخر بغضب: " سميناه أستاذ سلحفاة لأنه علمنا!"	كانت معلمتنا سلحفاة عجوز نسميها السلحفاة البرية ... لماذا كنت تسمونها السلحفاة البرية مادامت سلحفاة بحرية؟ كنا نسميها السلحفاة البرية؛ لأنها كانت معلمتنا. (p.136)	كان معلمنا سلحفاة بحرية عجوز، اعتدنا أن نسميه السلحفاة البرية.." ... "أسميناه سلحفاة برية لأنه كان يعلمنا بروية..."	كان المعلم سلحفاة برية عجوزا، تعودنا على مناداته بـ "السيد السلحفاة البحرية.. '' ... لماذا كنتم تنادونه بـ "السيد السلحفاة البحرية" وهو ليس واحدا منها على الإطلاق؟ ... كنا نناديه هكذا ؛ لأنه كان يعلمنا في البحر. (p.153)	كانت معلمتنا سلحفاة عجوز ، اعتدنا على تسميتها بالسلحفاة الإغريقية ... لم كنتم تسمونها كذلك، ما دامت سلحفاة بحرية (الإغريقية تعيش في الأنهار)؟ ... لأنها علمتنا اللغة الإغريقية (p.122)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → different LP	LP → Non-LP	LP → Non-LP + Editorial techniques
5	'That's the reason they're called **lessons**,' the Gryphon remarked, 'because they **lessen** from day to day.' (Ch 9, p.103)	لهذا السبب هي تسمى دروسا (lessons) اذ هي تنقص (lessen) من يوم الى يوم (p.188)	لهذا السبب هي تسمى حصصا، لأنها حصة الفرد تنقص من يوم الى يوم	لذلك تسمى دروسا؛ لأنها تندرس يوما عن يوم. (p.140)	هذا هو السبب في أنهم يسمونها الدروس، لأنها تصير دراسة أكثر فأكثر من يوم الى آخر ... وأنت تعرفين أن الدراسة يعني التي تتآكل حتى تتلاشى تماما(32)	يالها من خطة مسليه! مسليه! لأن كل يوم تقل فيه عدد ساعات الدروس عن اليوم الذي يسبقه! (p.157)	لذلك يسمونها دروسا ... لأنها تندرس (تقل) يوما تلو الآخر (p.126)
		LP → Non-LP + direct copy	LP → different LP	LP → different LP	LP → different LP + editorial technique	LP → Non-LP	LP → different LP + editorial technique
6	I should say "With what **porpoise**?" 'Don't you mean	مع أي دلفين (purpoise)؟ ... ألا تقصد لأي هدف (purpose)؟ (p.200)	فما من سمك حكيم يذهب إلى أي مكان دون أي درفيل، فالهدف والدرفيل متشابهان في النطق باللغة	مع أي خنزير بحر؟ ألا تعنين كلمة أخرى غير خنزير البحر؟	رايحة مع دولفين؟ ... رايحة مع دول فين؟ (p.127)	إن أتت لي سمكة، وأخبرتني أنها ستذهب في رحلة مع خنزير البحر، حتما سأقول لها أي بحر وما لغرض؟	مع أي دلفين؟ ... ربما تقصدين كلمة أخرى غير دلفين

#	English	T1	T2	T3	T4	T5	T6
	"**purpose**"?' said Alice. (Ch 10, p.109)		الإنجليزية "بربوس" و "بربوس" فلو جاءتني إحدى الأسماك وأخبرتني بأنها ذاهبة في رحلة لقت لها: "بأي" بوربوس"؟ ... لعلك تقصد "بربوس" أي هدف؟ (p.128–129)	(p.149)		أتقصدين قول أي خنزير بحر؟" (p.166)	(p.135)
		LP →Non-LP + Direct copy	Direct copy + Editorial techniques + LP to Non-LP	LP → Non-LP	LP → Different LP	LP → Non-LP + Editorial technique	LP → Non-LP
7	and the twinkling of the tea –' 'The twinkling of the what?' said the King. 'It began with the **tea**,' the Hatter replied. 'Of course twinkling begins with a **T**!' said the King sharply. (Ch 11, p.119)	بدأ ذلك بالشاي (tea) ... طبعا كلمة تحريك تبدأ بحرف ت (مثل الشاي بالإنجليزية: t) (p.220)	انطلقت شرارات من فنجان الشاي ... ما أصل كلامك هذا؟ ... حرف الشين ... طبعا كلمة شاي وكلمة شرر تبدآن بحرف الشين (p.141)	هناك لمعان الشاي ... لمعان ماذا؟ بدأ كل شيء بالشاي ... أكيد أن كل "شيء" يبدأ بحرف الشين. (p.163)	بريق الشاي ... بريق ماذا؟ ... البداية بالشاي... كلمة بريق تبدأ بحرف الباء مثل كلمة بالشاي(٣٧) (p.141)	ثم تلألأ الشاي ... مالذي تلألأ؟ ... تلألأ لا الشيء ...قلت الشاي ... ومالفارق بين الشاي والشيء؟ كلاهما يبدأ بحرف ال"ش" (p.183)	هناك لمعان الشاي ... كل شيء ابتدأ بالشاي ... بالطبع كل "شيء" يبتدئ بالشين (p.148)
		Direct copy + Editorial technique + LP → Non-LP	LP → different LP	LP → different LP	LP → different LP +editorial techniques	LP → different LP Editorial technique	LP → different LP

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Appendix 4 Graphical play

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
1	Due to formatting difficulties, the ST in its graphical form is presented in Figure 12 (p.157)	"قال الغضب لفأر التقى به في البيت، لنلجأ معا إلي القانون، أنا سوف أقاضيك.— هيا، لن أقبل أي رفض: لا بد أن نحصل على محاكمة لأن ليس لدي أي شيء أفعله هذا الصباح.؛ فقال الفأر الخسيس، "مثل هذه المحاكمة، ياسيدي العزيز،	Due to formatting difficulties, El Kholy's translation in its graphical form is presented in Figure 13 (p.159)	قال غضبان لفأر باغته في بيته: "اتبعني إذا الى المحكمة، لن ينفع الجدال، على هذه المحكمة أن تنعقد إذن هذا الصباح، في الحقيقة ليس لدي ما أفعله غير ذلك" أجاب الفأر اللئيم: سيدي العزيز، إن محاكمة دون محلفين ولا قاضي، ستكون مضيعة للوقت".	Due to formatting difficulties, Abdul Salam's translation in its graphical form is presented in Figure 13 (p.159)	Due to formatting difficulties, Saad's translation in its graphical form is presented in Figure 13 (p.159)	قال الغضبان لفأر صادفه في منزله: دعنا نذهب إلي المحكمة، سوف أقاضيك، تعال فلن أنفي شيئًا لا بد من محاكمة، لأنني في هذا الصباح ليس لدي ما أفعله سوى ذلك". فأجاب الفأر ذلك الكلب الهجين: "سيدي العزيز إن محاكمة كهذه من دون دون محلفين ولا قاضٍ هي محاكمة متعبة للنفس". قال الغضبان العجوز الماكر: "سأكون القاضي والمحلفين، وسأحدد مسار القضية وأحكم عليك بالموت". (p.39)

		التي هي بلا هيئة محلفين أو قاضي، ستكون مضيعة لحياتنا." قال الغضب الماكر العجوز: "سأكون القاضي سأكون هيئة المحلفين، سأنظر في القضية كلها وأحكم عليك بالإعدام." (p. 52-54)		"سأكون القاضي والمحلفين أيضا"، قال الغاضب العجوز:" سأحدد مصيرك بهذا الحكم: الموت". (p.44)			
		LP → Non-LP	LP to Similar LP Editorial techniques	LP →Non-LP	LP to Similar LP + Editorial techniques	LP to Similar LP + Editorial techniques	LP →Non- LP

Appendix 5 Letter-based play

		ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
			Kiwan	El Kholy	Al Jabbas	Abdul Salam	Omran	Saad
1 + 2		'and why it is you hate – <u>C</u> and <u>D</u>,'she added in a whisper, half afraid that it would be offended again. (Ch 3, p.34)	لماذا أنت تبغض الق.. والك. (p.50)	لماذا تبغض ال<u>ق</u>.. وال<u>كلا</u>... (p.37)	لم تكره القط.. والك ..؟ (p.43)	والسبب الي يجعلك تكره الق.. والك... (p.34)	لم تكره الق... والك... (p.38)	سبب كرهك لهذين الحيوانين اللذين تبدأ أحرف اسميهما بحرفي ال "ق" وال "ك" (p.56)
			2LP→ similar LP	2LP→ similar LP	2LP→ similar LP	2LP→ similar LP	2LP→ similar LP	2LP→ similar LP + Editorial technique
5		everything that begins with an <u>M</u> – 'that begins with an M, such as <u>mouse-traps,</u> and the <u>moon</u>, and <u>memory</u>, and <u>muchness</u> – (Ch 7, p.80)	كل ما يبدأ بحرف م , مثل مصيدة الفئران والقمر (moon) والذاكرة (memory) ومتوفر (muchness) ... متوفر من الوفرة ... رسم متوفر. (p.142)	كل ما يبدأ بحرف الميم مثل مصيدة الفئران، والمخ, والمتوفر ... متوفر من الوفرة ... رسما للوفرة (p.95)	لماذا حرف الميم M؟ ... ما يبدأ بحرف الميم مثل مصيدة الفئران، والقمر moon، والذاكرة memory، والكثرة muchness... الكثير من الكثرة (p.108–109)	التي تبدأ بحرف ك، مثل الكراسي، والكباري، والكرم، والكثرة ... الأشياء الكثيرة تتشابه في الكثرة (p.90)	الأشياء التي تبتدئ بحرف الميم مثل مصيدة فئران (Mouse-trap)، القمر (Moon)، الذاكرة (Memory)، والكثرة ... (Muchness) "أكثر من وافرة" ... كالكثرة. (p.97)	الأشياء التي تبدأ بحرف ال "ميم" مثل مصيدة فئران، محاق (طور من أطوار القمر)، مذكرة، منتقاة.. هل تعلمين أنك عندما تقولين إن "تلك الأشياء (منتقاة) أي أنها عالية الجودة والدرجة ... هل رأيت أحدا من قبل يرسم "منتقاة"!" (p.123)
			1 LP→ similar LP 3 LP →Non-LP 3Direct copy	3 LP→ similar LP	LP→ similar LP 3 LP →Non-LP 3 Direct copy	3 LP→ similar LP + Editorial Techniques	LP→ similar LP 3 LP →Non-LP 4 Direct copy	3 LP→ similar LP Editorial technique
8		'as pigs have to fly; and the **m** – ' (Ch 9, p.97)	مثلما للخنازير الحق في الطيران، و– (p.174)	مثلما للخنازير الحق في الطيران وعندئذ ولدهشة أليس، اختفى صوت الدوقة عند منتصف كلمة "حكمة" المفضلة لديها (p.113)	مثلما للخنازير الحق في الطيران وال.. (p.133)	بقدر ما أن من حق الخنازير أن تطير، والم .... (p.111)	مثلما لدى الخنازير الحق في الطيران و ... (p.119)	حقك مكفول، مثلما هو حق الخنازير في الطيران مكفول، والم ... (p.148)
			LP →Non-LP	LP →Non-LP	LP→ similar LP	LP→ similar LP	LP →Non-LP	LP→ similar LP

Appendix 6 Word-structure play

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
1	'**Curiouser and curiouser**!' cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English). (Ch 2, p.20).	"يا لشدة الغرابة، ويا لشدة الغرابة!" (p.24)	"يا للغربة! يا للغربة!" (فقد بلغ شعورها بالغربة آنذاك مبلغا جعلها تنسى كيف تنطق بلغة سليمة فقالت "الغربة بدلا من الغرابة") (p.19)	فضولي! وفضولي! (p.23)	"يا للعجب الأعجوبي" (p.19)	من عجيب إلى أعجب (p.35)	"من غريب لأغرب!" (p.21)
		LP →Non-LP	LP →Non-LP Editorial technique	LP →Non-LP	LP →Non-LP Editorial technique	LP →Non-LP	LP →Non-LP
2	seaography (Ch 9, p.102)	علم البحار (p.186)	الفوتغرافيا (p.119)	وعلم تخطيط البحار (p.139)	البحروغرافيا (p.118)	جغرافية البحار (p.156)	وعلم البحار (p.125)
		LP →Non-LP	LP →Non-LP	LP →Non-LP	LP → Similar LP	LP →Non-LP	LP →Non-LP
3	different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision.' (Ch 9, p.102).	التبشيع (p.184)	الكرب (p.119)	التقبيح (p.139)	التقبيح (p.117)	التقبيح (p.155)	التقبيح (p.125)
		LP →Non-LP	LP →Non- LP	LP →Non-LP	LP →Non-LP Editorial technique	LP →Non-LP	LP →Non-LP

Appendix 7 Idiomatic play

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	El Kholy	Al Jabbas	Abdul Salam	Saad	Omran
1	**'Oh my ears and whiskers**, how late it's getting!' (Ch1, p. 14)	أوه يا أذني ويا شاربي (p. 12)	آه يا أذني! ويا شاربي! (p. 10)	أقسم بأذني وبشاربي (p. 15)	آه يا أذني، آه يا شواربي (p. 13)	يا إلهي! يا إلهي! (p. 23)	أقسم بأذني وبشاربي بأني تأخرت كثيرا (p. 13)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
2	**Dodo** (Ch 2, p.28)	طير الدودو (p. 40)	طير الدودو (p. 29)	طائر دودو(p. 33)	طائر دودو (p. 28)	طائر الدودو (p.47)	طائر دودو (p.30)
3	'You're enough **to try the patience of** an oyster!' (Ch 3, p.36)	عليك فقط أن تختبري صبر محارة (p.56)	فأنت لديك القدرة على استفزاز صبر محارة (p.39)	حتى المحارة تفقد صبرها معك (p. 45)	يكفيك أنك تجربين صبر المحارات (p.37)	أرى أن من الأفضل لو تجربين أنت الصبر كصبر المحار مثلا (p.59)	حتى صبر المحارة لا يكفيها معك (p.40)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
4	She'll get me executed, **as sure as ferrets are ferrets!** (Ch 4, p.38)	وهذا أمر مؤكد مثلما أبناء مقرض هم أبناء مقرض (p.60)	وهذا أمر بإعدامي وهذا أمر مؤكد! (p.41)	سوف تأمر بإعدامي أنا متأكدي مثل تأكدي بأن القوارض هي القوارض (p.49)	هذا مؤكد كما أن من المؤكد أن حيوانات الظربان هي حيوانات الظربان! (p.39)	متأكد من ذلك تماما مثلما أنا متأكد من كوني أرنبا بالضبط (p.61)	متأكد من ذلك مثل تأكدي من أن النمس هو النمس (p.45)
		LP → Non-LP	Omission	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
5	Where are you?' And then a voice she had never heard before, 'Sure then I'm here! **Digging for apples**, yer honour!' 'Digging for apples, indeed!' said	أحفر منقبا عن التفاح، فضيلتكم. (p.68)	أنا هنا! أحفر باحثة عن التفاح! يا صاحب السعادة! ... تحفرين باحثة عن التفاح حقا! (p.46)	منهمك في الحفر من أجل التفاح حضرتكم (p.54)	أنا هنا بالتأكيد يا صاحب السعادة، أحفر بحثا عن التفاح(9) (p.44)	أجمع ثمار التفاح يا سيدي (p.68)	أجني محصول التفاح, سيادتكم (p.50)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial techniques	LP → Non-LP	LP → Non-LP

	the Rabbit angrily, 'Here! Come and help me out of this!' (Ch 4, p.42)						
6	I know who I was when I got up this morning, but I think I must have been changed several times since then.' 'What do you mean by that?' said the Caterpillar sternly, '**Explain yourself**!' 'I can't **explain myself**, I'm afraid, sir' said Alice, 'because I'm not myself, you see.' (Ch 5, p.49)	أوضحي نفسك ... أخشى أنني لا أستطيع أن أوضح نفسي , ياسيدي, لأنني لست نفسي , كما ترى. (p.82)	أفصحي عن نفسك!... أخشى أنني لا أستطيع ذلك يا سيدتي، لأنني لست أنا (p.56)	فسري كلامك ... أخشى يا سيدتي ألا أستطيع تفسير ذلك، اذا كنت تفهمين قصدي. (p.65)	كوني واضحة ... للأسف لا أقدر علي ذلك، لأنني لست من أكون، كما ترين (p.52)	عرفيني بنفسك ... أخشى أنني لا أستطيع ذلك ياسيدتي، لأنني لست أنا (p.77)	وضحي لي ذلك ... للأسف يصعب علي توضيح ذلك ... لأنني لست نفسي، كما ترين. (p.59)
		LP → Non-LP	LP to Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
7	'why your cat grins like that?' 'It's a **Cheshire cat**,' (Ch 6, p.62)	لماذا يبتسم قطك بهذه الطريقة؟ ... انه قط شيشاير (p.108)	لماذا يبتسم القط بهذه الطريقة ... لأنه قط شيشاير (p.72)	لماذا يبتسم قطك بهذه الطريقة؟ إنه قط الشيشاير. (p.84)	لماذا يبتسم قطك هكذا؟ ... لأنه قط من مقاطعة شيشاير(١٤) (p.69)	لماذا تبتسم قطتك هكذا؟ ... إنه قط شيشاير (p.98)	لم يبتسم قط هكذا؟ إنه قط الشيشاير (p.76)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial technique	LP → Non-LP	LP → Non-LP
8	'Well! I've often seen a **cat without a grin**,' thought Alice, 'but a grin without a cat! It's the most curious	" غالبا ما شاهدت قط من دون ابتسامة، لكن ابتسامة من دون قط!" (p.122)	" لقد سبق وأن رأيت قطة دون ابتسامة ولكن أن أرى ابتسامة دون قطة" (p.80)	" غالبا ما رأيت قطا بدون ابتسامة، لكني لم ألحظ أبدا ابتسامة بدون قط!" (p.93)	" كثيرا ما رأيت قطا دون ابتسامة، لكن ابتسامة دون قط!" 14(p.78)	" حسنا، لقد رأيت قطعا قططا من دون ابتسامات عريضة، لكن أن أرى ابتسامة عريضة من دون أي قطط " (p.108)	" أقسم بأنني كثيرا ما رأيت قطا من دون ابتسامة، لكن أغرب الأمور التي رأيتها في حياتي، هو أن أرى ابتسامة من دون قط!"

#	Source Text						
	thing I ever saw in my life!' (Ch 6, p.69)	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial technique	LP → Non-LP	(p.84) LP → Non-LP
9	'lives a **Hatter**; and in that direction,' waving the other paw, 'lives a **March Hare**. Visit either you like: **they're both mad**.' (Ch 6, p.69)	صانع قبعات ... أرنب (مارس) الوحشي (p. 118)	صانع قبعات ... أرنب مارس البري ... فكلاهما مجنون (p.78)	صانع القبعات ... أرنب مارس ... كلاهما مجنون (p.91)	صانع قبعات ... أرنب بري } من الأرانب البرية التي تكثر في مارس ... فكلاهما مجنون (p.76)	صانع القبعات ... الأرنب الوحشي "مارس" (p.106)	بائع قبعات ... أرنب مارس الوحشي ... كلاهما مجنون. (p.82)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial techniques	LP → Non-LP	LP → Non-LP
10	'the March Hare will be much the most interesting, and perhaps as this is **May** it won't be raving mad – at least not so mad as it was in **March**.' (Ch 6, p.69)	أيار (مايو) ... شهر آذار (مارس) (p.122)	ولكن بما أننا في شهر مايو فلن يكون في حالة توحش بالغ مثلما يكون في شهر مارس (p.80)	وما دمنا في شهر مايو، ربما لن يكون مهتاجا لحد الجنون.. أو ربما أقل جنونا مما كان عليه في شهر مارس. (p.92)	، حيث أننا في مايو }والأرانب البرية تكثر في مارس{ فربما لا يكون مجنونا إلى حد الهذيان، على الأقل لن يكون بدرجة الجنون التي كان عليها في مارس. (p.77)	ومن المحتمل بما أننا في شهر مايو ألا يكون مجنونا، مثلما يكون في شهر مارس (p.108)	بما أننا في شهر أيار (مايو) فلن يكون هائجا حد الجنون، على الأقل ليس كجنونه في شهر آذار (مارس) (p.84)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP + Editorial techniques	LP → Non-LP	LP → Non-LP
11	'If you knew Time as well as I do,' said the Hatter, 'you wouldn't talk about **wasting it**. It's him.' … (Ch 7, p.75)	أعتقد ان بإمكانك القيام بشيء أفضل من إضاعة الوقت ... لو أنك تعرفين الوقت مثلما أنا أعرفه لما تحدثت اضاعته. انه هو .... (p.132)	" أعتقد ان بإمكانك القيام بشيء أفضل من **إضاعة** الوقت في طرح فوازير بلا حلول".. "لو أنك تعرفين الوقت مثلما أعرفه لما تحدثت عن اضاعته" (p.87)	عليكما قضاء وقتكما بشكل أفضل بدلا من تضييعه في وضع ألغاز لا تملكان لها جوابا ... لو كنت تعرفين ماهو الوقت كما أعرفه أنا، لما تحدثت عنه بوصفه يمكن تضييعه، إن الوقت كائن حي. ... (p.102)	"أعتقد أنكما يجب أن تمضيا الوقت في عمل شيء أفضل من اهداره في توجيه فوازير لا حلول لها" ... "لو كنت تعرفين الزمن بقدر ما أعرفه، لعرفت أنه شخص" ... "طبعا لا تفهمين! أنا متأكد أنك حتى لم تتكلمي مع الزمن أبدا" (p.84)	أعتقد أنه يتوجب عليكما القيام بشيء نافع من أجل استغلال الوقت بشكل جيد، بدلا من إضاعته في طرح ألغاز لا حل لها... إن كنت تعرفين إيقاع الوقت كما أعرفه تماما، ماكنت لتتحدثين عن إضاعته، إنه السبب وراء ذلك ... لا أفهم ما تعنيه... بالطبع لا تعرفين (p.116)	أجد أنه من الأفضل لكما استغلال الوقت بشكل صحيح، بدلا من هدره في طرح ألغاز لا تعرفان أجوبتها ... لو كنت تعرفين الوقت كما أعرف أنا، لما كنت تكلمت عن هدره و كأنه جماد، إنه حي ... (p.91)
		LP → similar LP	LP → similar LP	LP → similar LP	LP → similar LP	LP → similar LP	LP → similar LP

12	'I dare say you never even spoke to Time!' 'Perhaps not,' Alice cautiously replied, 'but I know I have to **beat time** when I learn music.' 'Ah! that accounts for it,' said the Hatter, 'He won't stand beating. (Ch 7, p.75)	انك حتى لم تتحدثي الى الوقت أبدا... ربما لا لكنني أعرف أن علي أن أتغلب على الوقت عندما أتعلم الموسيقى ... فهو لا يطيق أمر التغلب عليه. (p.132)	"ولكنني أعرف أن علي أن التزم بالوقت عندما أتعلم الموسيقى"... "فهو لا يطيق هذا الالتزام" (p.87)	لم تتحدثي قط إلي الوقت ... كل ما أعرفه هو أن علي الضرب على الوقت عندما أتلقى درس الموسيقى. (p.102)	... "ربما لم أفعل، لكني أعرف قاعدة الفيزياء التي تقول إن الدفع يساوي حاصل ضرب الزمن في القوة " ... "فالزمن لن يتحمل الضرب" (p.84)	، أراهن أنه لم يسبق لك التحدث مع إيقاع الوقت من قبل .... أعرف أن في إمكاني ضرب الإيقاعات كلها إذا تعلمت الموسيقى ... هو لا يتحمل الضرب (p.116)	أتوقع لم يسبق لك حتى التحدث إلى الوقت ... علي ضرب الوقت عندما أتعلم الموسيقى ... إن الوقت لا يقاوم الضرب. (p.91)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Different LP Editorial Techniques	LP → Non-LP	LP → Non-LP
13	"He's **murdering the time**! Off with his head!" (Ch 7, p.77)	انه يغتال الوقت (p.134)	إنه يقتل الوقت (p.90)	إنه يغتال الوقت (p.104)	إنه يقتل الوقت ! (p.86)	إنه يقتل الوقت (p.119)	إنه ينوي اغتيال الوقت! جزوا رأسه! (p.93)
		LP → Similar LP	LP → similar LP	LP → similar LP	LP → similar LP	LP → similar LP	LP → similar LP
14	you know you say things are "**much of a muchness**" – did you ever see such a thing as a drawing of a **muchness**?' (Ch7, p. 80)	متوفر من الوفرة (p.142)	متوفر من الوفرة ... هل سبق أن شاهدتي رسما للوفرة؟ (p.95)	الكثير من الكثرة (p.108)	الأشياء الكثيرة تتشابه في الكثرة ... هل رأيت حاتك رسما للكثرة؟ (p.91)	تلك الأشياء (منتقاة) أي أنها عالية الجودة والدرجة (p.123)	أكثر من وافرة (p.97)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
15	'Don't be impertinent,' said the King, 'and **don't look at me** like that!' He got behind Alice as he spoke. '**A cat may look at a king**,' said Alice, 'I've read	ولا تنظر الي هكذا ... يمكن للقط أن ينظر الى ملك. (p.162)	لا تنظري إلي هكذا ... يمكن للقط أن ينظر الي الملك لقد قرأت ذلك في كتاب ما (p.106)	لا تنظر لي بهذه الطريقة ... يستطيع القط النظر إلي الملك. (p.123)	لا تنظر الى هكذا ... يحق للقط أن ينظر للملك، لقد قرأت هذا في بعض الكتب، لكني لا أتذكر أين قرأته (p.104)	لا تنظر إلي هكذا ... قط للقط أن ينظر إلي الملك (p.139)	ولا تحدق بي هكذا! ... بإمكان القط النظر إلى الملك (p.111)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP

	that in some book, but I don't remember where.' (Ch 8, p.91)					
16	"Take care of the sense and the sounds will take care of themselves." (Ch 9, p.96)	انتبه للمنطق, فتنتبه الآراء لنفسها (p. 170)	" أن نهتم بمعنى الكلمات وليس بكيفية نطقها" (p.111)	اهتمي بالمعنى، والكلمات تهتم بنفسها (p.131)	"اهتم بالمعنى، والأصوات ستهتم بنفسها" (p.109)	تهتمي بالمعنى، أما الكلمات فتهتم بمعناها بنفسها (p.146)	اهتمي بالمعنى، والكلمات تهتم بنفسها (p.118)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
17	'as **pigs have to fly**; and the **m** – ' (Ch 9, p.97)	مثلما للخنازير الحق في الطيران (p.174)	مثلما للخنازير الحق في الطيران وعندئذ ولدهشة الدوقة أليس ، اختفي صوت الدوقة عند منتصف كلمة "حكمة" المفضلة لديها (p.113)	مثلما للخنازير الحق في الطيران (p.133)	بقدر ما أن من حق الخنازير أن تطير، والم .... (p.111)	حقك مكفول، مثلما هو حق الخنازير في الطيران مكفول (p.148)	مثلما لدى الخنازير الحق في الطيران (p.119)
		LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP	LP → Non-LP
18	'If that's all you know about it, you may **stand down**,' continued the King. 'I can't go no lower,' said the Hatter, 'I'm on the floor, as it is.' (Ch 11, p.120)	يمكنك أن تجلس منخفضا ... لا أستطيع الانخفاض أكثر من ذلك (p.222)	يمكنك أن تنزل من موقع الشهود ... لا أستطيع النزول أكثر من ذلك (p.143)	يمكنك النزول من على المنصة ... لا يمكنني النزول أكثر من ذلك (p.165)	فتفضل بالنزول ... لا يمكنني النزول الى أسفل من هذا (p.143)	فاجلس بالاسفل... أنا جالس على الأرض (p.184)	فيمكنك النزول من على المنصة ... لا يمكنني النزول أكثر من ذلك (p.149–150)
		LP→non-LP	LP→non-LP	LP→non-LP	LP→non-LP	LP→non-LP	LP→non-LP

Appendix 8 Pragmatic play

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	**El Kholy**	**Al Jabbas**	**Abdul Salam**	**Omran**	**Saad**
1	'Have some wine,' the March Hare said in an encouraging tone. Alice looked all round the table, but there was nothing on it but tea. 'I don't see any wine,' she remarked. 'There isn't any,' said the March Hare. 'Then it wasn't very civil of you to offer it,' said Alice angrily. (Ch 7, p.72).	فضلي شيئا من النبيذ ... أنا لا أرى أي نبيذ ... لا يوجد أي منه (p.124)	تفضلي شيئا من النبيذ ... أنا لا أرى أي نبيذ... لأنه ليس هناك أي نبيذ (p.84)	تفضلي القليل من النبيذ ... لا أري نبيذ هنا ... لا نبيذ هناك (p.98)	تفضلي بتناول بعض النبيذ ... لا أرى نبيذا ... لا يوجد نبيذ (p.79)	لا تفضلي قليلا من النبيذ ... صحيح لا أرى نبيذا ... يوجد. (p.87)	هل تشربين بعض النبيذ ... لا زرى أي نبيذ هنا ... بالطبع! لأنه ليس لدينا أي نبيذ (p.112)
		LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP
2	'Take some more tea,' the March Hare said	تناولي المزيد من الشاي ... لم أتناول شيئا بعد لذا لا أستطيع أن أتناول المزيد ... تقصدين أنك لا تستطيعين تناول أقل، إذ من السهل	تناولي المزيد من الشاي ... لكني لم أستطيع أن أتناول شيئا بعد، لذا لا أستطيع أن أتناول المزيد ...	خذي قليلا من الشاي ... لم أتناول شيئا بعد... لذا لا أستطيع تناول	تناولي المزيد من الشاي ... لكني لم أتناول شيئا بعد ... أي أن ماتناولته حتى الان يساوي لا	تناولي المزيد من الشاي ... لم أتناول شيئا حتى الان لذا لا يمكنني تناول المزيد ... تقصدين أنه لا يمكنك تناول	خذي المزيد من الشاي ... لم آخذ شايا من قبل، كي آخذ المزيد منه ... لا يمكنك اخذ شي أقل مما لديك ، لأن تأخذي المزيد

to Alice, very earnestly. 'I've had nothing yet,' Alice replied in an offended tone, 'so I can't take more.' 'You mean you can't take less,' said the Hatter, 'it's very easy to take more than nothing.' (Ch 7, p.78)	كثيرا تناول المزيد وليس تناول لا شيء. (p.138)	تقصدين أنك لا تستطيعين تناول الأقل، إذ أنه من السهل تناول المزيد وليس تناول لا شيء. (p.92)	شيئ أكثر ... تقصدين أنه لا يمكنك تناول شيء ما أقل ... لكن من السهل أخذ أكثر من شيء. (p.106)	شيء، لذلك لا يمكنني تناول المزيد منه ... تقصدين أنك لا يمكنك تناول أقل من اللاشيء، فما أسهل أن تناولي أكثر من اللا شيء. (p.88)	أي شيء أقل ، فمن السهل جدا تناول المزيد من لا شيء (p.95)	أفضل من ألا تأخذي شيئا على الإطلاق. (p.121)
	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP
3 'Really, now you ask me,' said Alice, very much confused, 'I don't **think** – ' 'Then you shouldn't talk,' said the Hatter. (Ch 7, p.80).	لا أعتقد ... إذن يجب أن لا تتكلمي (p.144)	لا أعتقد ... إذن يجب أن تلزمي الصمت (p.95)	لا أظن ... في هذه الحالة ، عليك التزام الصمت (p.109)	لا أعتقد ... إذن يجب أن تخرسي (p.91)	فلا أظن ... إذا من المفروض أن تصمتي (p.98)	لا أعتقد ... فلتصمتي إذن (p. 24)
	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP	LP → Similar LP

Appendix 9 Parodies

	ST	Child-oriented TTs			Dual readership oriented TTs		Adult-oriented TT
		Kiwan	**Kholy**	**Al Jabbas**	**Abdul Salam**	**Saad**	**Omran**
1	'How doth the little crocodile Improve his shining tail, And pour the waters of the Nile On every golden scale! How cheerfully he seems to grin, How neatly spread his claws, And welcome little fishes in With gently smiling jaws!' (Ch 2, p.23)	"كيف يمكن ـ" "كيف يمكن للتمساح الصغير أن يحسن ذيله اللامع، ويصب مياه النيل فوق كل صفيحة ذهبية! "كم يبدو مرحا وهو يبتسم وكم هو ببراعة يبسط مخالبه، ويرحب بالاسماك الصغيرة بفكين باسمين برقة!" (p.30) "كيف تستطيع النحلة الصغيرة المجتهدة" p(86)	(كيف يمكن) ديلك ياتمساح ياصغير لونه بيلمع وبيتغير وهو في النيل بيعوم وانت ياتمساح بفكك بتاكل كل السمكمك (p. 23) لاحقا ترجمتها ب "النحلة الصغيرة المجتهدة" (٥٨)	(انظروا كم أن النحلة الصغيرة) انظروا كم أن التمساح الصغير يجعل ذيله براقا ببراعة ينثر من حول ماء النيل على كل حراشفه الذهبية كم يبدو أنه يبتسم سعيدا، ويبسط مخالبه جيدا ويستقبل الأسماك الصغيرة بين أسنان فكيه المبتسمين (p.27)	(كيف يحسن التمساح الصغير ذيله) تمساح صغير عايش في النيل نضيف وبيلمع ديله طويل يغرف بذيله ويصب المية جسمه متغطي بقشور ذهبية تمساحنا بيرسم أحلى ابتسمات على بقه الواسع ويقول سلامات ويمد مخالبه قال ايه بيرحب بالسمك النونو ويقول له مرحب أنا فاتح بقي على وسعه آهوه اتفضلوا ياللا ياللا..أدخلوا جوه (p. 22-23)	(كم كان تمساحا صغيرا) كم كان تمساحا صغيرا أصبح ذيله أكثر بريقا ينثر مياه النيل بارعا على حراشفه الذهبية كم تبدو ابتسامته سعيدة باسطا مخالبه الطويلة مرحبا بالسمكات الصغيرة مباعدا بين فكيه بابتسامة جميلة (p.40)	"كيف لنحلة صغيرة" "انظروا كيف لتمساح صغير أن يجعل ذيله براقا وينثر ماء نهر النيل على حراشفه الذهبية كيف يبدو مبتسما بسعادة وكيف يفرد مخالبه بمهارة ويحتفي بالأسماك الصغيرة بين فكيه الباسمين (p.24)

		LP →Non-LP	LP → related rhetorical	LP →Non-LP	LP → related rhetorical Editorial technique	LP → related rhetorical	LP →Non-LP
2	'You are old, Father William,' the young man said, 'And your hair has become very white; And yet you incessantly stand on your head – Do you think, at your age, it is right?' 'In my youth,' Father William replied to his son, 'I feared it might injure the brain; But, now that I'm perfectly sure I have none, Why, I do it again and again.' 'You are old,' said the youth, 'as I mentioned before, And have grown most uncommonly fat; Yet you turned a back-somersault in at the door –	قال الشاب: "أنت عجوز يا أب وليم، وغدا شعرك أبيض ناصع: ومازلت على رأسك تقف علي الدوام — أتظن، في مثل سنك، هو ذا الصواب؟" أجاب الأب وليم ولده:" في شبابي خشيت أن يؤذي ذلك الدماغ؛ لكنني، بما أنني متأكد تماما أن لا دماغ لدى علي الإطلاق، أفعل ذلك مرارا وتكرارا." قال الشاب: "أنت عجوز، مثلما سبق وذكرت، وأصبحت سمينا بشكل غير مألوف؛ ومع ذلك تتشقلب عند الباب — أرجوك، قل ماسبب ذلك؟" " في شبابي، "قال ذو العقل الراجح وهو يهز خصلته الرمادية، "حافظت علي أطرافي لينة جدا من جراء استخدام هذا المرهم — و شلن هو ثمن العلبة — أتسمح أن أبيعك اثنتين؟" قال الشاب: "أنت عجوز وفكاك ضعيفان جدا و لا يصلحان لمضغ أي شيء هو أقسى من الشحم؛ مع ذلك أجهزت على الإوزة، بما في ذلك العظم والمنقار — أرجوك قل، كيف فعلت ذلك؟" قال الأب: "في شبابي، كرست نفسي للقانون، ناقضت كل قضية مع زوجتي؛ وقوة العضل الذي منحه ذلك لفكي،	قال الولد: "بابا وليم يا عجوز قوللي إزاي يجوز شعرك شايب وعجوز وعلى رأسك واقف، ده يجوز؟ في شبابي لم يجوز خفت لحسن عقلي يبوظ ودلوقتي أنا عجوز عقلي طار من الوقوف على راسي ليل نهار سأل الولد: "بابا وليم ياعجوز أنت تخين وقلبوظ واتشقلبت في الهوا وده يجوز ياعجوز؟ قبل ما أكون عجوز دهنت رجليه وإيديه بمرهم بشلن وشوية زجيبلك منه هدية؟" سأل الولد: "بابا وليم ياعجوز قوللي إزاي يجوز تاكل الوزة والمنقار من غير فكك ماينهار؟ مع مراتي على النقار اتعودت ليل نهار	سأال الولد: "بابا وليم يا عجوز أنت عجوز ، أيها الأب وليام، قال الفتى وأصبح شعرك شديد البياض وع هذا لاتزال تقف على رأسك هل تعتقد حقا في سنك، أن هذا صحيح؟ في سنين شبابي، أجاب الأب وليام ابنه كنت أخاف أن يفسد ذلك دماغي لكني الآن، متأكد أن لا دماغ عندي أستطيع إذن مواصلة هذا التمرين مرات ومرات أنت عجوز، قال الفتى، مثلما قلت من قبل وقد أصبحت ضخما بشكل رهيب ورغم ذلك، تعبر الباب بقفزة خلفية خطرة، أرجوك ما السبب في كل ذلك؟ في سنين شبابي، قال الحكيم وهو يرفع خصلات شعره الرمادية حافظت على لياقة أطرافي بفضل مفعول هذا المرهم	شاب صغير قال لأبوه: أنت عجوز، بابا ويليام، أنت عجوز والأبيض في شعرك ماسك لكن انت لسة مصمم إنك برضه تقف على راسك بقى ذلك حقا في مثل عمرك سنك؟ عيب على شيبتك! رد الأب على ابنه وقال: " في شبابي أنا كنت باخاف يجرى لمخي من كدا حاجة لكن دلوقت عرفت أكيد إن لا فيه مخيخ ولا حاجة يبقى اتشقلب على كيفي من غير خوف على أيها حاجة" قال الشاب: "باب رغم ان انت عجوز مش زي بقية العواجيز تخس ولسه بتضرب شقلباظات! يارب، إزاي كدا بس؟ العاقل هز جدايله الشايبة وقال: "عندي مرهم للتليين باستعمله لإيديا ورجليا الاتنين	أيها الأب ويليام، أنت عجوز كبير وأصبح الشيب في شعرك كثيرا رغم ذلك تقف على رأسك بثبات وأنت بالثقة جدير هل تظن أن في مثل عمرك هذا هناك شيء ليس بخطير؟ أجاب الأب ويليام ابنه: في شبابي كنت أخشى أن يكون هناك احتمال لأن يلتف عقلي لكنني الآن أعتقد تماما أن لا عقل لي إذن أستطيع فعل ذلك بشكل تكراري قال الشاب الصغير: قلت إنك عجوز كبير حنون واكتسب دهونا جعلتك سمين رغم ذلك تتشقلب للخلف نحو الباب فاعلا عملا بهلوانيا فما السبب وراء ذلك فعليا؟ قال الحكيم رافعا خصلات شعره الرمادي: في شبابي حافظت على ليونة أطرافي باستخدام هذا المرهم الخرافي شلن واحد مقابل علبة اسمح لي أن أبيع لك علبتين! قال الشاب الصغير: أنت عجوز كبير، وأمسى فكاك ضعيفين لا يقدران على قضم	إنت عجوز أيها الأب وليام... أنت عجوز أيها الأب وليام، قال الشاب، وصار شعرك أشيبا؛ ومع ذلك أنت تقف على رأسك، هل تظن أن ذلك مناسب لمن في عمرك؟" "في شبابي، أجاب الأب وليام ابنه، كنت أخشى بأن يؤذي ذلك دماغي؛ لكن، الآن وبعد يقيني بأنه لم يعد لدي دماغ، اذا لم أستطيع مواصلة فعل ذلك الأمر مرارا وتكرارا" "أنت عجوز، قال الشاب، كما قلت لك مسبقا، وحجمك يزداد على نحو غير معقول؛ ومع ذلك تقفز للخلف بخطورة عند عبورك الباب، أرجوك، ما سبب كل ذلك؟" "في شبابي قال الحكيم، وهو يرفع خصلات شعره الرمادية، حافظت على مرونة أطرافي بفضل استخدامي لهذا المرهم؛ العلبة بشيلينغ واحد، دعني أبيعك علبتين منه؟" "أنت عجوز، قال الشاب، وفكيك لا يقويان على ماهو أكثر من الزبدة؛ ومع ذلك أكلت الإوزة، بمنقارها وعظامها، أرجوك، قل لي كيف تدبرت ذلك كله؟" " في شبابي، قال الأب، عملت في مجال القانون، وبرهنت على كل قضية برفقة زوجتي؛ فالقوة العضليه التي اكتسبها فكاي كما الآن، استمرت طوال حياتي" أنت عجوز، قال الشاب، قد لا يفترض أحد أن بصرك سليم كما

Pray, what is the reason of that?' 'In my youth,' said the sage, as he shook his grey locks, 'I kept all my limbs very supple By the use of this ointment – one shilling the box – Allow me to sell you a couple?' 'You are old,' said the youth, 'and your jaws are too weak For anything tougher than suet; Yet you finished the goose, with the bones and the beak – Pray how did you manage to do it?' 'In my youth,' said his father, 'I took to the law, And argued each case with my wife; And the muscular strength, which it gave to my jaw, Has lasted the rest of my life.' 'You are old,' said the youth,	دامت بقية حياتي." قال الشاب: "أنت عجوز، وقلما يفترض المرء أن بصرك ثابت كسابق عهده؛ مع ذلك توازن انقليس على طرف أنفك – فما الذي جعلك ماهرا إلى هذا الحد؟" "لقد إجبت على ثلاثة أسئلة، وهذا كاف،" قال أبوه؛ "لا تكن مغرورا! أتظن أنني أستطيع أن أصغي لهذا الحديث طوال النهار؟ أغرب عن وجهي، وإلا دفعتك عن السلم!" (p.86–88)	ودلوقتي أنا عجوز وده كله يجوز سأال الولد:" بابا وليم يا عجوز قولي إزاي يجوز توزن الحنكليس انفك – فما الذي جعلك ماهرا إلى هذا الحد؟" أنا وليم العجوز هو ينفع أو يجوز تفضل تسأل كده بالجوز بس كفاية ... لا يجوز. (p.59–62)	العلبة بشلن واحد اسمح لي أن أبيعك علبتين منه أنت عجوز، قال الفتى وفكاك لا يويان على ماهو أقوى من الدهن ومع ذلك أكلت الوزة بمنقارها وعظامها أرجوك، كيف نجحت في ذلك؟ في سنين شبابي، قال الأب، اشتغلت بالقانون وأظهرت بالحجة كل شؤون الحياة بصحبة زوجتي فالقوة العضلية التي اكتسبها فكاي على هذا النحو استمرت طول حياتي أنت عجوز ، قال الفتى، ولا أحد ربما يفترض أن نظرك سليم كما في أيامك الماضية ومع ذلك، على أرنبة أنفك يستقيم ثعبان السمك متوازنا ما الذي جعلك بكل تلك المهارة؟ لقد أجبت عن ثلاثة أسئلة وهذا يكفي، قال الأب لا داعي للتباهي هل تظن أني أقوى على سماع مثل هذه السخافات كل يوم؟	العلبة ثمنها شلن تسمح لي أبيع لك اتنين؟" قال الشاب: "انت عجوز وضعيف يادوبك تمضغ لحمة سمينة علي أنشف من كدا ماتقدرش بس انت قرقشت الوزة بالعضم وبالمنقار ولا خليتش يا ربي! قدرت ازاي تعمل كداهو؟" قال الأب: "لما كنت شاب صغير كنت غاوي قانون فكل خلاف ويا مراتي كنت أجادل فيه بجنون فعضلات بقى قويت وآهي لحد الوقت عون قال الشاب: أنت عجوز صعب أصدق إن عينيك لسة قوية زي زمان لكن أنت قدرت تشيل على طرطوفة مناخيرك سمكة تعيان إيه خلاك شاطر قوي كداه؟" قال له أبوه: "انت سألت تلات مرات وأنا رديت ده كفاية عليك ماتعمل ليش نفسك قاضي!	ماهو أقسى من شحوم عصفورين ورغم ذلك التهمت إوزة كاملة حتى المنقار وعظام الجناحين فما السبب أفصح وبين؟ قال الأب: لقد درست الشؤون القانونية وناقشت كل بنوده مع زوجتي الذكية ومن هنا اكتسبت عضلات فك قوية لما في حياتي من بقية قال الشاب الصغير: أنت عجوز كبير لكن بقى شيء واحد، صعب التقدير بقيت عيناك مستقرة تمام الاستقرار وأنت توازن ثعبان البحر على أنفك الصغير فما الذي جعلك بتلك المهارة دون تقصير؟ قال الأب: لقد أجبت على ثلاث أسئلة، وهذا يكفي لا تكن على هذا القدر كله من التباهي، أعتقد أني سأظل طوال اليوم أصغي لحديث للمنطق ينفي كف عني، وإلا ركلتك عن السلم إلى الطابق السفلي. (p.84)	في السابق؛ تستطيع جعل سمك الأنقليس متوازنا على طرف أنفك، مالذي جعلك ماهرا لهذه الدرجة؟" "لقد أجبت على ثلاثة أسئلة، وهذا يكفي، قال الأب، ليس هناك من داع للتباهي! هل تظن أن باستطاعتي سماع مثل هذه الترهات كل يوم؟ ارحل أو سأدحرجك على السلام!" (p.62)

	English						
	'one would hardly suppose / That your eye was as steady as ever; / Yet you balanced an eel on the end of your nose – / What made you so awfully clever?' / 'I have answered three questions, and that is enough,' / Said his father; / 'don't give yourself airs! / Do you think I can listen all day to such stuff? / Be off, or I'll kick you down stairs!' / (Ch 5, p.51–54)			انصرف! وإلا دحرجتك على السلام بقدمي (p.70)	ماأقدرش اسمع طول اليوم في كلام فاضي نقطني بسكوتك غور، أحسن من ع السلم راح أشوطك! (p.54–59) "أنت عجوز يا أب وليام"		
		LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device Editorial Technique	LP → related rhetorical device	LP →Non-LP
3	'Speak roughly to your little boy, / And beat him when he sneezes; / He only does it to annoy, / Because he knows it teases.' / Chorus / (in which the cook and the baby joined) / 'Wow! wow! wow!'	" تحدثي بقسوة إلي ولدك الصغير واضربيه عندما يعطس إنه يفعل ذلك ليسبب الازعاج لأنه يعلم إنه يضايق." كورس. (تنضم إليه الطاهية والطفل):- "واو! واو! واو!" ... "أتحدث بحدة إلى ولدي، اضربه عندما يعطس، لأنه يستطيع أن يستمتع كليا بالفلفل متى يحلو له!" كورس. "واو! واو! واو!" (p.112)	"اشخطي في ابنك لما يعطس كتير لإنه عارف إنه فظيع كورس: (الطاهية والطفل مع بعض) "واء! واء! واء! " ... بشخط في ابني كتير واضربه لما يعطس وياكل الفلفل لغاية لما يفطس كورس:"واء! واء! واء! "	كلمي طفلك بخشونة واضربيه عندما يعطس فهو يفعل ذلك فحسب لأنه يعلم أن ذلك يغيظنا الجوقة أو الكورس التي لحقت بها الطاهية والرضيع: هوه! هوووه! هوووه! ... أنى أحدث طفلي الصغير بخشونة أضربه عندما يعطس إذ ربما يحب الفلفل	اشخطي في ابنك النونو وأما يعطس اضربيه جامد ماهو عارف ان العطس يغيظ وقصده يضايقك ويعاند الجوقة (التي شاركت فيها الطاهية والرضيع): واو! واو! واو! ... أنا باشخط في إبني النونو وأما يعطس باضربه جامد ماحبكش العطس من الفلفل دلوقت	تحدث مع طفلك الصغير بعنف وعندما يعطس، اضربه دون لطف لأنه يعلم أن هذا يضايقنا ومن الشخف آلجوقة (التي ضمت كل من الطاهية والطفل) "واو!، واو!، واو!" ... أتحدث مع طفلي في شدة أضربه عندما يعطس في قسوة	"حدثي طفلك بلطف واضربيه حينما يعطس: فهو يفعل ذلك فحسب لأنه مشاغب ولأنه يعلم أن ذلك يقتلنا" الجوقة (التي انضمت إليها الطاهية والرضيع): "هوووو! هوووو!" ... "إني أحدث طفلي المشاغب بخشونة أضربه حينما يعطس؛ إذ قد يحب الفلفل تماما ذاك الذي أحشوه في منخاريه! الجوقة: "هوووو! هوووو!"

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'I speak severely to my boy, I beat him when he sneezes; For he can thoroughly enjoy The pepper when he pleases!' Chorus 'Wow! wow! wow!' (Ch 6, p.35) This is a parody of the poem "Speak Gently". (Ch 6, p.64)	(p.74)		ذلك الذي أحشوه في أنفه الجوقة: هوووه! هوووه! هوووه! (p.87)	لكن هو اللي معاند! الجوقة: واو! واو! واو! (p.71–72)	كي يستمتع تماما بالفلفل في صفوة الجوقة "واو!، واو!، واو!" (p.100–101)	(p.79)
	LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device	LP → related rhetorical device	LP →Non-LP
4	"**Twinkle, twinkle**, little bat! How I wonder what you're at!" "Up above the world you fly, Like a tea-tray in the sky. Twinkle, twinkle _" ' (Ch 7, p.76- 77)	"تحرك بسرعة، تحرك بسرعة، أيها الخفاش الصغير! كم أتساءل م الذي أنت تفعله!" ... فوق، في أعلى الدنيا تطير، مثل صينية شاي في السماء. تحرك بسرعة، تحرك بسرعة - " (p.134)	المع، المع، يا وطواط طير واطلع في السما زي صينية فيها شاي اطلع رفرف في السما المع، المع — (p.89)	تلألأ، تلألأ أيها الخفاش الصغير! ما أغرب قدومك هنا ... إنك تطير عاليا فوق العالم مثل صينية شاي في السماء تلألأ، تلألأ (p.103)	"ابرق ياوطواط يابيبيه! ياترى انت ناوي على ايه"! طاير فوق الدنيا فوق زي صينية شاي في السما فوق. ابرق، ابرق .."[17] (p.58)	تلألأ، تلألأ أيها الخفاش وكن لامعا كم أتعجب من وصولك إلى هنا سالما ... تطير فوق العالم محلقا مثل صينية شاي في السماء عاليا تلألأ ... تلألأ... (p.118)	تلألأ، تلألأ أيها الخفاش الصغير! يدهشني قدومك!" .... " فوق العالم تطير، كصينية شاي في السماء، تلألأ ..." (p.93)
(This applies to row 4)	LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device +Editorial techniques	LP → related rhetorical device	LP →Non-LP
5	'"Will you walk a little faster?" said a whiting to a snail. "There's a porpoise close behind us and	"قال السمك الأبيض لحلزون: "هلا مشيت بسرعة أكثر بقليل؟ فهنالك دلفين وراءنا تماما، وهو يدوس على ذيلي. أنظر كيف الكركدن والسلاحف تتقدم بتوق! إنهم ينتظرون على الحصى – هلا أتيت وانضممت الى الرقصة؟	قال السمك الأبيض للحلزون: "ياللا امشي بسرعة شوية" قالت له السمكة البيضاء: "فيه درفيله جايه عليه	قالت السمكة البيضاء للحلزون: هلا أسرعت قليلا؟ في الخلف سمكة تدوس ذيلي انظر كيف أن سرطانات البحر	سمكة بياض قالت للقوقع مد الخطوة،بلاش تتلكع الدولفين بيدوس علي ذيلي لما خلاص قرب يتقطع الاستاكوزا بترقص آهي	قالت سمكة الحدوق للحلزون: هلا أسرعت قليلا سمكة "خنزير البحر" تطأ ذيلي، هي بالخلف قريبا انظر كيف تتقدم السلطعونات والسلاحف تقدما سريعا	قالت السمكة البيضاء للحلزون: "هلا أسرعت قليلا؟ فهتاك دلفين خلفنا تماما، ويدوس ذيلي. انظر لتقدم السرطانات والسلاحف المتحمس! وجميعهم ينتظرون على لوح خشبي ... هل تريد المجيء والانضمام للرقصة؟

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he's treading on my tail. See how eagerly the lobsters and the turtles all advance! They are waiting on the shingle – will you come and join the dance? Will you, won't you, will you, won't you, will you join the dance? Will you, won't you, will you, won't you, won't you join the dance? "You can really have no notion how delightful it will be When they take us up and throw us, with the lobsters, out to sea!" But the snail replied "Too far, too far!" and gave a look askance – Said he thanked the whiting kindly, but he would not join the dance.	ألا تريد، هلا تفعل، ألا تريد، هلا تفعل، ألا تريد أن تنضم الى الرقصة؟ ليس لديك أي فكرة كم هو أمر مبهج عندما يرفعوننا ويلقون بنا، مع الكركدن، الي البحر!" لكن الحلزون أجاب: "هذا بعيد جدا، بعيد جدا!" ونظر نظرة شذرة- قال إنه يشكر السمك الأبيض شكرا حارا، لكنه لم ينضم الى الرقصة. لن يفعل، لن يستطيع، لن يفعل، لن يستطيع، لن ينضم الى الرقصة. لن يفعل، لن يستطيع، لن يفعل، لن يستطيع، لن ينضم الى الرقصة. أجاب صديقه المكسو بالحراشف: "ماذا يهم كم نبتعد؟" هنالك شاطئ آخر، كما تعلم عند الجانب الآخر. إنه الأبعد عن إنكلترا والأقرب إلي فرنسا ـ لذا لا تنسحب خوفا أيها الحلزون الحبيب، بل تعال وانضم الى الرقصة. ألا تريد، هلا فعلت، ألا تريد، هلا فعلت، ألا تريد أن تنضم إلى الرقصة؟ ألا تريد، هلا فعلت، ألا تريد، هلا فعلت، ألا تريد أن تنضم إلى الرقصة؟" (p.194)	وفوق ديلي دايسة بقوة بص وشوف الإستاكوزا بص وشوف الدرفيلة جريوا بسرعة عننا ووصلوا الشط قبلنا ياله تعالى وارقص هنا ح ترقص آه ح ترقص لا ياله ارقص عندنا لما نوصل ح يشيلونا وفي الهوا ح يطيرونا وجوه البحر ح يرمونا إنت والإستاكوزا وأنا" رد الحلزون وقال وهو بيبص لورا: "لا لا لا مش أنا مش عايز أرقص هنا لا مش ح أرقص لا مش عايز لا مش ح ابعد من هنا قالت السمكة للحلزون: "لما نبعد من هنا ح نقرب من هناك وإن بعدنا عن إنجلترا آدي فرنسا هناك جمد قلبك هنا ياله وارقص عندنا	والسلاحف تتقدم بحماس إنهم ينتظرون على اللوح الخشبي هل ستأتي وتنضم للرقصة؟ هل تريد، أم لا تريد، أو لا تريد، هل تريد الرقص؟ هل تريد، أم لا تريد، أو لا تريد، هل تريد الرقص؟ يمكنك أن تحصل على البهجة الخيالية حقا كم هو ممتع عندما تلقي بك السلحفة مع السرطانات إلى البحر: هذا بعيد! بعيد! وهو ينظر إليها بحذر قال إنه يشكر السمكة البيضاء، لكنه لا يريد الرقص لا يريد، لا يستطيع، لا يريد، لا يستطيع، لا يريد الرقص لا يريد، لا يستطيع، لا يريد، لا يستطيع، لا يريد الرقص أجابه صديقه ذو الحراشف: لا يهم بعد المسافة إني ألمح شاطئا آخر، كما تعرف، هناك على الجانب الآخر كلما ابتعدنا عن إنجلترا، كلما اقتربنا من فرنسا، لا تخف أيها الحلزون المحبوب وتعالى انضم	والزحلف وياها بيرقص يالا ياقوقع، يالا تعالى إحنا كمان وياهم نرقص جاي ولا لأ ... جاي ولا لأ ... جاي ولا لأ ترقص ويانا جاي ولا لأ ... جاي ولا لأ... جاي ولا لأ ترقص ويانا وأما حنرقص حايشيلونا هيلا هوب ف البحر ويرمونا وحايروا الاستاكوزا ورانا يالا تعالى ارقص ويانا لكن القوقع رد وقال: "ليه عايزاني ف البحر أروح؟ ماسمعتيش قول الأمثال: "قال ياروح مابعدك روح"!" لا يريد، لا يستطيع، لا يريد، لا يستطيع، لا يريد الرقص لا يريد، لا يستطيع، لا يريد، لا يستطيع، لا يريد الرقص الناس قالوا إن القوقع شكر السمكة بذوق وبطيبة بس ماحبش إنه يروح يرقص رقصة خطيرة عجيبة لألأ ماحبش... لأ لأ ماقدرش ... ماحبش ماقدرش يرقص ويانا لألأ ماحبش... لأ لأ ماقدرش ... ماحبش ماقدرش يرقص ويانا	ينتظرون على لوحة خشبية جميعا هل ستأتي وترقص معنا؟ هل ستأتي؟ أم لن تأتي؟ هل ستأتي؟ أم لن تأتي؟ هل ستأتي وتشاركنا؛ لنرقص رقصا بديعا؟ هل ستأتي؟ أم لن تأتي؟ هل ستأتي؟ أم لن تأتي؟ هل ستأتي وتشاركنا؛ لنرقص رقصا بديعا؟ "لن تتخيل كم السعادة عندما يقذفوننا بعيدا مع السلطعونات، الى آخر البحر جميعا لكن الحلزون رد: "بعيدا، بعيدا!" نظر إلى آخر البحر متفحصا ثم التفت نحو الحدوق شاكرا لكنه لا يريد الرقص بتاتا. لا يريد، لا يستطيع، لا يريد، لا يستطيع لا يريد الرقص بتاتا. لا يريد، لا يستطيع، لا يريد، لا يستطيع لا يريد الرقص بتاتا. قال صديقه الحرشفي ما المشكلة إن صرنا بعيدا بل إنني أعرف على الجانب الآخر شاطئا أكثر بعدا بعيدا تماما عن إنجلترا، ومن فرنسا سيكون قريبا لذلك لا تكن يا حلزوني العزيز حزينا بل تعال لترقص معنا! هل ستأتي وتشاركنا؛ لنرقص رقصا بديعا؟ هل ستأتي؟ أم لن تأتي؟ هل ستأتي؟ أم لن	هل تريد، أو لا تريد، هل تريد، أو لا تريد الرقص؟ هل تريد، أو لا تريد، هل تريد، أو لا تريد الرقص؟" "ليس لديك فكرة كم هو ممتع عندما تلقي بك السلحفة مع السرطانات إلى البحر!" فأجاب الحلزون: "بعيد جدا، بعيد جدا"، ورمقها بنظرة حذرة. "قال بلطف إنه يشكر السمكة البيضاء، لكنه لا يريد الرقص لا يريد، لا يريد، لا يستطيع، لا يريد الرقص لا يريد لا يريد الرقص لا يريد، لا يريد، لا يستطيع، لا يريد الرقص" أجاب صديقه كثير الحراشف: " ما أهمية بعد المسافة؟ هناك شاطئ آخر على الطرف الآخر. كلما ابتعدنا عن إنجلترا، اقتربنا من فرنسا ... لا تخف أيها الحلزون المحبوب، بل تعال وارقص. هل تريد، أو لا تريد، هل تريد ، أو لا تريد، هل تريد الرقص؟" (p. 132)

Would not, could not, would not, could not, would not join the dance. Would not, could not, would not, could not, could not join the dance. ' "What matters it how far we go?" his scaly friend replied. "There is another shore, you know, upon the other side. The further off from England the nearer is to France – Then turn not pale, beloved snail, but come and join the dance. Will you, won't you, will you, won't you, will you join the dance? Will you, won't you, will you, won't you, won't you join the dance?" ' (Ch 10, p.106–107)		ح ترقص آه ح ترقص لا ياله ارقص عندنا (p.123–126)	للرقصة هل تريد، أم لا تريد، أو لا تريد، هل تريد الرقص؟ هل تريد، أم لا تريد، أو لا تريد، هل تريد الرقص؟ (p.146)	قالت السمكة: من إيه الخوف؟ فيه شطين للبحر ياشاطر. واللي بعيد عن شطنا ده يبقى قريب للشط التاني، يعني الدنيا أمان م الآخر جاي ولا لأ ... جاي ولا لأ... جاي ولا لأ ترقص ويانا جاي ولا لأ ... جاي ولا لأ... جاي ولا لأ ترقص ويانا (p.124–125)	تأتي؟ هل ستأتي وتشاركنا؛ لنرقص رقصا بديعا؟ (p.162–164)	
	LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device +Editorial technique	LP → related rhetorical device	LP →Non-LP

6	‘ ‘Tis the voice of the Lobster; I heard him declare, "You have baked me too brown, I must sugar my hair." As a duck with its eyelids, so he with his nose Trims his belt and his buttons, and turns out his toes.’ When the sands are all dry, he is gay as a lark, And will talk in contemptuous tones of the Shark, But, when the tide rises and sharks are around, His voice has a timid and tremulous sound. (Ch 10, p.110)	" إنه صوت الكركدن، سمعته يعلن قائلا " لقد بالغتم في طهوي بحيث أصبحت داكنًا جدا، ولا بد لي من أن أحلي شعري، ومثلما تفعل البطة بجفنيها، فهو بأنفه يقلم حزامه وأزراره، ويقل أصابع قدميه." (p. 202-204) This poem has been shortened in the original "إنه صوت الكسول"	سمعت الإستاكوزا بيقول دخلت الفرن واستويت ولازم أحط على شعري زيت وزي البطة لما تبربش هو بأنفه يشد حزامه وزراريره ويقلب صوابع رجليه (p.130–131) يوجد اختصار شديد للقصيدة التالية "إنه صوت الكسول" (١٣٠)	(إنه صوت الكسلان) إنه صوت سرطان البحر أسمعه يعلن: لقد أفطرت في تحميصي، ولم تنثر على السكر بما يكفي على شعري مثلما يفعل البط بجفنيه، وحينها وبأنفه يقيم أحزمته، ويدير أصابعه عندما تكون الرمال جافة يكون سعيدا مثل القبرة ويتحدث عن القرش، المتباهي بازدراء لكن حينما يهيج البحر ويقترب القرش يصبح صوته خجولا ومرتجفا (p.150–151)	سمعت صوت الاستاكوزا بتقول، "اللي خبزتني حرقتني، واسود ضهري لازم أرش السكر على شعري" وزي البطة مابتعمل بجفونها هي بمناخيرها وضبت حزامها وزرايرها وجلبت صوابع رجليها لبرة وأما الرمل بينشف كله هي بتفرخ زي العصافير وتكلم سمك القرش بطرطوفة مناخيرها لكن لما بيعلى المد وسمك القرش بييجي بجد صوتها بيوطى ويرعش لازمة أدبها لآخر حد (p.130) "إنه صوت الكسلان"	(هذا صوت الكسلان) هذا صوت السلطعون، سمعته يقول حمصتي إلى أن أصبح لوني بنيا الآن يجب أن أضيف السكر على شعري مثلما تفعل البطة بجفونها لذلك بأنفه راح يلمع حزامه وأزراره إلى أن انتهى ببسط أصابع أقدامه عندما تجف الرمال يرقص فرحا كالمختال ويتحدث عن صوت القرش في ازدراء لكن عندما يرتفع منسوب البحر ويصبح القرش في الأنحاء بفعل المد والجزر يتغير صوته إلى صوت جبان مرتعد (p.169)	(إنه صوت الكسلان) إنه صوت السرطان البحري، أسمعه يقر: "لقد بالغت في تحميصي، والسكر يغطي شعري" مثلما يفعل البط بأجفانه، وبأنفه يشذب شعره ويلمع ملقاطه. (p.136)
		LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device +Editorial technique	LP →Non-LP	LP →Non-LP
7	‘Beautiful Soup, so rich and green, Waiting in a hot tureen!	"حساء لطيف، غني كثيرا وأخضر ينتظر في سلطانية ساخنة! من الذي لا ينحني لمثل هذا الطعام اللذيذ؟	"ياشوربة الخضار في السلطانية سخنة مين منكم مش محتار	(حساء السلحفاة) أيها الحساد الرائع، اللذيذ، الأخضر،	شوربة جميلة، خضرا وغنية في السلطانية السخنة مستنية!	(حساء السلاحف) شوربة خضراء مفيدة وغنية مازالت ساخنة في السلطانية	(حساء السلحفاة) "أيها الحساء الرائع، اللذيذ، الأخضر

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Who for such dainties would not stoop? / Soup of the evening, beautiful Soup! / Soup of the evening, beautiful Soup! / Beau – ootiful Soo – oop! / Beau – ootiful Soo – oop! / Soo – oop of the e – e – evening, / Beautiful, beautiful Soup! / 'Beautiful Soup! / Who cares for fish, / Game, or any other dish? / Who would not give all else for two / Pennyworth only of beautiful Soup? / Pennyworth only of beautiful Soup? / Beau – ootiful Soo – oop! / Beau – ootiful Soo – oop! / Soo – oop of the e – e – evening, / Beautiful, beauti – ful Soup!'	حساء المساء، حساء لطيف! حساء المساء، حساء لطيف! / ح – ساء ل ل – طيف! / ح – ساء ل ل – طيف! / ح – ساء ال م م مساء / حساء لطيف، لطيف! / حساء لطيف! من يبالي للسمك، للطيور، أو لأي طبق؟ / من الذي لا يتخلى عن كل شيء آخر من أجل حساء لطيف بقرشين؟ / حساء لطيف بقرش واحد فقط؟ ح – ساء ل – طيف! / ح – ساء ل – طيف! / ح – ساء الم مساء، / ح ساء لطيف، ل طيف!" / ... / ح – ساء الم – ساء / حساء لطيف، لطيف !" / (p.206–208)	ونفسه في شوربة سخنة / ياشوربة الخضار / ياشوربة الخضار / مين للسمك ح يبص أو حتى للفراخ / ودي شوربة بصاغ ونص تتاكل حتى حاف / ياشوربة الخضار / ياشوربة الخضار / ... / ياشوربة الخضار -! / ياشوربة الخضار -! / "حساء السلاحف" / "شوربة السلاحف" / (١٣٣) / (p.133–134)	المنتظر في السلطانية الحارة / نبذل من أجلك الغالي والنفيس للفوز بتذوقك أيها الحساء اللذيذ / يا أروع حساء، حساء المساء / أر ..وع، أر..وع، حسا ...ء، حسا ...ء، / حسا...ء، حسا ...ء المساء، أر ...وع، أر ...وع، حسا ...ء، أيها الحساء / من يهتم بالسمك، اللحم، أو حتى لحم الغزال؟ / من لا يتخلى عن كل ذلك مقابل هذا الحساء العجيب اللذيذ / حسا ... سا ... سا... ء المساء! أر ...و ...ع، ح..سا...ء، / حسا ...سا..سا..ء .. المساء! أر ...و...ع..، / أر ...و ...ع..، ح ... سا...ء / (p.153)	من ما ينحنيش للحاجة اللذيذة دية؟ / شوربة المساء، شوربة جميلة! / شوربة المساء، شوربة جميلة! / شووووربة جميييييييبيلة! / شوووووربة جميييييييبيلة! / المساااااااااااااااااااااء! / شوربة جميلة، جميلة! / شوربة جميلة! مين حايهمه ياكل سمك، أو طيور، أو أي طبق تاني؟ / أنا ممكن أضحي بكل كياني علشان بس شوية بقرش م الشوربة الجميلة / شوربة المساء، شوربة جميلة! / شوربة المساء، شوربة جميلة! / شووووووربة جميييييييبيلة! / شوووووربة جميييييييبيلة! / شوووووربة المساااااااااااااااااااااء! / شوربة جميلة، جميلة! / ... / شوووووربة المساااااء!	من سينقض ويشرب ذلك الحساء / حساء المساء ... حساء لذيذ! / حساء المساء ... حساء لذيذ! / حساااااااااااء لذيييييييذ! / حساااااااااااء لذيييييييذ! / حساااااااااااء المساااااااااااء! / لذييييييذ! لذيييييييذ! / حساااااااااااء لذيييييييذ! / من يهتم بالأسماك! / أو بغيره من الأطباق / من لم يدفع أمواله مقابل الحساء / فقط مايستحق المال هو الحساء / حساااااااااااء لذيييييييذ! / حساااااااااااء لذيييييييذ! / حساااااااااااء المساااااااااااء! / لذييييييذ! لذيييييييذ! / حساااااااااااء لذيييييييذ! / (p.172)	المنتظر في زبدية ساخنة! / من يتذوق مذاقك اللذيذ؟ / حساء المساء، يا أروع حساء! / حساء المساء، يا أروع حساء! / أر ...وع حسا ...ء! / أر ...وع حسا ...ء! / حسا ...ء ال ...مساء / أروع، أروع حساء! / أروع حساء! / من سيطلب السمك، اللحم، أو أي طبق آخر؟ / من لا يتخلى عن كل ذلك مقابل هذا الحساء الرائع؟ / مقابل هذا الحساء الرائع؟ / أر ...وع حسا ...ء! / أر ...وع حسا ...ء! / حسا ...ء ال ...مساء / أروع، أروع حساء! / أروع حساء! / (p. 139)

'Soo – oop of the e – e – evening, Beautiful, beautiful Soup!' (Ch 10, p.112)				شوربة جميلة، جميلة! (p.123--133) "شوربة السلاحف"		
	LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device Editorial technique	LP → related rhetorical device	LP →Non-LP
8	'They told me you had been to her, And mentioned me to him; She gave me a good character, But said I could not swim. He sent them word I had not gone (We know it to be true); If she should push the matter on, What would become of you? I gave her one, they gave him two, You gave us three or more; They all returned from him to you, Though they were mine before. If I or she should chance to be	"أخبروني أنك ذهبت إليها، ونوهت بي أمامه، فوصفتني بمتانة الخلق، لكن قالت إنني عن السباحة عاجز. أرسل لهم بكلمة أنني لم أرحل (نحن نعلم أن هذا صحيح): رذا ما واصلت الأمر بإصرار ماذا سيحل بك؟ أعطيتها واحد> فأعطوه اثنين، أعيتنا ثلاثة أو أكثر: فعادوا كلهم منه إليك مع أنهم كانوا لي من قبل. لو صدف أنني أنا أو هي تورطنا في هذه المسألة، فهو يعتمد عليك لتطلق سراحهم، تماما مثلما أطلق سراحنا. انطباعي كان أنك (قبل أن تصاب هي بالنوبة) عقبة برزت بينه وبيننا. لا تدعه يعلم أنها فضلتهم، لأن ذلك يجب أن يكون دائما سرا مخفيا عن الباقين كلهم، نتقاسمه أنت وأنا." (p.238)	قالوا لي أنك كنت عندها وسألتها علي وردت هي وقالت: إني ميه، ميه ماعدا العوم في المية لكنه بعت مرسال (وعرفنا إنه قال) إني ولا رحت ولا كنت عندهم ولو فضلت تزنزن كتير في ودنهم ح يبقى إيه مصيرك معاهم كلهم؟ أنا اديتها واحدة وهما ادولوا اتنين وإنت اديتنا تلاتة واكتر من اتنين وكلها رجعت تاني منه لك مع إنه كله بتاعى من أول ما ابتديت لو أنا ولا هي وقعنا في الورطة ديه إنت اللي ح تطلعنا ماإنت اللي كنت بينا (قبل جنانها هي)	أخبروني أنك كنت لها، وبأنك تحدثت عني له هو قالت إن لي مزاجا رائقا إلا أني لم أكن سباحا ماهرا كتبت لهم أني بقيت فب الخلف "كنا نعرف أنها الحقيقة" إن كانت تريد الذهاب إلى آخر المطاف أتساءل ما الذي سيمنعها أعطيتهم منها واحدة، واعطوني منها اثنتان زنت اعطيتنا منها ثلاثا أو مايزيد لكنها عادت إليهم، منه إليهم فكر أنهم جميعا كانوا ملكي من قبل إذا ما كتب الشقاء عليها أو علي غدا أن نتهم في القضية الغامضة فمن واجبكم العمل على تخليصه	"قال،ل لي انك كنت هنا، وجابوا سيرتي له: وهي قالت إني كلي سماحة، بس قالت إني ماعرفس السباحة. ابعت لهم كلمة تقول أني مامشيتش (،احنا عارفين ان ده حقيقي) إذا كانت حاتخلي الأمور تمشي بسرعة، إيه اللي حايحصل لك ياصديقي؟ اديتها واحدة، وادوه اتنين وادتنا تلاتة أو أكثر، كلها رجعت منه إليك، مع إنها كانت قبل كده كلها ملكي لا أقل ولا أكثر لو أنا أو هي بالصدفة كنا في الموضوع ده انحشرنا، فهو موكلك تفرج عنهم، ونرجع زي ماكنا.	قالوا لي إنك كنت لها وذكرت اسمي له جعلت مني صاحب شخصية جيدة وكنت لها شاكرا لكنها قالت عني ليس سباحا ماهرا أرسل لهم أني لم أرحل بعد (ونعلم أن ذلك صحيح إن نظرنا عن بعد) أتساءل إن كانت تريد أن تستمر إلى النهاية ماذا سيكون مصيرك وقتها في الحكاية أعطيتها واحدة، وأعطوه اثنتين وأعطيتنا ثلاثة أو يزيد لكنهم أعادوها جميعا منه لك رغم أنها كانت لي من قبل بكل تأكيد إن مرت الأيام واتهمنا أنا أو هي في قضية عليكم تخليصنا بكل جدية على حد علمي كانت مثلنا تعلم (قبل أن تمر بأزمة عصبية) عقبة بينك وبينهم وبينها لا تجعلها تعي أنك تحبها يجب أن يكون هذا سرا تكتمه عن البقية وحتى عنك وعني كان وسيكون سرا أبديا	"أخبروني أنك كنت لها وبأنك تحدثت عني له هو: قالت أن مزاجي رائق إلا أني لم أكن سباحا كتب لهم أني بقيت في الخلف (كنا نعلم أنها الحقيقة) إن كانت تريد الذهاب إلى آخر المطاف أتساءل مالذي سيمنعها؟ أعطيتهم منها واحدا، و أعطوني منها اثنتان أنت أعطيتنا منها ثلاثا أو أكثر؛ لكنها عادت إليهم وإن كان هناك من احتج على القسمة. وإذا لم يخالفنا الحظ أنا وهي غدا بأن نتهم في هذه القضية فمن واجبكم العمل على تخليصهم كما تم تخليصنا تماما برأيي أنك تمثل (قبل أن تصاب هي بالصدمة العصبية) عائقا يقف بين ذلك الشيء وبيننا لا تخبره أو بأنها تحبها لأن كل ذلك يجب أن يبقى سرا لا يعلم به بقية الناس إنه سر: بينك وبيني"

Involved in this affair, He trusts to you to set them free, Exactly as we were. My notion was that you had been (Before she had this fit) An obstacle that came between Him and ourselves and it. Don't let him know she liked them best, For this must ever be A secret kept from all the rest, Between yourself and me.' (Ch 12, p.127)		هو واحنا وهم وماتقولوش إزاي حبتهم كلهم ده سر يفضل بينا ومانقولوش لهم (p.152–153)	كما تم تخليصنا من قبل إذ كانت فكرتي أنك "قبل أن تكوني لائقة بدنيا" عائقا يقف حجر عثرة بيننا وبين ذلك الشيء الذي حدثنا عنه هؤلاء لا تصارحه هو بأنها تحبه لأن كل هذا سر لا يجب ألا يعلم به بقية الناس إلى الأبد، إنه سر بيني وبينك (p.177)	فكرتي انك ياقمورة (قبل ماتجي لها النوبة دي) دخلت بينه، وبيننا وبين الشيء ورحت محشورة. ماتخليهوش يعرف انها حبتها جدا، أصل ده سر في الأساس، بيني وبينك يعني خبيه بقى عن كل الناس" (p.153)	(p.196)	(p.160)
	LP →Non-LP	LP → related rhetorical device	LP →Non-LP	LP → related rhetorical device	LP → related rhetorical device	LP →Non-LP