

Foreignization and Domestication in the Kurdish Translation of the English Short Stories for Children

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ABSTRACT

Translation in the field of children's literature includes various dimensions and constraints that requires linguistic, ideological, cultural and stylistic aptness on the part of the translator. This reflects the fact that apart from entertaining, this domain is utilized for the child's educational, religious and moral development over the phases of childhood as well. Besides, economics and ideology have significant roles in the establishment and availability of the translation of this type of genre nationally and internationally. This study, therefore, focuses on preliminary ideas concerning patterns of behavior in the translation of English literature written for children into Sorani Kurdish. It explores several strategies Kurdish translators follow to address various challenging paused by paradigmatic modification, with the aim to introduce translators who wish to translate for children, to the linguistic, stylistic, ideological and cultural differences specific to writing for children in certain cultures. To attain that, the study contemplates translated short stories written for children rather than instructive or information books. It strives to answer what paradigmatic shifts in reference to foreignization and domestication occurred in the Kurdish translation of English short stories written for children, against the backdrops of Descriptive Translation Studies (DTS). The study assumes that Kurdish translated texts in the domain of children's literature lean towards domestication. The outcomes disclose that Kurdish translated texts have tendency towards domesticating strategy, meanwhile they are interested in making Kurdish young readers familiar with other cultures by choosing to have a high degree of foreignness in the Kurdish translated texts.

KEYWORDS: Children's Literature, Shift, Culture Translation, Foreignization, Domestication.

1. INTRODUCTION

According to? translating publishable children's stories is not an easy task since these texts are not only written for children's amusement, but also for their edification. Lathey (2016, p. 1) states that a "text written for children or young adults may be just as demanding in its complexity, stylistic flair or thematic content as a work of adults". As children grow physically, mentally and

emotionally, they can explore the boundaries between reality and fantasy and their demands regarding the content of reading material alter unreservedly. In late childhood phases, the focus on the growing sophistication of the storytelling technique is required to maintain the young reader's awareness. Translating this kind of texts, on its turn, can be directed by similar requirements that govern writing them. Since a child is interested in and influenced by the power of narration as in adventurous and factious stories, the translation therefore should be performed in a way that s/he does not realize any foreignization (awkwardness) in the received language as though the stories written in the young reader's first language. From this perspective, translation in the form of adaptation might have a prominent role in children's literature. This adaptation is predicated on the presumption that the linguistic and literary formation of the TL young readers, and quite

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often their knowledge of the source language culture (SLC) is too limited to include an adequate degree of recognizability and understanding, two features that are considered of great significance for children's literature. However, performing translation to any kind of children's text requires not only examining "how a text means what it does, but also why a writer may have chosen to shape the text in a particular way" (Malmkjaer, 2003, p. 38). In this sense, foreignization cannot be excluded since it reveals the young reader's awareness that they are reading the product of a different culture and the aim is to expand their knowledge. This entails that the use of foreignization and domestication in children's translated texts depends on the purpose of the text. Recognizing broad directions will, therefore, allow translators to acknowledge both the author's intention and possible reaction of a wide age group.

Several studies have been conducted on the translation of children's literature between a number of languages including foreignization and domestication (e.g., Oittinen (2006); Lathey, (2016); Cermakova, (2018); Coillie and McMartin (2020)). However, this topic has not been addressed in Sorani Kurdish so far. This study thus examines and discusses the Sorani Kurdish translation of English short stories written for children as a medium of cultural exchange. The article provides a justification for the way patterns of translation choices in children's literature transferred with regard to storytelling issues originally published in English, and then the way they are re-transferred as parallel translation of these texts within Kurdish literary language system. The study is pioneering as it accentuates the study of the Kurdish translation of children's literature into the framework of translation studies through the examination of English literary products translated for children in Iraqi Kurdistan. It investigates the magnitude of the translation choices in governing children's literature with regard to foreignization and domestication and probes what the Kurdish case-analysis comes across apropos the broad approach. The motivation emanates from the fact that Southern Kurdistan has experienced conversions in multiple ways, which have a significant impact on the Kurdish society politically and intellectually in the last three decades, of which part of this reproduced in the translations that materialized recently in children literature (see methodology and materials). The study aims at examining the translation activity in reference to the linguistic and cultural shifts that occur when

translating children's literature in response to the questions of determinants, strategies, and tendencies used in translating short stories written for children from English into Kurdish.

2. CHILDREN'S LITERATURE NARRATION AND TRANSLATION

Narration in children's literature demands translators to consider various dimensions and modes of address to the young reader, containing didactic and fantasies. According to Nikolajeva (1996), the very rise of children's literature as an important educational resource dates back to the seventeenth century (p. 3) and the simplicity of children's literature involves narration and discourse (2005, p. vix). This lucidity however is based on the young reader's age and suitability for the presumed limited cognitive aptitude of the child. Children's literature embraces a wide range of genres and themes from nursery rhyme books for toddlers to novels for older children and adults with the aim to entertain, educate and often deliver significant life lessons or values in a way that is accessible and attractive to young addressees. The translation of these genres can also have similar central impression and be enriching for the target readers if they are translated appropriately. Translating these types of texts requires proper balance between staying faithful to the source text (ST) and making it relevant to the target young readers. It is a creative and rewording process that involves a thorough knowledge of both language and culture. Translators need to consider some key elements including cultural sensitivity, age and reading level, rhymes and word play, illustrations, cultural references, character and location names, emotional resonances, domestications, dialogues and voices, authors intentions, and so forth. Against this background, translators need to decide whether to stick to the ST or adapt it to suit the new young readers. They, thus, play as mediators between two different cultures and decide what is appropriate, moral or beneficial for children. Such act of mediation cast doubt on how translation decision might mark translation strategies. Nevertheless, compelling Venuti's (2008) dichotomy of 'foreignization' and 'domestication' strategies as applicable springboard, it is feasible to provide some perceptions into the translator's practices. The decision about what is usually known as foreignization and domestication can be made for certain textual elements or for the text as a whole. Venuti (1995)

repudiated domestication as an “ethnocentric reduction of the foreign text to target-language cultural values” (p. 20). He suggests that domestication denotes cultural appropriation whereas foreignization maintains the reader’s attentiveness and comprehension of the product of a different culture. This can be considered as a didactic and pedagogic view because the focus is on involving paradigms on what is appropriate and inappropriate for the education and tutelage of a child. This approach, however, can be a very subtle matter with regard to children’s literature. There are different views on the cultural mediation and adaptation of the young literary texts that draw attention between the translation and the notion of adaptation. Klingberg (1986, p. 86) agrees with Venuti’s rejection towards adaptation and suggests that the ST should take precedence over domestication or what he calls ‘localization’ (p.15) in children’s books. Conversely, Oittinen (2006, p. 43) discards foreignization by arguing that whereas many adult readers “might not find foreignized texts off putting, the child reader may very well be unwilling to read the translated text, finding it too strange”. Lathey (2016, p. 38) explains that “historically there has been a generally agreed practice that translators and editors localize names, coinage, foodstuffs, intertextual references or even, in rare instances, the settings of children’s stories and novels”.

The child’s age and ability should not be overlooked when it comes to the use of the two strategies of domestication and foreignization since children at a certain age have the capability to accommodate differences between different cultures especially in the time of globalization. Children’s literature is also affected by how trade, technology, economy and social changes, have made the world into a more connected and interdependent place. For instance, Lathey (2016) explains that the adaptation of cultural details such as “English foodstuff in translations of J.K Rowling’s Harry Potter series” disregards both the evolving aspect “that children have to digest new concepts and information on a daily basis even within their own localities, and the argument that adaptation of a foreign milieu removes an element of challenge and excitement from children’s reading” (p. 38). This debate carries some weight in the English context. The status of English as a lingua franca

leads to the believe that children from other cultures including Kurdish young readers are usually familiar with some English cultural details such as Disney characters¹. This allows the conclusion either the whole text needs to be domesticated as if the text is written in the TL or only certain elements that show the differences in their representations in both languages and cultures. Alternatively stated, the elements exist in both cultures but with different names that their translations require rejecting literal translation. In addition, when it comes to culture specific details, children need to comprehend novel ideas and concepts at intervals even within their own areas.

The translator’s personal thoughts can also be involved during the interpreting and rewriting translation process for the young target readers. The translator may operate in accordance with his/ her own childhood image that is “colored by personal experience but also by a particular vision of society, or by an implicit or explicit ideology. The result is that translators for children are guided not only by textual or literary norms, but also by didactic and pedagogic ones” (Coillie & MacMartin, 2020, p. 145). In a broad sense, translating for children can be viewed in relation to the entire situation of language, culture and translators as mediators acting within specific societies, values and norms as well as manipulation, and ideology. In addition, the reception of children’s literature by children themselves residues a challenging area of focus.

3. NORMS AND VARIATIONS IN CHILDREN’S LITERATURE

Norms govern children’s literary texts when the process is performed between two completely different cultures. The translation must reckon with the cultural knowledge of the targeted reader. The notion of norms re-emerges in the ideological implications of Venuti’s (2008) argument of foreignizing and domesticating translation strategies. According to Venuti, foreignization aims to highlight the differences in the source text that display an exotic flavor and this only maintained by breaching the current cultural norms in the target language. This differs from local literary norms and makes readers sense a different reading experience (2008, p. 85). Toury (1995, 2012) and Desmidt’s (2006) concepts of norms of translation

¹ Disney cartoon adaptations on video in English have contributed to the characters’ popularity among Kurdish young readers

behavior continue to exert considerable influence on children's literary texts and the course of analysis of this study as well. In particular, Toury's methodology, which constitutes a key-concept in DTS, combines the contrastive analysis of source and target texts with an investigation of the cultural practices of the target text (TT) as a means to expound translation shifts. The detection of the culture specific norms, which regulate prevailing translation behavior in a given target culture (TC), is significant to this method. Toury describes norms as "the translation of general values or ideas shared by a group - as to what is conventionally right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations" (1995, p. 54-55). Toury's basic initial norm, which consists of 'adequate' translation, where the norms of the source culture (SC) win, and 'acceptable' translation, where the norms of the TC win, remain highly effective. According to Baker (2001), this discrepancy appears to be comparable to Venuti's more questioned notions of foreignizing and domesticating strategies (p. 164). Although both Toury and Venuti's views have significant impacts on the analysis of translated literary texts at large, they are too general for the application process in the course of investigation in this research. This study, therefore, consults Desmidt's (2006) notion of norms which expands Toury's model of norms and proclaims special norms to young readers' literary texts. She highlights the intricacy of the norms that create a certain collaborating process within children's literature and differentiates between "source-text related, literary, business, didactical, pedagogical and technical norms" (p. 79). The source text-related norms harmonize with Toury's basic initial norm, i.e., adequacy and acceptability. Business norms involve the framework of editing, publishing and distribution (see Methodology and Materials). This type of norms is comparable to Toury's preliminary norms which function at macro-level, with "those regarding the existence and actual nature of a definite translation policy, and those related to the directness of translation" (Toury, 1995, p. 58). Translation policy denotes "those factors that govern the choice of text types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time" (p. 58). Desmidt's Didactic and pedagogic norms (2006, p. 86) are associated with the two translation strategies of foreignization and domestication peculiar to children's

literature. In this sense, didactic norms within children's texts should educate young readers and then the pedagogic norms must adapt these texts in a manner that is comprehensible to them. Last but not least, there are technical norms which regulate the design and outline of the text and this comprises the connection between text and images (including the characters) in the translated texts. This type of norm is related to Toury's operational norms which presupposed to manage the translation varieties during the translation process of which 'matricial norms' manage the extra-textual knowledge of the text while the 'textual linguistic norms' govern the text itself (1995, p. 58.59).

A technical norm can be described well in terms of an established standard or requirement for a replicable technical deed which is functional for a common and repeated use of characteristics for products or related processes. This type of norm can be investigated through variations and correspondences, in particular through lexico-grammatical deviances. Lexico-grammatical features constitute part of lexicogrammar (or lexicogrammar) which "is a level of linguistic structure where lexis, or vocabulary, and grammar, or syntax, combine into one" (Sardinha, 2019, p. 1). Translation variation within a corpus-based translation denotes more than one translation of ST meaning within the same language and/or across languages (Baker, 2018; Levy, 2011). In this study, they are engaged in investigating cases of borrowing, deletion, addition and manipulations of texts in the TTs while compared to their ST counterparts for the benefit of identifying translation strategies of foreignization and domestication (See Chart 1). In addition, whereas these inclinations could partially be associated with the dissimilarity in 'linguistic norms' between English and Kurdish, they might also be categorized in terms of 'didactic and pedagogic norms' in translating for young readers. Otherwise stated, they could reveal potentials of what is considered as an appropriate language in a text for young readers within a certain social and cultural environment.

4. METHODOLOGY AND MATERIALS

The study appoints a blended approach as a means to establish a comparative study between English texts and their counterparts in Sorani Kurdish, investigate and describe the data used in this study. The computer data classification, both manually and systematically, is

predicated on the aim of this study and the questions it intends to answer. Whereas the goal of this study is to explore the patterns and tendencies that originate from the corpus examination, the data scrutinized requires to be designated according to specific criteria. A combined methodology of Venuti's (2008) foreignization and domestication, normative analysis, and Toury's (2012) analytical three-phase model within Descriptive Translation Studies (DTS) is applied. The aim is to provide an opportunity in order to explore the translator's predilections for either foreignization or domestication strategy in the Kurdish versions of the English short stories. The study consults the current cases of borrowings, deletions and additions in the corpus of this study in order to identify foreignizing and domesticating translation strategies. Borrowing and sometimes literal translation can be typical of loyalty to the author and hence can be regarded as foreignization strategies. On the other hand, cases of addition and omission may relate to domestication. Numerous sets of parallel illustrations including identical textual ST fragments and their matching TTs with their back translations (BT) are exemplified from the texts.

In addition, given that children's literature is predominantly a norm-govern practice, Toury's (2012) and Desmidt's (2006) model of translation norms is utilized and adjusted to scrutinize the Kurdish translation of children's literature. It is substantial to consider that the perceptions acquired from norm theories could be rationalized in view of descriptive studies and strongly correlated with socio-cultural analysis in order to form a more conclusive and functional relationship between the texts and their socio-cultural frameworks. This is due to this study's expectations, which are geared towards the probe of ascendant trends of the translator's behavior, and their associations as an indication of norms of language behavior, in preference to their interface with the target young readership and their reactions to the TTs. The translation phenomena analysis scheme of this study facilitates the investigation of the network between textual and extra-textual features in the corpus study. This can be performed through examining the way lexicogrammatical choices function to allow mediation and/or reveal culture and ideology.

In line with DTS, this study first inspects Toury's so-called 'preliminary norms' which is the context surrounding the translated texts, before proceeding to a comparative multimodal investigation of the ST and TT, i.e., 'operational norms'. As a starting-point for the selective synopsis to follow, a parallel corpus, including 16 English short stories along with their Kurdish translations, are chosen. The short stories consist of 8 popular English fairy tales and fictional stories, and 8 short moral stories. They are narrated in different ways using third person, second person, and personal narration. All the STs and TTs are printout texts and collected from official publications from 2020 to 2022. The Kurdish translated texts were distributed by different permitted Kurdish publishers: *Eadiban Publishing Center*, *Baxtiary Bookshop*, and *Chwarchra Publishing Centre*. The publishers are responsible for editing, publishing and distributing the texts whose renditions are made by a number of translators. At the start the translators declared the pedagogy and didactic norms of the texts they have translated by providing a parallel English-Kurdish translation, indicating to age 6+ suitability, and stating that these short stories provide the young learners with "an easiest way/ style of learning English"².

Comparing to the Western World, it is categorically difficult for small language areas like southern Kurdistan to compete with the marketing activity of the major publishers in the Anglophone world. In Iraqi Kurdistan, however, a considerable amount of books for children are translations and mostly are translated from English since it is considered a lingua franca and "all the good books already written in English" (Abos, 2016, p. 40). Keeping this tendency in mind, the present collection of data offers a sample illustration of this methodological indebtedness with the aim to scrutinize the linguistic and cultural perception of children's literature through corpus analysis.

5. FOREIGNIZATION AND DOMESTICATION IN KURDISH CHILDREN'S LITERATURE

Translating children's literature as one of the means of communication is regarded as a social practice that its translators' impelled varieties lean on what is culturally available within their sociocultural context. The present analysis reveals that the translations examined do not

² This sentence is written on the cover of the translated short stories in Kurdish and translated into English by the researcher.

fully favor either the domestication or foreignization of the ST features. The subsequent analysis shows the translation strategies, which are employed by translators in the Sorani Kurdish translation of children's short

stories written in English within the corpus of this study at micro-level, with the focus on detecting which exact one is more predominant and what the inferences are of this on Kurdish literary translation at macro-level.

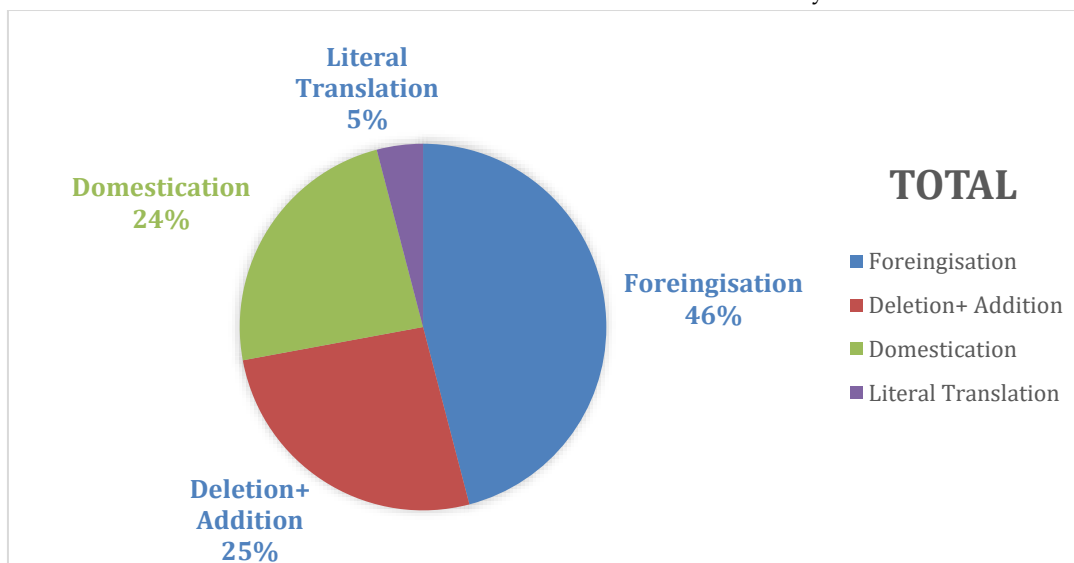


Chart 1: The Total Practice of Translation Strategies

Overall, 172 cases of translation strategies were located in the course of this study. The strategies classified in descending order into foreignization, deletion, addition domestication and literal translation. The translation strategies such as deletion, addition and literal translation can fall under either strategy; foreignization and domestication.

What is striking in chart 1 is the dominance of foreignization strategy while domestication constitutes only 24% of the total. However, this average cannot be seen as an attempt to quantify the association between the two dichotomies since 35% of the foreignization strategy is related to retaining the ST proper names of the characters and 3% to the names of geographical places in the TL (Table 1). According to Leonardi (2020), translating proper names is indeed one of the most debatable and complicated undertaking for translators in children's literature because of the tendency of having implications associated with culture, sex, geography, and history amongst other issues (p. 66).

Table 1
Foreignization

Category	Percentage
Foreignisation	46%
Proper Noun (Character Names)	35%
Common Noun	5%
Proper Noun (Name of place)	3%
Verb	1%
Title	1%
Idiom	1%

Fairy tale and fictional characters are the most retained names in the analyzed TTs of this study. This might be due to considering them as culture-specific items and/or preserving the ST author's style of establishing an exotic flavor in the short stories. Most character names used by the ST authors are to advocate specific responsibility and behavior within the text and their translation into Kurdish could be challenging. For instance, the names of *Cinderella* and *Belle* appear to be related to the moral lessons of kindness will be rewarded, whereas selfishness will not as the two characters known for their benevolence despite

hardships throughout the two short stories³. The name *Elsa* represents the power of ice and snow outwardly while it categorically denotes that no one is perfect and anyone can make bad choices if s/he is scared or stressed⁴. Their adaptation or even the translation of what they represent apparently may not carry the same or similar meaning they symbolize in SLC. The same can be true of geographical references that are associated with fictional or fantasy names, but real places may be easier to be translated since they have a direct equivalent in different languages. For example, the *Kindom of Arendelle* is the birthplace of *Anna* and *Elsa* and the central location of the *Frozen*. *Arendelle* appears as a prototypical fairy-tale setting including a magnificent castle in lush surroundings. Much of this place, however, is derived from *Bergen*, Norway's second largest city, one of the numerous places in Fjord Norway where one can experience some fairy-tale magic in real life. The translation of suchlike geographical names can be approached in several ways based on both differences in TL culture and conventions as well as ideological factors including the author's intent. The name *Arendelle* is retained in the original form (untranslated), but phonetically or culturally adapted or transliterated to preserve the author's intention of exposing the magnificence of Norway. For Hervey and Higgins (2002, p. 32), two main potentials, which are leaving the names unchanged (foreignized) or adapting them "to conform to the phonic/graphic conventions of the TL", lead to the decision of the name translations by the translators. The two potentials, however, refer to the possibility of borrowing the ST segment and in a more specific sense to the transliteration of the ST segment since it conforms to the phonic conventions of the TL. The two, therefore, can be considered foreignization. However, Hermans (1988) indicates that the untranslatability of names refers to their universal recognition. This can be seen in the cases of retaining the same titles of English short stories *Cinderella* and *Pinocchio* in the TL. In addition, 5% of the cases of foreignization refers to common nouns. The nouns of *concert*, *balcony* and *control* are directly borrowed from English and transliterated in the TL (Table1). The reason behind foreignization might refer to the non-lexicalization of the nouns and/or the socio-political state of Southern

Kurdistan after Saddam Hussein's regime in 2003 where there has been more direct contact with English (Ghafur, 2016, p. 115). The same can be said for the nouns like *magic* and *spell* with the only difference of being borrowed from Arabic and not English. The reason might be the socio-political geography of the Kurdistan reign since it constitutes part of Iraq where Kurdish and Arabic are two official languages. Similarly, verbs and idioms each constitute 1% of the total cases of foreignization strategies. The verb *surprise* is transliterated into 'سویرايز' BT: *surprise*, with the changes only in pronunciation and retaining ST in the TL alphabet. The idiom *by surprise* is presented as 'شوک' BT: *shock* which is an English synonym written in the TL alphabet.

Table 2
Shift

Deletion+ Addition	25%
Animal Name	9%
Noun	8%
Verb	5%
Adverb	3%
Adjective	1%

The cases of deleting ST segments and adding other information instead in the TL were the highest proportion among the strategies after the strategy of foreignization constituting 25% of the total (Chart 1). However, only some of these cases can be related to the domestication strategy. The observed increase in this type of strategy could be attributed to the translation inaccuracy on the part of the translator since deleting STs and adding unrelated information in the TL can alter the ST meaning. This violates the implied didactic nature of the STs and the TTs as well. The translator of the selected texts of this study explained from the start that one of the aims of their translation is to provide young learners with a parallel translation to assist the STL learning in an easiest way (See Methodology & Materials). Nevertheless, some of the TTs cannot be didactic as counterparts of the STs because they are not accurate in terms of conveying the same ST implications. Table 2 indicated that 9% of the cases are the translation of the animal names and they can be considered as shifts because the STs are deleted and other TTs are added instead. This can be found in the

³ (Bayley, 2013)

⁴ (Streiff & Dundes, 2017)

translation of the marine animals like *lobster* and *crabs* where the former is translated in the sense of the latter in the TL. The reason behind such deviation might refer to the non-lexicalization of the word *lobster* in the TL. Linguistically, the two names are homonymous as they refer to the same species called crustaceans but they are two very different sea creatures. Therefore, foreignization can be an alternative in such cases rather than providing inaccurate information that breaches the didactic norms. Likewise, a bird like *vulture* is translated as *eagle* in the tale of *The Jungle book*, which affects not only the didactic but also the pedagogical/moral norms as well. A *vulture* represents the cycle of nature, particularly when it comes to death in *The Jungle Books* while the name *eagle* or *hawk* is often used as symbols of power, freedom, and courage in many cultures throughout history. This lexical shift thus affects the linguistic meaning on the one hand and the author's intention on the other in the way the ST message was not comprehensible to the TT young readers. The rest of the TT cases also can be deemed inaccurate counterparts for the STs since they are either too general and can be considered as hypernym. For instance, the TT names of *pelican*, *cricket*, *apes*, *python*, *panther*, and *chameleon* are translated into 'باندندی دهنوک' BT: white birds with long beaks', 'سپسرك' BT: cockroach', 'مهيمون' BT: monkey', 'مار' BT: snake', 'پلنگی' BT: black tiger', and 'مارمیلکه' BT: Lizard', respectively. Some possible interference of the use of this strategy as domestication cases cannot be ruled out, especially when the translator tried to provide TT meanings related to the STs due to the non-lexicalization, but again this way of translation violates the didactic nature of children's literature.

Nouns and verbs composed 8 % and 5% of the total of the cases of deleting STs and adding different TTs as counterparts, respectively. The TTs are challenging as ST counterparts since none delivers the ST meanings. For instance, the nouns *maiden*, *ocean*, *fiord*, and *raft* are translated correspondingly as 'پیری' BT: mermaid; 'دەریا' BT: sea; 'گەنداو' BT: gulf; and 'کەمەک' BT: a wall or barrier made with rocks. Likewise, the verbs *grieve*, *chase*, *hissed* and *growl* as 'گرنگی دا' BT: pay attention; 'هێرش' BT: attack; 'زریکاندی' BT: screamed; and 'نەرانندی' BT: Roar, accordingly. Adjectives and adverbs also form part of the shifts, representing 3% and 1% of the total case, respectively. For example, translating the adjective *enchanted* constitutes part of the noun phrase

'enchanted servant' and it is translated as 'خزمەتکاری' BT: attractive servants'. *Attractive* in a phrase like 'attractive servants' in the tale *Beauty and the Beast* affects the ST meaning. The TT reader does not exactly know why the author named them as such or who they are. Besides, the two adjectives *enchanted* and *attractive* cannot be synonymous and this avoids the possibility of having domestication strategy.

Table 3
Domestication

Domestication	24%
Noun	15%
Expression	6%
Adjective	2%
Verb	1%

Domestication strategy constitutes 24% of the overall translation strategies used in the course of this study (chart 1). In case of translating children's literature, TTs are adapted for certain purposes such as using a familiar language or teaching certain source text culture (STC) elements by translating them into the target language culture (TLC) elements of equal status. Out of 15 % of the cases of noun domestication, only 3% and 2% of the cases refer to the titles and proper nouns, respectively while other types of nouns represent 10% (see Table 3). For example, in the Kurdish version of *Aladdin* which is a Middle-Eastern folk tale written in English, the translator domesticated some of the familiar nouns like, *lamp* as 'تۆری' BT: teapot; and *Jennie* as 'دێو' BT: monster. Likewise, in the fairy tale of *Cinderella*, the noun *stepmother* is translated as 'زردایک' BT: a mother who has not given birth to a child; and *footman* as 'دەرگوان' BT: doorman. Due to the familiarity of the TT counterparts in the TLC, the translator avoids providing literal translation and/or foreignization of the STs in the TL and from this perspective certain STC components can be taught to young readers by translating them into the TLC counterparts. Titles can be classified into the short story's title and those used before people's names. This study shows that while only two short story titles were domesticated, the ST titles were also placed next to the domesticated ones using the TT scripts. The titles are *Frozen* and *The Jungle Books* and they were put next to their translations which are 'شەزانی بەفر' BT: Snow Queen, and 'ماوکی' BT: Mowgli, respectively. The reason might

be the fact that the title *Frozen* is universally acknowledged while *The Jungle Book* is more known among the young readers of the TLC as *Mowgli*, i.e., the main character of the short story. Therefore, in case of domesticating the titles of the short stories, the bottom line is though some titles are globally recognized, they could be translated into what is accustomed in the TLC and /or into TLC expressions of adjacent status to the SLC. In addition, the titles used to address people can be considered as culture-specific items that are adapted to the TLC elements of similar condition when translated. For instance, the ST title of respect used to address a king such as *Majesty* 'خاوندشکو' in the tale of *Aladdin* and the male's highest hereditary title in the British monarch ruling system *Duke* 'میر' in the fairy tale of *Cinderella*. Last but not least, adjectives and verbs present 2% and 1% of the total cases of domestication. For example, the adjectives *power-hungry*, *live boy*, *tubby* are translated as 'دهسه لات کویری کردبوو', BT 'power blinds him'; 'بزوک', 'BT: overactive child'; and 'خرمله', 'BT: round, short and chubby', respectively. Above word level expressions constitute 6% of the cases of domestication. Expressions can be defined as phrases or groups of words transferring a certain meaning when engaged in a specific way. For instance, the English expression *at his wit's ends* is an idiomatic expression whose connotative meaning will be lost if translated literally. Therefore, translating it into the TL idiom 'به تهاوی دهسته پاچه بوو' (BT: he did not know what to do / he was powerless) would be an acceptable substitute as long as it is of equal status culturally. Therefore, domesticating ST cultural references in the TLC as parallel documents in children's short stories will allow the child to acknowledge the differences between the two languages in terms of using vocabularies and expressions, while their foreignization or literal translation may affect the intentions or message of the ST to be entirely lost. The table below signifies the percentages of literal translations that follow the ST very closely i.e., 5% of the total cases of the use of strategies in the course of this study.

Table 4
Literal Translation

Literal Translation	5%
Noun	3 %
Adjective	1%
Verb	1%

Nouns represent 3% of the cases of literal translation. In the English fairy tale *Cinderella*, the literal translation of the noun *godmother* in the noun phrase *fairy godmother* as 'خوددایک' affects the ST meaning in a way that it does not make sense in the TL, as the translator not only provides a literal translation, but deletes the noun *fairy* in the TL as well. In the Kurdish culture, there is no such equivalent of similar value for *godmother*. However, the deleted noun *fairy* if translated into 'پیری', would give similar cultural value for conveying a parallel message of the ST by being used to refer to a small imaginary form of human that has magical powers, especially a female one. Adjectives and verbs have similar percentages in terms of occurrence each constituting only 1% (Table 4). In *frozen I*, the adjective *cross* is used to describe the anger of *Kristoff*. However, it is translated as 'پهیر یوووه' BT: he had crossed. The reason might refer to the translator's failure to recognize the grammatical location of the word that changes parts of speech and this leads to the literal translation of the word as a verb. The verb *liked* is also translated literally into 'حەز' in the target language when it is used to describe the two characters of *Anna* and *Hans* who liked each other while they met in the same short story. In English, liking someone means that simply being happy with that person. The same meaning, however, cannot always be transferred in the TLC since sometimes it may have negative meaning, i.e. it is considered to be inappropriate in children's literature and this may contravene the pedagogical norms. Since children's literature is predominantly dealing with the interests of children and authors intentionally write for them, the translation needs to focalize the narrative through the eyes of the author and the child as well.

CONCLUSIONS

Addressing the studies questions, the data analysis makes clear how certain translation strategies are determined by images of childhood and by

commercial, cultural, educational and pedagogical norms. The corpus was scrutinized on the level of lexico-grammatical choices to ascertain the dominant translation strategies used in the translation of children's short stories. Three main strategies plus literal translation were explored while the STs mapped onto their TT correspondences.

The study concludes that the translators' broad predilection does not completely support either the domestication or foreignization of the source text elements. Translators principally seek to be in the vicinity of the source text and convey the experience of a foreign text of literary virtue to the target young readers, then otherwise gradually express interest for the target reader's understanding and their capability to appreciate the existence of cultural cross-referencing. While the use of foreignizing strategy leaves cultural expressions and names untranslated and preserves orientations to cultural practices that may be novel to the young reader, the domesticated cases imply the manifestation of foreign cultural values in familiar ways in the TL by their adaptation to what is dominant in the TC. This shows the translator's ideology in terms of adapting the STs for certain purposes such as, simplifying the texts for young readers and using familiar TL elements, especially in the case of teaching special ST vocabularies to target young readers. ? Provided an opportunity to examine the translators' preference for either foreignization or domestication in the two different cultures of English and Kurdish. It should also be prominent that translations for children does not always necessarily follow an unequivocal inclination for either of these alignments, but may be categorized by a more inaccurate, vague and hybrid ways of dealing with cultural specificity as demonstrated by cases of lexical shifts in the course of this study. Accordingly, the translations sometimes strived to follow the source text-related norms when the translator tried to provide an adequate translation and this can be seen in cases of foreignization when the translation endeavors to keep the intent of the ST author in the TL. On the other hand, providing translations that are acceptable in the TL but not giving the exact meaning of the STs for being too general and/ or considered as hypernym breach the ST-related norms. In cases of non-lexicalization, the translators' effort to fill the lexical gap by providing TT meanings related to the STs might indicate following

the pedagogic norms through using adaptation to make the texts comprehensible to the target young readers. This kind of translation, however, disobeys the didactic mode of children's literature since the reader learns more general terms rather than the exact meaning of the STs in the TL.

To sum up, translating children's literature cannot be regarded as a fully orientation towards either the domestication or foreignization of source text features. The argument of the (in) appropriateness of 'foreignization/ and 'domestication when translating children's texts is predicated on the assumption of what young readers can or cannot deal with and/or what their needs require.

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