



The (In)Visibility of the Translator in Translating Religious Stories for Children from English into Arabic: A Case Study

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Abstract

Translating religious stories for children seeks to enhance the different values and good manners; moreover, it simplifies recognizing the various concepts, rituals, prophets, companions, great characters in the history of religions, sacred places and events. It also seeks to save the child reader's nature from distorted ideas by focusing on good examples of men and clarifying the difference between good and evil. This paper aims to investigate the visibility and invisibility of the translator in translating religious stories from English into Arabic. Selected translations by Rami Killawi are examined as a case study. Christiane Nord's model (2005) is applied to analyze the translated works. The paper also analyzes Rami Killawi's translations to explore his decisions and strategies to overcome the challenges that may arise in translating religious stories for children. Moreover, the paper investigates the main procedures followed by Rami Killawi to adapt the target text and make it simplified and suitable for young readers. The study also has as an objective to clarify the extent of the translator's use of domestication and foreignization strategies in translated religious stories. The results reveal that Rami Killawi is visible in the translated works; in addition, he directs the target text to dual addressees in most of the translations and uses simple and clear expressions and structures. Furthermore, he uses simple vocabularies, styles, and structures that develop children's levels.

Keywords: *Translating religious stories, Children's literature, Translation problems, Translation strategies, and Rami Killawi*

Introduction

Translations of children's books are predicated on the receptive capacity of the target culture's readers; therefore, obtrusive elements that are overly adapted to the target culture are frequently eliminated because children would not comprehend them. Hence, the task of translating literary works intended for children necessitates striking a delicate balance between adapting foreign concepts to the children's understanding and what is considered suitable while also retaining the distinctive qualities that contribute to the potential for the translated

foreign text to enhance the target culture. The translator makes decisions based on his assessment of children's literature readership about how and how far to convey the cultural and linguistic elements from the source text to the child readers. Thus, using the proper strategies, such as foreignization and domestication, plays a vital role in facilitating the difficulties while translating cultural elements and characters' names.

According to Trousdale (2006), children's literature is vital to their spiritual development. Thus, instructors,

translators, and parents have realized the power of narrative throughout the ages. However, the appreciation of imagination and narrative's role in children's spiritual development remains for a long time. Moreover, translating children's literature supports children's spiritual growth. Hart (2003) identifies five characteristics that manifest the spirituality of children: (1) practicing wisdom-seeking entails attuning oneself to one's innermost being and possessing the direct-knowing ability to delve into the crux of a matter; it also entails being receptive to guidance from the Divine or the deceased, as well as comprehending the paramount importance of love; (2) inquisitiveness, encompassing both intuitive encounters and mystical instances; (3) establishing a relational connection with others, frequently evident in acts of compassion or empathy; (4) contemplating life's most profound inquiries, and (5) acknowledging the "Invisible," frequently manifested via a multidimensional sensibility. Hart (2003) defines religion as "a systematized approach to spiritual growth formed around doctrines and standards of behaviour" (p.8). Moreover, he points out that spirituality is the original seed of religion. However, the Islamic religion represents comprehensive care by focusing on the spirit, mind, and body.

According to Rosenblatt (1978), there are two distinct forms of reading children's literature: efferent reading, which involves deriving knowledge from the text itself, and aesthetic reading, which involves experiencing the text virtually. She clarifies that young readers are perpetually oscillating between the two extremes when engaging with literary works. When information is not explicitly stated, the writer/author leaves voids or omissions in the work, according to Wolfgang Iser (1978). The observer is then responsible for elaborating on what is implied by the blank spaces. The reader's inferences are consistently guided, validated, and rectified by the literary work due to the author's consistent forward-looking toward a future horizon of possibilities while preserving "the past horizon that is already filled" (p. 111).

Therefore, Bruner (1986) asserts that when a child reads a literary work or its translation, he or she is mentally constructing the narrative; thus, "the story is in effect being rewritten by the reader, rewritten to allow for imaginative play" (p. 35). Young children lack the ability to engage in productive and reciprocal exploration of translated literary works. It is the translator's responsibility to present and modify the texts in a way that facilitates a more profound or comprehensive understanding of the translated material for the target audience. As a result, the translator analyzes the correlation between the verbal or visual codes obtained accurately from the source text and generates an accurate representation of the target text through the application of appropriate translation strategies and methodologies. Addressing the ethical dimensions of children's literature via translation presents an additional obstacle for the translator. As children's literature becomes more age-specific, the influence of time and

culture-specific notions of what is considered suitable for children and the growing significance of developmental issues are, according to Gillian Lathey (2016), the most significant aspects of translation practice for readers.

Study Questions

The study seeks to answer these questions: Is Rami Killawi's role visible or invisible in his translations? Which translation strategies of Venuti's model have been applied in Rami Killawi's translations? What is the significance of the translator's visibility in translating children's literature? Furthermore, what are the procedures and techniques that Rami Killawi used in translations? To answer these questions, the current paper seeks to examine the following selected translations by Rami Killawi: (1) *101 Quran Stories and Dua* (2022), 2) *365 Prophet Muhammad Stories* (2023), 3) *Bedtime Stories from the Qur'an* (2018), 4) *Children's Stories from the Quran*(2019), 5) *Life of the Prophet Muhammad* (2018), 6) *The Greatest Stories from the Quran*(2021), 7) *The Story of Khadija* (2018), and 8) *The Story of Prophet Adam* (2021).

Methodology

The current paper is an analytical study that analyzes Rami Killawi's visibility and invisibility in the selected translations. The analysis provides the suggested strategies manipulated by Rami Killawi to present suitable translated texts for young readers. Moreover, Christiane Nord's model (2005) is applied to analyze the translated works.

Discussion

According to Janson (2017), the genre of Islamic children's literature originated and evolved within the Muslim community of Euro-America. Comparable in tone and subject matter to children's literature from the Middle East, it has developed through dialogue with comparable religious, pedagogical, and sociocultural sensitivities. Furthermore, he asserts that a Christian, religiously oriented discourse exists regarding the effectiveness of children's literature in imparting religious principles. In addition, analysis and discussion should be given to the religious pedagogical value or detriment of fantasy novels, including those in the *Narnia*, *Lord of the Rings*, and *Harry Potter* series. Additionally, the expanding markets for children's Bibles and Bible storybooks are illuminated during the discussion. Therefore, a good children's book focuses on values, while a poor children's book can never be pedagogically useful.

According to Gregory Starrett (1996), a significant portion of the children's literature in the Arab world draws inspiration from Egyptian school textbooks. This is due to the close association of these texts with patriarchal values, which emphasize the value of the family unit and the veneration of elders and others. In Egyptian educational institutions, the drills of memorization by heart, recitation, and question and response are implemented prior to the certification of writing skills. Moreover, education is intertwined with Islamic history. This is accomplished

through the integration of religious education with other academic disciplines and the application of events from religious history to a modern, relatable context.

Arabic children's literature is distinguished by its emphasis on values, such as patriotism, devotion to Islam, and respect for Arabic culture and languages, according to Petra Dünge (2011). Furthermore, it maintains a sociocultural conservatism, is heavily moralistic, exhibits an arid stylistic approach, and possesses an unappealing graphic profile and illustrations. In relation to the literary inspirations, recurring themes include traditional narratives originating from classical Arab heritage, accounts of the life of the Prophet Muhammad, accounts of Arab scientists and travelers during the Middle Ages, and politically charged issues, such as the Israeli-Palestinian conflict. However, over the past decade, there has been a noticeable shift towards new literary trends, characterized by a greater emphasis on ordinary existence and psychologically believable portrayals of the daily struggles and triumphs of modern children. The improvement of illustrations and publishing books in good quality is a remarkable procedure.

The initial bibliographical guide devoted to children's literature in the Arab World is *Al-Hajji's Bibliographical Guide to Arab Children's Books*, according to Mdallel (2003). A diverse array of children's literature categories is encompassed, including historical fiction, poetry, biographies of prophets, religious fiction, science fiction, dramas, and rediscoveries. The function of the translator in children's literature is equivalent to that of the original author, according to Oittinen (2000). Therefore, beginning with her or his own child's image, childhood, societal views on children, parental preferences, publisher requirements, and so forth, the translator is constrained by a multitude of factors. Therefore, the translator is part of a certain dialog without his words, and the target text is meaningless.

Landers (2001) mentions that translators of children's literature seek to cover accuracy, fluency, register, a feeling for style, flexibility, transparency, and the appreciation of nuance in their produced translation. The translator faces various problems and challenges that hinder their ability to present faithful and flexible translated texts for young readers. Thus, he tries to overcome these challenges: "Translators of children's literature should reach out to the children of their own culture" (Oittinen 2002, p.168). Indeed, translating children's literature is trickier than translating literature for adults. So, Shavit (2009, p.11) points out that "children's literature, much more so than adult literature, is the product of constraints imposed on it by several cultural systems". The role of the translator is seen in translation when it does not replicate the voice of the narrator of the original text.

Religious Writing for Children

Catechism for children is considered the oldest form of religious instruction and the best summary of religion

for child readers. Peter Comestor initially published *The Bible Story Collection Historia Scholastica* in Latin for University of Paris students. In an effort to acquaint children with biblical content, the majority of books of Bible stories originated during the Reformation. The sole compilation of Bible story collections for Catholic children in France until the nineteenth century was *L'Histoire du Vieux et du Nouveau Testament (The History of the Old and New Testaments)*, authored by Nicolas Fontaine. Bible story collections originated in England in 1690. Prior to their appearance in the United States and Switzerland, these collections contained *A New History of the Holy Bible*, *The Bible in Miniature*, *The Holy Bible Abridged*, *A Concise History of the Old and New Testaments*, and *The Children's Bible and The History of the Holy Bible Abridged*.

As for development, writers and authors produced numerous prose and verse forms to familiarize children with the Bible, like Bernard's *Two Twinnes* and Henoah Clapham's *Briefe of the Bible*. The Bible stories for Jewish children also began to appear in the nineteenth century and the first works were Moses Mordecai's *The Way of Faith* and *The Abridged Bible*. Bible abridgments concentrated not on Bible language but on abbreviated Bible content, such as *Biblia, A Practical Summary of The Old and New Testaments*, and *Verbum Sempiternum* by John Taylor. Until the nineteenth century, the majority of American children's books, especially children's Bibles, such as John Taylor's *Verbum Sempiternum* and Newbery's *Holy Bible*, had been abridged. *A Book for Boys and Girls* by John Bunyan and *Divine Songs* by Isaac Watts both reference doctrinal doggerel, which emphasizes the beautification of children's spirits through the cultivation of moral virtues. Furthermore, Bunyan established a convention for illustrative purposes by employing familiar objects and commonplace practices to convey divine truths and moral concepts.

The distinction between secular children's literature and mainstream children's literature began to grow more pronounced in the twentieth century. Although religious publications are still intended for minors, their target audience has been narrowed to those who are genuinely intrigued. In addition, these publications are curated by specialized publishers, disseminated globally by a restricted group of distributors, and sold exclusively through specialized outlets.

Translated Literary Text Analysis

Christiane Nord (2005) suggests his model to analyze the translated text. The model comprises a series of WH Questions designed to reveal both extratextual and intratextual aspects of the text: (1) who transmits, (2) to whom, (3) for what purpose, (4) through which medium, (5) where, (6) when, (7) why, (8) with what function, (9) on what subject matter, (10) what (what not), (11) in what order, (12) which words are used, (13) what type of sentences are constructed, and (14) what effect is achieved. The principal extratextual factors are the

presenter, the audience, the medium or channel, the sender's intention, the location and time of the communication, the function of the text, the motivation for the communication, and the interrelation among these factors. The primary intratextual elements consist of subject matter, content, text composition, presuppositions, non-verbal components, lexis, suprasegmental characteristics, sentence structure, and interdependence.

As stated by Nord (2005), the inquiry “who” pertains to either the text sender or the text producer. Nord defines the text sender as the individual who employs the medium of text to communicate a specific message to another person or to elicit a particular response. On the other hand, the text producer is the individual who generates the text in accordance with the sender's directives and in adherence to the text production regulations and standards that are valid in the target language and culture. If the sender utilizes a text written by themselves, the sender and producer may be merged into a single persona; conversely, if the sender employs a text written by someone else, they may occupy distinct personas. The translator may obtain details regarding the originator or producer of the text through various methods, including examining imprints, blurbs, the preface, epilogue, and appendices, or by examining the text itself. It is imperative for the translator to gather details pertaining to the text sender and/or producer, as factors such as their personality, social standing, and social function can potentially impact the translation process and subsequently manifest in the text. Through familiarity with the sender or producer, the translator gains insight into the text's purpose and intent.

The present investigation involves Saniyasnain Khan, an Indian children's author whose body of work exceeds one hundred children's books, as the text producer and correspondent. His works are predominately concerned with Islam and its teachings. Arabic, Turkish, German, French, Dutch, Danish, Swedish, Polish, Norwegian, Bosnian, Uzbek, Malay, Russian, Bengali, and Urdu are among the many languages into which certain works have been translated. He has additionally designed board games with Islamic themes for children. The eminent Islamic scholar Maulana Wahiduddin Khan is his father. He was born in 1959 and produced many works, such as *365 Days with the Quran*, *Baby's First Quran Stories*, *100 Best Quran Stories*, *Tell Me About the Prophet Musa*, *Tell Me About the Prophet Muhammad*, *The Best Loved Prayers from the Quran*, *Ramadan Made Simple*, *My Illustrated Quran Storybook*, *Goodnight Stories from the Quran*, *The Story of Khadija*, *Life Begins*, *All About Akhlaaq*, *My Quran Friends Storybook*, *The Ark of Nuh*, *The Prophet King*, *Welcome Ramadan*, *The Morals of Believers*, *The Wise Man and The Prophet Musa*, *Allah's Best Friend*, *The Soul of the Qur'an*, *The Iron Wall*, *101 Seerah Stories and Dua*, *The Quran Explorer for Kids*, *Awesome Quran Facts for Kids*, *How to Pray Salat*, *The Kabah in Early Times*, *Allah's Best*

Friend, *Luqman's Advice to His Son*, *Basic Duas for Children*, *Uthman Ibn Affan: The Third Caliph of Islam*, and *The Builder of the Kabah*. Recently, he was recognized by the Limca Book of Records (an annual publication that documents world records held by Indians). The Sharjah Children's Book Award has been bestowed upon his publication, *The Story of Khadija*. He is referenced in George Washington University, United States-based study titled “The World's 500 Most Influential Muslims” in 2013.

According to Nord's (2005) paradigm, the phrase “To whom” pertains to the recipient or audience of the text. The envoy targets a particular audience with the text in an effort to meet their expectations and requirements. In addition, the translator must identify the target audience for both the source and target texts, as well as discern their distinctions and parallels. Moreover, he considers the target audience of the translation that he is tasked with creating. Nord (2005, p.34) describes two types of audiences: the addressee and the chance recipient. The recipient who reads or hears the text is referred to as the chance recipient, whereas the addressee is the individual to whom the shipper addresses. In addition, the translator takes into account various recipient characteristics, such as their social standing, age, gender, educational attainment, geographical origin, and social standing, in order to meet the expectations and requirements of the recipients.

Saniyasnain Khan directs the text to children who live in Muslim societies, speak the English language, and are interested in reading Islamic children's literature. The translated literary pieces comprise a lavishly illustrated anthology of 365 delightful tales that engross young readers on a daily journey through the life and era of the Prophet Muhammad. This book presents its stories in an engaging and straightforward manner. The narratives are accompanied by charming visuals and offer a vibrant and sequential portrayal of the Prophet, whose teachings and life are universally admired, revered, and cherished. It is an unforgettable experience that the entire family will remember fondly and eagerly anticipate repeating. These Quranic narratives are presented in straightforward language that is readily comprehensible to children. Each story is accompanied by enchanting illustrations and poetic Qur'anic supplication. As for Rami Killawi (the translator), he directs the target texts to children in the Arab world who are interested in knowing more about the Prophet Muhammed (PBUH) and the stories of other Prophets.

As stated by Nord (2005), the phrase “What for” pertains to the sender's intention concerning their own perspective. The sender of a text message to his recipient intends to accomplish a particular goal. In typical communication, the intentions of the exchanger align with the fundamental functions of the exchanger. The purpose of the text message is to either provide information (referential intention), reveal personal views and opinions (expressive intention), influence the recipient (operative

function), or simply establish or maintain communication with the recipient in order to determine the text's structure in terms of content and format (phatic intention).

The intention of the producer and translator in works is to inform and teach the child reader about the Kabah as the center of worship, Qussay ibn Kilab, the care of the Pilgrims, the guardianship of the Kabah, famine in Makkah, Al-Muttalib travels of Yathrib, Shaybah reaches Makkah, the grandfather of the Prophet, redigging Zamzam well, rare treasure, the year of the elephant, the army of elephants, the miracle of birds, Allah saves the Kabah, Abdullah ibn Abd al-Muttalib, the birth of the prophet, the initial nursing, Halima Sadia, A visit to Madinah with a mother, in the care of Abd al-Muttalib, in the care of Abu Talib, the visit to Syria, every Prophet was a shepherd, harb al-fujar, alliance of Fudul, second visit to Syria, the Prophet reaches Syria, the Syrian market, the caravan returns to Makkah, the marriage proposal, the Prophet marriage Khadija, the new house of the Prophet, the daughters of the prophet, thinking about the creator, the cave of Hira, the angel appears in the cave, God chose him His messenger, experience of the revelation, Khadija consoles the Prophet, meeting with Waraqah ibn Nawfal, the angel teaches how to say prayer, Ali ibn Abi Talib, the revelation, Abu Bakr ibn Abi Quhafa, the Dawah by Abu Baker, more people came into the fold of Islam, the first dawah center, Islam spreads among the tribes, early preaching, the story of Abdullah ibn Wabisah, the Prophet calls from the hills of Safa, Abu Lahab's Derision, the beginning of difficult times, Abu Lahab's wife and her cruelty, praying secretly, the reaction of the Quraysh, Abu Dhar Ghifari, Abu Dhar meets the prophet, Abu Dharr and Quraysh, the prophets invites his relatives to a meal, Ali supports the prophets, the sun on the one hand and the moon on the other, Hamza and Abu Jahl, Abu Sufyan meets the Prophet, Sumayyah, the first martyr in Islam, Umar ibn Al-Khattab, Amr ibn Absa, Zimad meets the Prophet, Haseen, the old Man, Ibn Mu'adh as a Muslim, the Prophet visits several tribes, Maysrah ibn Masruq, Uthman ibn Affan, Open preaching, Banu Hasim Support the Prophet, Walid ibn al-Mughirah, the Quraysh in a fix, the season of Hajj, Abu Jahl assaults the prophet, Ruqayya cleans prophet's face, Utbah's cruelty, the Prophet recites Surah Fussailat, the migration to Ethiopia, the first migrants, muslims in Ethiopia, the Quraysh meets the king, Jafar in king's court, the boycott, shi'b Abi Talib, the makeshift camp, the year of sorrow, the fair of Ukaz, the Prophet goes to Taif, the three cruel brothers, al-Isra and al-Miraj, the Prophet leaves for Madinah, the mosque of Quba, the need for the call to prayer, the unique bond, maintaining peace, mission to preach Islam, the battle of Badr, mothers of the believers, the peace treaty, the conquest of Makkah, the years of delegations, the farewell pilgrimage, and the Prophet passes away. Stories from 224 to 356 focus on ethics and good manners. However, stories from 331 to 356 are based on the writings of Maulana Wahiduddin Khan. The producer and translator

also sought to help the child reader to know about the Prophet Adam, Nuh, Hud, Salih, Ibrahim, Lut, Yusuf, Shuayb, Ayyub, Musa, Isa, Dhul Qarnayn, the Iron Wall, the people of the cave, A deep sleep, Luqman's Advice to his son, Uzayr and his donkey, and the story of two gardens.

Concerning the inquiry "through which medium was the text transmitted?" the analyst seeks to ascertain whether the text was exchanged orally or in writing. By way of conveying the text to the sender, the term "medium" is used. As stated by Nord (2005), the manner in which information is conveyed is determined by the mode of transmission. This includes aspects, such as the degree of explicitness, organization of arguments, selection of sentence structures, cohesion characteristics, and utilization of non-verbal elements like gestures and facial expressions. The influence of the medium is substantial, as it affects not only the circumstances surrounding reception but also those surrounding production. The reason for this is that written language and spoken language are distinct, which illustrates the distinction between written and in-person communication.

The translated works by Rami Killawi were transmitted in writing form, not in face-to-face communication. The texts have a high level of explicitness, so it is rare to find difficult words. Moreover, there is a logic in the arrangement of arguments. A simple sentence is used, and there is cohesion in the text. Non-verbal cues, including facial expressions and gestures, are not employed.

Additionally, the location of communication is crucial in text analysis. Regarding the inquiry "where," Nord (2006) differentiates between the location of text generation and the location of text reception. The text is influenced by the location because it was written within a particular culture, and cultures have a substantial effect on the primary texts. In reality, the culture from which the source text originates is reflected in it. Particularly significant is the spatial dimension in situations involving languages that exist in diverse geographical varieties. When seeking information regarding the location of production, the translator must take into account more than just linguistic factors. Additionally, it is prudent for him to consider cultural and political circumstances, as they have an impact on both the text itself and the individual who creates it, allowing the latter to convey his intentions accordingly. Saniyasain Khan, the producer of the text, lives in India. He is also a television host and the author of over 100 children's books on Islamic topics. Thus, the place of production is India. Arab countries, such as Egypt, KSA, and UAE, are places where text reception is performed. Rami Killwai is a Syrian translator and writer who lives in UAE and graduated from Omdurman University. He also holds an M.A in Arabic language and Islamic Studies. Rami Killwai works as a researcher at the Islamic Affairs and Charitable Activities Department (IACAD) in Dubai. He produced *Sustainable*

Development from an Islamic Perspective and many translated works.

“When,” according to Nord (2005), is a Wh-word that denotes the moment of communication. Text analysis places significant emphasis on the temporal dimension; therefore, he highlights the perpetual evolution of usage and norms across all languages. In addition to providing the translator with insight into the source text, the time period during which a text is produced is a significant indicator of the historical stage of linguistic development that the text portrays. The communicative history of both the presenter and the recipient may also shed light on the temporal dimension, thereby offering insight into the sender's intention. Saniyasain Khan produced his first work, *Tell Me About Hajj*, in 2000 and his last work, *Qur'an Stories for Kids*, in 2024. As for Killawi, he produced his translations in 2018, 2019, 2021, 2022 and 2023.

The inquiry “why” pertains to the purpose of communication, specifically the rationale behind the creation of texts or literature. In addition to the purpose for which a text was created, the occasion for which it was created is also encompassed within the essence of motive. Certain motives are traditionally associated with particular text categories or media, according to Nord (2005). Consequently, there are circumstances in which it is required to generate a text of a specific nature and/or format in order to convey it. As a result, the motive denotes the occurrence that served as the impetus for a specific text. Due to the fact that the translator must compare and contrast the motivations for producing the source text and the target text in order to determine how this comparison influences the transfer decisions, motives are a significant factor in text analysis. Motivation for target text production can be deduced from information regarding the transfer situation, specifically the initiator or the translation instructions he provides to the translator, whereas the source text production motive is inherent in the “environment” of the sender or text producer. The reason for producing the source and target texts is to teach the child reader in different societies and the Arab world. Both the writer and translator are interested in Islamic children's literature. Thus, both of them produced many works about religious topics in children's literature. Furthermore, the motives of the writer and translator are the same, and there is no contradiction between them.

Regarding the inquiry “With what function?” Nord (2005) provides clarification that the term “text function” refers to the communicative role or a mixture of roles that a text serves in its specific context of creation and reception. Buhler and Jakobson point out the four main functions of communication: 1) the referential function (cognitive or denotative), which is cognitive in nature and centers on the referent or context to which the text pertains; 2) the emotive or expressive function that centers on the sentiments and emotions of the sender in relation to the referent; 3) the operative function, which centers on

the recipient's orientation, includes persuasive, conative, appellative, and vocative functions, and 4) the phatic function, serving primarily “to establish, to prolong, or to discontinue communication between sender and recipient, to check whether the channel works, to attract the attention of the interlocutor or to confirm his continued attention” (p.42).

A critical determinant in the majority of translation-focused text analysis approaches is the text function. Therefore, Nord (2005) defines three potential outcomes with respect to the function of transferring the source text. The source text function may be preserved in the first scenario. The target text function aligns with the source text function in this particular instance. An alternative approach is for the recipient of the target text to modify the functions of the source text if they are not executable in their original form. Functions of the target text that are compatible with those of the source text should be investigated by the translator. One potential approach to attaining a similar effect is through the reproduction of the function that the source text serves within the literary context of the target culture. The target texts (Rami Kilawai's translations) seek to teach about Prophet Muhammad's life and the stories of other Prophets mentioned in the Qur'an. Cognitive possibility is the dominant function in the target and source texts.

According to Nord (2005), the subject matter refers to the content of the text or the topic discussed by the correspondent. As a result, he affirms that the subject matter is required to be mentioned in certain sections of the text in accordance with convention. The title provides details pertaining to the subject matter. The subject matter can be stated in an introductory lead, as is frequently the case in newspaper articles, or in the initial sentence or paragraph, which can be considered a topic sentence if the information is not provided in the title, heading, or title context (main title or subtitles). In situations where the aforementioned elements fail to provide a description of the subject matter, a summary can be constructed to extract it from the text.

The subject matters of the translated works are about the biography of the Prophet Muhammed, the life of Arabs before Islam, his birthhood, youthhood, marriage, secret and open Dawah, Migration to Madinah, battles, death, his companions, good manners, the leadership of Islamic nation, the birth of Adam, life in paradise, the forbidden tree, the two sons of Adam, Qabil and the crow, the Prophet Nuh, the great ark, the great flood, mount Judi, the city of Iram, the Prophet Hud, drought and wind, the people of Thamud, the arrogant tribe of Thamud, the she-camel, the Prophet Ibrahim, the sons of the Prophet Ibrahim, Allah's command, the miracle of Zamzam, the great sacrifice, the house of Allah, the Prophet's quest, the honored Guests of the Prophet Ibrahim, the Prophet Lut and the Evil Doers, the earthquake, the Prophet Yaqub, the Prophet Yusuf, Madyan and Ayka, giving wrong measures, the cities fall apart, the Prophet Ayyub, the

Prophet Musa, the Prophet Dawood, the Sulayman, and the Prophet Isa.

The inquiry “What” pertains to the substance of the text that is to be examined. It refers to the text's allusion to phenomena and objects in an extralinguistic reality, which Nord (2005) defines as the possibility that it is a fictitious world masquerading as the real world. Semantic information, which is typically encoded in grammatical and lexical structures, is utilized to convey this. The analysis of content, according to Nord (2005), commences with the examination of information conveyed through text elements connected at the text's surface via text-linguistic linking devices, including but not limited to logical connections, theme-rheme relationships, and functional sentence perspective. Incorporating linking devices into a text, including anaphora, cataphora, substitutions, and the repetition of particular patterns or elements, can also facilitate this process.

The content of Rami Kilawai's translations is the stories of the Prophet Muhammed and other Prophets, such as Adam, Nuh, Hud, Salih, Ibrahim, Lut, Ayyoub, Moses, and Isa. The stories are told in simple and short sentences. There are no advanced lexical and grammatical structures, so children in the primary stage can read them, while students in the preparatory stage can read them easily. The writer and translator reduce the usage of link/transition words related to additional comments or ideas, alternatives, analyzing results, cause /reason, compare, contrast, effect/result, emphasizing, Introducing examples, rephrasing, sequencing, and summary or conclusion. However, they focus mainly on coordinating conjunctions, such as for, and, or, nor, but, yet and so. Both represent simple source and target texts which are suitable to the child reader. Rhetorical figures are rarely used in two translated works.

Rami Killawi examines the translated text to determine the type of words employed and how they contribute to communicating the intended meaning of the source material. An extratextual and an intratextual factor influence the selection of words within a given text, according to Nord (2005). The translator, Rami Killawi, uses easy and simple words in his translations. He uses suitable words based on the level of the readership, so there are no difficult or advanced words. For difficult terms, he clarifies the meaning between brackets, such as hijabah, siqayah, rifadah, nadwah, qiyadiah, and liwa. However, the transliteration system is not found in Killawi's translations, so the child reader finds it difficult to read the characters' names, especially the characters' names during the stage before Islam.

With respect to the inquiry concerning “What types of sentences are there?” translated text analysis approaches consider the formal, functional, and stylistic elements of sentence structure to be crucial. Numerous scholars have examined the pertinent characteristics of the text, including sentence construction and complexity, the arrangement of primary and secondary clauses, sentence

length, application of functional sentence perspective, and cohesive linking devices on the text surface. Rami Killawi, in his translations, uses simple and short sentences, so there are no compound and complex sentences. The child reader could easily read the target text. Killawi divides the target text into short paragraphs and simple sentences. He uses the proper style for beginners and seeks to avoid difficult and advanced structures.

Finally, with regard to the recipient-oriented category query “to what effect,” this indicates that the recipient interprets the text's meaning in light of his preconceived notions formed through an evaluation of situational elements and prior knowledge. As opposed to being a conscious or subliminal impression, the “Effect” is the result of the text recipient comparing the intratextual characteristics of the text to the external expectations that have been formed.

Actually, no one could deny the great impact of the target text on child readers in different Muslim societies in Europe, America, and the Arab world. The children could get the translations easily in hard copies or soft copies from different stationaries and libraries around the world. The parents could use these translations as authentic sources to teach their children and educate them about the life of the Prophet Muhammed in detail and about other Prophet as their stories mentioned in the Qur'an. Adhering to good manners and avoiding evil deeds is one of the basic themes in these stories; moreover, worshipping God, watching Him, having piety, sticking to the Prophet's footprints, and taking people out of the darkness into the light are discussed deeply in these stories.

Regarding the correlation between the content and the subject matter (specifically, presumptions and informational particulars), Nord (2005) proposes that the translator may employ them to elucidate a particular impact on the reader. For example, the recipient may be offended by a normally forbidden subject matter, whereas they may find a popular subject matter to be agreeable. Thus, the sender gains knowledge to achieve his purpose.

In order to analyze translated texts, Nord's (2005) model provides details regarding the sender, author, and purpose of the text, the addressee, the motivation for the communication, the communication channel, the location and time, and the text's function. Furthermore, it provides the translator with the opportunity to obtain insights into the subject matter, content, non-linguistic elements of communication, authorial knowledge assumptions, textual composition, and recipient response to the text. So, this model helps translators comprehend the text fully and affirms the production of a sound translation.

The (In)Visibility of the Translator

Typically, the presence and intervention of the translator are concealed in the translated text, according to Venuti (2017). Therefore, the translator is visible while producing a foreignized text. Alvstad (2017) points out that the visibility of the translator refers to the influence of

the many agents involved in the shaping and reception of translated texts from different perspectives. As demonstrated by Lathey (2016), the translator's visibility signifies revision or manipulation of the source text; thus, those who are unaware of the source text are unable to discern the translator's executive function. Occasionally, the translator includes supplementary text to elucidate a concept that is completely foreign to young readers in the target culture but is crucial to comprehending the given narrative. According to Alvstad (2017), the initial text undergoes a filtration process by means of an enunciating instance that possesses the ability to modify and transform every aspect of the initial utterance.

The role of the translator is visible to his readership, so he could omit, replace, and add to facilitate understanding of the received message correctly. However, the translator is compelled to intervene visibly due to cultural differences between the source and target texts in order to supplement the information or directly address the juvenile reader. The translator may employ footnotes on occasion as a potential aid for the youthful reader. When translating narratives and revising them for subsequent audiences, translators operate from their own childhood memories, which ultimately renders them more perceptible than imperceptible during the adaptation process. The translator becomes visible when the cultural differences between the source and target texts need his intervention by adding material or addressing the young reader directly. Therefore, the translator targets their translated text towards the implicit kid reader who lives in distinct cultural and socioeconomic conditions compared to the implicit reader of the original book.

EX1:

The Prophet and Abu Bakr, after passing many places, reached Quba on 20 September 622. Quba was a village near Madinah at that time, but now part of Madinah. In those days it was about 3 miles away from Madinah. (Saniyasnain Khan, 365 *Prophet Muhammad Stories*, p.115)

وصل النبي وأبو بكر بعد مرورهم على عدة أماكن إلى قباء في ٢٠ سبتمبر أيلول ٦٢٢م. وهي قرية بجانب المدينة في ذلك الوقت لكنها الآن جزء من المدينة، كانت في ذلك الوقت تبعد حوالي ٣ ميل عن المدينة.) Rami Killawi, 365 *Prophet Muhammad Stories*, Trans. p.136(

Rami Killawi transferred the target text without paying attention to the differences between the source and target texts. Saniyasnain Khan uses the Assyrian calendar in the source text, which the Orientalists used in their studies about Islam, especially the biography of Prophet Muhammad and Islamic history. Rami Kilawai used the same calendar in the target text, and this procedure resembles an obstacle for children in many Arab countries because many of them do not use this type of calendar officially. It was preferable to use the Hijri calendar, especially since he was translating the biography of Islam messenger. Thus, the proper format is 6 Rabi' al-Awwal,

1H (6-3-1H). The translator also uses the mile as a unit of measure, which does not match the culture of the target culture because it is the official unit to measure the distance in the USA and European countries, but in the Arab world, all countries use the kilometer instead to measure the distance. So, it was recommended to use the kilometer in the target text and mention (4.828 km) instead of (3 miles). The translated text is close to the author, so the foreignization strategy is the dominant one, and the literal translation is the used approach here, while the domestication strategy and its different approaches facilitate the text to the child reader.

EX2:

After addressing Musa in the sacred valley of Tuwa, Allah ordered Musa: "Throw down your staff". So, when Musa threw down his staff on the ground, it turned into a big snake! Then, Allah said, "Take hold of it, and have no fear." Allah returned the staff to its former state. Allah gave the Prophet Musa another miracle. Allah asked him how out his hand out of his armpit, and it was shining brightly, and then Allah said: "These are signs from Me." Then, Allah commanded Musa to go to Firawn and show him the signs and warn him, so that he might get guidance. Allah said to Musa, "Go to Firawn; he has transgressed all bounds." The Prophet Musa asked Allah to send with him his brother the Prophet Harun who was an eloquent speaker. Musa said, "My brother Harun is more eloquent than I am. Send him with me to support me and back me up. For I fear that they will reject me." (Saniyasnain Khan, 101 *Quran Stories and Dua*, p.116-117)

بَعْدَ مُخَاطَبَةِ مُوسَى (عليه السلام) بالوادي المقدس طوى أَمَرَ اللهُ سُبْحَانَهُ وَتَعَالَى بَأَن يَرمِي عَصَاهُ عَلَى الأَرْضِ، وَعِنْدَمَا أَلْفَاهَا صَارَتْ حَيَّةً تَسْعَى، فَقَالَ تَعَالَى لِمُوسَى خُذْهَا يَا مُوسَى وَلَا تَخَفْ فَأَخَذَهَا لِتَعَوُّدُ غَصْبًا كَمَا كَانَتْ. لَقَدْ أَعْطَى اللهُ تَعَالَى لِمُوسَى مِعْجَزَةً وَعِلَامَةً أُخْرَى وَهِيَ أَن يُخْرِجَ يَدَهُ مَن جَيْبٍ فَمِيسَهُ فَإِذَا هِيَ بِيضَاءُ تَضِيءُ، وَإِذَا عَرَفْنَا أَنَّ مُوسَى (عليه السلام) كَانَ أَسْمَرَ اللَّوْنِ فَإِنَّ بِيضَ الْيَدِ كَانَ وَاصِحًا. قَالَ اللهُ تَعَالَى عَنْهُ (مَنْ غَيْرِ سِوَى) أَي مَن غَيْرِ مَرَضٍ حَتَّى لَا يَتَخِيلَ النَّاطِرُ إِلَى الْيَدِ أَنَّ مَرَضًا أَصَابَهُ كَمَرَضِ الْبَرَصِ مَثَلًا. أَمَرَ اللهُ سُبْحَانَهُ وَتَعَالَى مُوسَى (عليه السلام) بِأَخَذِ الأَيْتِينَ إِلَى فِرْعَوْنَ وَمُحَاوَلَةِ نُصْحِهِ لَا تَبَاعَ أَمْرُ اللهِ وَعِبَادَتِهِ عَلَى مَبْدَأِ التَّوْحِيدِ وَتَرْكِ الطَّغْيَانِ وَالْعَصْيَانِ. طَلَبَ مُوسَى مِنَ اللهِ تَعَالَى أَن يَسْمَحَ لَهُ بِاصْطِحَابِ أَخِيهِ هَارُونَ لِأَنَّهُ أَفْصَحُ فِي الْحَدِيثِ مِنْهُ وَيُمْكِنُ أَن يَسَاعِدَهُ عَلَى تَخْفِيفِ عَصْيَانِ فِرْعَوْنَ بِالْحُجَّةِ وَالْمَنْطِقِ.

(Rami Killawi, 101 *Quran Stories and Dua*, Trans. p.116-117)

Rami Killawi does not clarify the location of the sacred valley of Tuwa, while the child reader needs to know more about the important places in the stories. Thus, the translator could clarify this between brackets or in footnotes to remove any obscurity in the target text. Moreover, Saniyasnain Khan mentions the translation of four qur'anic verses, but he does not mention the number of verses or the chapter's title, it was chapter 20 (Surat Taha) verses (19-21-23 and 24). On the other hand, the translator removes these four verses from the target text and adds to the target text a part which is not mentioned in

وإذا (and the source text to present a simple target text e.g., عرفنا أن موسى (عليه السلام) كان أسمر اللون فإن بياض اليد كان واضحاً. قال الله تعالى عنه (من غير سوء) أي من غير مَرَضٍ حَتَّى لا يتخيل الناظر (إلى اليد أن مَرَضاً أصابَهُ كَمَرَضِ البَرَصِ مثلاً). The voice of Rami Killawi is plain in translating the stories of the Prophets, so he removes and adds to the target text to support the child readers to understand the text easily.

Table 1 The Visibility and Invisibility of Rami Killawi in Translated Works from English into Arabic

no	translated works en – ar	deletion	adding	replacing	footnote	picture
1	365 Prophet Muhammad Stories	☒	☒	☒	☒	☒
2	101 Quran Stories and Dua	✓	✓	☒	☒	☒
3	The Story of Khadija	✓	✓	☒	☒	☒
4	The Greatest Stories from the Quran	✓	✓	☒	☒	☒
5	Goodnight Stories from the Quran	✓	✓	☒	☒	☒
6	The Story of Prophet Adam	✓	✓	☒	☒	☒
7	Children's Stories from the Qur'an	✓	✓	☒	☒	☒
8	Baby's First Prophet Muhammad Stories	✓	✓	☒	☒	☒

The Duality of the Addressees in Rami Killawi Translations

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

EX:2

The years passed and Yusuf grew into a handsome and charming young man. The Aziz treated him with honor. He quickly learned the language and had become almost like an Egyptian. He was truthful and honest, so people asked his advice and respected his opinions. The wife of Aziz was not a good woman. She had bad intention. But the Prophet Yusuf kept his distance from her. But Aziz's wife would take no for an answer. She threatened to send him to prison if he continued to reject her advances. Yusuf prayed in great anguish: "O my Lord! I would prefer prison to what these women are inviting me to do. And if You do not avert their guile from me, I may yield to them and so become one of the ignorant." Even though Yusuf was innocent, later on, they sent him to prison. That was unjust, but it was also Allah's answer to Yusuf's

prayer. And, indeed, prison opened up another chapter in the life of the Prophet Yusuf.

(Saniyasain Khan, *101 Quran Stories and Dua*, p.70-71)

مرت الأعوام وَيُوسُفُ يَنْمُو وَيَكْبُرُ فِي بَيْتِ عَامِرٍ وَعُغْيِي وَهُوَ بَيْتِ الْعَزِيزِ حَيْثُ وَجَدَ اهْتِمَامًا واحْتِرَامًا. انْحَرَطَ فِي المَجْتَمَعِ المِصْرِيِّ وَأَتَقَنَ اللُّغَةَ وَأَصْبَحَ أَشْبَهَ مَا يَكُونُ بِسُكَّانِ مِصْرٍ، وَكَانَ عَلَيْهِ السَّلَامُ يَتَمَيَّزُ بِالصِّدْقِ لَمْ تَكُنْ امْرَأَةٌ الْعَزِيزِ. وَالْأَمَانَةُ وَلِذَا لَجَأَ إِلَيْهِ النَّاسُ لِلنَّصِيحِ وَالرَّأْيِ الْحَكِيمِ عَلَى خُلُقٍ قَوِيمٍ وَكَانَتْ تَضْمُرُ فِي نَفْسِهَا نِيَّةَ سَيِّئَةٍ. حَاوَلَ الْإِبْتِعَادَ عَنْهَا بِقَدْرِ الْإِمْكَانِ إِلَّا أَنَّهُا كَانَتْ مِصْرَةَ عَلَى سُلُوكِهَا الْقَبِيحِ لِدَرَجَةِ جَعَلَتْهَا تَهْدَهُ بِالسُّجْنِ إِنْ لَمْ يَفْعَلِ الْفَاحِشَةَ لِجَأٍ إِلَى رَبِّهِ يَشْكُو كَيْدَ النِّسَاءِ وَفَضْلَ السُّجْنِ عَلَى مَا دَعَتْهُ إِلَيْهِ امْرَأَةُ الْعَزِيزِ وَرَفِيقَاتِهَا فَقَالَ يَا رَبِّ نَجِّنِي مِنْ كَيْدِهِمْ لِكَيْلَا أَكُونَ مِنَ الْجَاهِلِينَ. عِنْدَمَا ثَبَتَ عَلَى مَوْقِفِهِ وَرَفَضَ ارْتِكَابَ المَعْصِيَةِ ذَهَبُوا بِهِ إِلَى السُّجْنِ ظُلْمًا وَعُدْوَانًا وَلَكِنَّ اللَّهَ سَبَّحَانَهُ وَتَعَالَى جَعَلَ مِنَ السُّجْنِ فَصْلًا آخَرَ فِيهِ الْفَائِدَةُ لِحَيَاةِ هَذَا النَّبِيِّ الْكَرِيمِ.

(Rami Killawi, *101 Quran Stories and Dua*, Trans. p.70-71)

Rami Kilawi sought to deliver the core message of the source text faithfully without distortion or exaggeration. He directs the text to various addressees, so he selects the words carefully and his role is plain in the target text. He does not transfer " Yusuf grew into a handsome and charming young man" and replaces with " وَيُوسُفُ يَنْمُو وَيَكْبُرُ ". He also translates " The Aziz treated him with honor" into " وَهُوَ بَيْتِ الْعَزِيزِ حَيْثُ وَجَدَ اهْتِمَامًا واحْتِرَامًا " the change of the subject, adding adverbs and mentioning the house of Aziz to avoid delivering a message that Yusuf betrayed the Aziz one day. As for the situation of Aziz's wife and her trial, he does not clarify the details and adds to the target text " الإِمْكَانِ إِلَّا أَنَّهُا كَانَتْ مِصْرَةَ عَلَى سُلُوكِهَا الْقَبِيحِ " to points out that Yusuf is a faithful and an honest person. Moreover, he adds to the target text " وَفَضْلَ السُّجْنِ عَلَى مَا دَعَتْهُ إِلَيْهِ امْرَأَةٌ " He also does not mention the Quranic verse which the author mentioned its translation in the target text (Chapter (12) Surat Yusuf: 33), but he clarifies the meaning of the verse for readership. The translator successfully produced the target text and directed the translated text to dual addressees faithfully.

Modes of Communication and Structures in Killawi's Translations

Translators of children's literature should take into consideration the age range and educational level of young readers (readership). Using children's literature as an educational tool imposes that there should be an adequate translation that draws the attention of child readers to increase their reading, whereas poor translation minifies them as readers. Furthermore, the age level of the child reader should be taken into consideration. With young readers, the use of simple vocabulary and clear expressions is recommended. Therefore, the author and translator seek to reduce using clauses, non-finite constructions, and the passive voice for the sake of using simple structures that facilitate reading the source and target text loudly. Thus, a fluent and dynamic translation is more acceptable to children

than one that has a complex structure. However, faithful translation sometimes could not cover the core message of the source text comprehensively while translating children's literature.

Indeed, Rami Killawi uses simple and clear expressions and structures. Moreover, he uses simple and intermediate vocabularies, styles, and structures which develop the level of children. He depends mainly on Modern Standard Arabic (MSA) to facilitate understanding of the Arabic language and help young readers to read easily. He did not use the passive voice in all translated texts, so his translations are easy to read loudly and understand obviously. He always mentions the meaning of the difficult words in brackets within the text, so he does not use the footnotes at all. As for age and level of the readership, he directed the translated works for beginner readers or children from 7 to 14 ages.

Table 2 Rami Killawi's Structures & Modes of Communication in Translated Works from English into Arabic

No	Translated Works EN -AR	Style /Structure	Age / Level
1	365 Prophet Muhammad Stories	✓	✓
2	101 Quran Stories and Dua	✓	✓
3	The Story of Khadija	✓	✓
4	The Greatest Stories from the Quran	✓	✓
5	Goodnight Stories from the Quran	✓	✓
6	The Story of Prophet Adam	✓	✓
7	Children's Stories from the Qur'an	✓	✓
8	Baby's First Prophet Muhammad Stories	✓	✓

Venuti's Strategies

Preceding the Roman era were Cicero and Horace (first century BC) and St. Jerome (fourth century AD), who opposed "word for word" translation (similar to the foreignization strategy). These individuals introduced the first indications of domestication and foreignization strategies. In the Abbasid era, translators implemented two distinct translation strategies, which Baker (2019) notes sparked the Arab world's discourse on foreignization and domestication. Each Greek term was rendered using its corresponding Arabic word in the initial approach, which relied on a literal translation. Translators borrow words from the source language when their equivalents are not present in the target language. Proponents of this approach were Yuhana Ibn-al Batriq and Ibn Na'ima al-Himsi. Hunayn Ibn-Ishaq subsequently revised and enhanced this technique to generate credible text translations. Translating "sense-for-sense" and producing fluent target texts that accurately convey the original's meaning while preserving the integrity of the target language constitute the second approach associated with Ibn-Ishaq and al-Jawhari. Thus, Ibn-Ishaq and his adherents prioritized

the needs of the target language and the intended audience.

The foreignization strategy preserves all features of the source text without any alteration or adjustment at the cultural level. Furthermore, it is based on procedures, such as word-for-word, literal translation, faithful translation, naturalization, transference or transcription, repetition, calque, borrowing, and paraphrasing. Domestication leads to adapting the source text by replacing or omitting the cultural items of the source text and adding other items which match the target culture; moreover, it depends mainly on cultural equivalent, synonymy, explication, simplification, omission, and free and idiomatic translation.

The below table scrutinizes the translation strategies which Rami Killawi used in his translations from English into Arabic according to the suggested categories by Venuti (2017).

Table 3 Foreignization and Domestication in Translated Works from English into Arabic by Rami Killawi

No	The Source Text (English)	The Target Text (Arabic)	Translation Strategy	Procedures
1	Kabah	الكعبة	Foreignization	naturalization
2	Ibrahim	إبراهيم	Foreignization	ransference
3	Ismail	إسماعيل	Foreignization	ransference
4	pilgrimage	الحج	Domestication	cultural equivalent
5	Hijabah	الحجابة	Foreignization	ransference
6	Siqayah	السقاية	Foreignization	ransference
7	Rifadah	الرفادة	Foreignization	ransference
8	Nadwah	الندوة	Foreignization	ransference
9	Qiyadah	القيادة	Foreignization	ransference
10	Liwa	اللواء	Foreignization	ransference
11	God	الله	Domestication	cultural equivalent
12	tawaf	طواف	Foreignization	ransference
13	Silk Route	طريق الحرير	Foreignization	Literal translation
14	Caravan	القوافل	Foreignization	faithful translation
15	Al-Fayze	الفيض	Foreignization	ransference
16	the year of the Elephant	عام الفيل	Foreignization	Literal translation
17	House	كعبة	Domestication	cultural equivalent
18	hassanis	-----	Domestication	omission
19	Qiblah	قبلة	Foreignization	ransference
20	pebbles	حجارة	Foreignization	Literal translation
21	return	نسحب	Domestication	Free translation
22	Initial nursing	الرضاعة	Domestication	Idiomatic translation
23	kilometer	ميل	Domestication	cultural equivalent
24	Harb al-Fujar	حرب الفجار	Foreignization	Literal translation

25	Proposal	عرض الزواج	Domestication	explication
26	Nikah	النكاح	Foreignization	ransference
27	Jabal al-Nour	جبل النور	Foreignization	ransference
28	Open Preaching	الدعوة الجهرية	Domestication	cultural equivalent
29	fix	ورطة	Foreignization	Faithful translation
30	Ethiopia	الحبشة	Domestication	cultural equivalent
31	The Year of Sorrow	عام الحزن	Foreignization	Faithful translation
32	Al-Isra and al-Miraj	الإسراء والمعراج	Foreignization	ransference
33	Jibril	جبريل	Foreignization	ransference
34	Zat al-Nitaqain	ذات النطاقين	Foreignization	ransference
35	Dua	دعاء	Foreignization	ransference
36	Jinn	جن	Foreignization	ransference
37	Eve	حواء	Domestication	cultural equivalent
38	Hawwa	حواء	Foreignization	ransference
39	Iblis	إبليس	Foreignization	ransference
40	Al-Ma'idah	المائدة	Foreignization	ransference
41	Qabil and Habil	قبيل وهبيل	Foreignization	ransference
42	Raven	غراب	Domestication	cultural equivalent
43	Al-A'raf	الأعراف	Foreignization	ransference
44	Nuh	نوح	Foreignization	ransference
45	His people	قومه	Domestication	cultural equivalent
46	Ark	الفلك	Domestication	cultural equivalent
47	Judi	الجودي	Foreignization	ransference
48	Iram	إرم	Foreignization	ransference
49	Fussilat	فصلت	Foreignization	ransference
50	Al-Baqarah	البقرة	Foreignization	ransference
51	Al-An'am	الأنعام	Foreignization	ransference
52	Evil Doer	الفاحشة	Domestication	Free translation
53	cup	صاع	Domestication	cultural equivalent
54	bag	رحل	Domestication	cultural equivalent
55	God preserve us!	حاشا لله	Domestication	Idiomatic Translation
56	The Aziz	العزیز	Foreignization	ransference
57	King's baker	صانع الخبز للقصر	Foreignization	Literal translation
58	King's cupbearer	الذي يسقى الملك الخمر	Foreignization	Literal translation
59	gift	معجزة	Domestication	cultural equivalent
60	Ayka	الأيكة	Foreignization	ransference
61	Measure	الكيل والميزان	Domestication	cultural equivalent
62	Wrong measure	التطيف	Domestication	cultural equivalent

63	Big fish	الحوت	Domestication	cultural equivalent
64	Al-Anbiya	الأنبياء	Foreignization	ransference
65	Al-Qasas	القصص	Foreignization	ransference
66	Firawn	فرعون	Foreignization	ransference
67	Manna and Salwa	المن والسلوى	Foreignization	ransference
68	alimullah	كليم الله	Foreignization	ransference
69	Al-Kahf	الكهف	Foreignization	ransference
70	Hudhud	الهدد	Foreignization	ransference
71	In a twinkling of an eye	ما بين غمضة عين وانتباهتها	Domestication	Idiomatic Translation
72	Isa	عيسى	Foreignization	ransference
73	Yajuj and Majuj	ياجوج وماجوج	Foreignization	ransference
74	Laylat al-Qadr	ليلة القدر	Foreignization	ransference
75	Uzayr	عزير	Foreignization	ransference

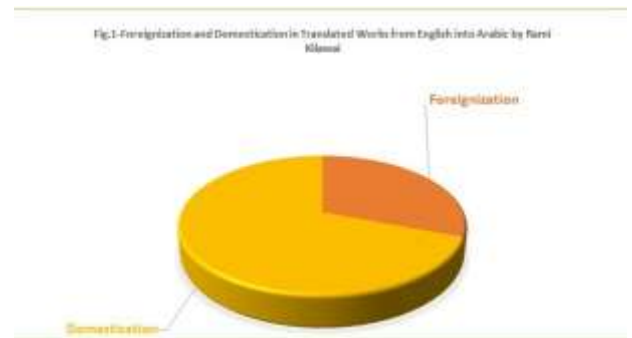


Fig (1) Foreignization and Domestication in Translated Works from English into Arabic by Rami Kilawai



Fig (2) Foreignization and Domestication in all translated works

Table 4 Application of Foreignization and Domestication by Rami Killawi

NO	Strategy	Eng.-Arb	Total
		Occurrence No.	
1	Domestication	23	30.7%
2	Foreignization	52	69.3%
Total		75	100%

As regards Rami Killawai's translations, there are 23 occurrences of domestication, contrasting to 52 occurrences of foreignization in the works translated from English into Arabic. The mentioned examples in table (3) point out that the foreignization strategy is employed in 69.3% of all works and domestication is employed in 30.7% of all translations.

Rami Killawai uses the foreignization strategy to narrow the gap between the different cultures and to help the young reader understand and learn more about other cultures and recognize the differences between cultures. Furthermore, he depends on the foreignization strategy in his translated works from English into Arabic to support the young Arab reader, especially the young reader, to know more about others and to save him from any distortion.

Results

The analysis of Rami Killawai's selected translations reveals that the translator's visibility is evident in nearly all translated texts. Rami Killawai mainly uses foreignization in translated works from English into Arabic. He does not use cultural intertextuality in his translated works. He focuses basically on the transference strategy to translate the different types of nouns. Moreover, there is no ideological impact on the translated works, so they are free from any distortion or deviation. Rami Killawai exerts great effort to help young readers read and increase their knowledge. Thus, he manages to overcome any obstacles by producing translated works suitable for children.

Conclusion

The study exposes the importance of translating children's literature and how the translation process could present similarities and differences with other cultures and bridge the gap between different cultures. Thus, translating culture's significance has increased during the last decades, and various models of translating culture have been presented. Despite the huge number of studies about children's literature and its translation, there is no study that sheds light on the translated works of Rami Killawai, so the current study seeks to cover this gap and present a useful contribution in this field by analyzing the strategies, procedures, and methods of translating children's literature and clarifying the challenges which faced Rami Killawai and his decisions to overcome these obstacles. The current research encourages further studies to facilitate the task of translators and close the gap between the theoretical and practical aspects of children's literature and translation

studies by discussing and researching the leading matters to produce faithful and sound target texts.

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Arabic abstract(مستخلص البحث)

تهدف ترجمة القصص الدينية للأطفال إلى تعزيز القيم المختلفة والأخلاق الحميدة؛ كما أنها تيسر إدراك المفاهيم والشعائر المختلفة وتشير إلى قصص الأنبياء والصحابة الكرام والأماكن والأحداث المختلفة. كما تسعى إلى حفظ القارئ الصغير من أي أفكار مشوهة من خلال التركيز على القدوة الحسنة للأطفال وتوضيح الفرق بين الخير والشر. لذا يسعى البحث الحالي إلى تحليل بعض الأعمال المختارة المترجمة من الإنجليزية إلى العربية لرامي الكيلوي كدراسه حاله، وذلك من خلال تطبيق نموذج كريستيان نورد (2005) لتحليل الأعمال المترجمة المختاره. يسعى هذا البحث إلى تحليل مدي ظهور او عدم ظهور دور رامي كيلوي في ترجمة أدب الطفل، كما يهدف هذا البحث أيضاً إلى تحليل ترجمات رامي كيلوي للوقوف على قراراته والاستراتيجيات التي استخدمها للتغلب على التحديات المختلفة التي قد تنشأ في ترجمة القصص الدينية للأطفال. و تتناول الدراسة الإجراءات الأساسية التي اتبعها رامي كيلوي لتبسيط النص المترجم وجعله ميسراً ومناسباً للأطفال. تسعى هذه الدراسة أيضاً إلى توضيح كيفية استخدام استراتيجيات التغريب و(التدجين) للتوطين في ترجمة القصص الدينية. وتوضح النتائج أن دور رامي كيلوي واضح في كل الترجمات غير أنه قد وجه النص المترجم إلى القارئ الصغير والكبير في معظم الترجمات، أما بالنسبة لبنية النص وطرق الاتصال، فيستخدم رامي كيلوي تعبيرات وتركيبات جمل بسيطة وواضحة حيث يستخدم مفردات وأساليب لغوية سهلة وميسرة تعمل على تنمية مستوى الأطفال. **الكلمات الدلالية:** ترجمة القصص الدينية، أدب الطفل، مشكلات الترجمة، استراتيجيات الترجمة، رامي كيلوي