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Polyglossia in the Translation of Young Adult Literature: A Descriptive Study of Madeleine L'Engle's *A Wrinkle in Time*

A B S T R A C T

This paper examines the strategies adopted in the translation of L'Engle's: *A Wrinkle in Time*. The study will concentrate on the difficulty young readers face while reading the translated texts and possible solutions. Fourteen examples will be qualitatively analyzed using Mona Baker's (1992) model for understanding the choices the translator made and how effective they were. The study analyses the use of polyglossia in literature and its effect on readers. The paper considers how the intent of the author in the novel is supported by its multilingual element. It is stressed that the effectiveness associated with a text lies in its alignment with understanding the context of the text which enhances its communicative intent and overall impact.



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التعدد اللغوي في ترجمة الأطفال: دراسة وصفية لترجمة رواية
"تقلص في الزمن"
م. نادية عودة سلطان
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المخلص

يتناول هذا البحث الاستراتيجيات المعتمدة في ترجمة رواية "السفر عبر الزمن". وسترکز الدراسة على المشاكل التي يواجهها القراء أثناء قراءة النصوص المترجمة والحلول الممكنة لهذه المشاكل. وسيتم تحليل أربعة عشر مثالاً نوعياً باستخدام الإطار النظري لمنى بيكر (1992) كنموذج من أجل فهم الاستراتيجيات التي قام بها المترجم ومدى فعاليتها. كما تحلل الدراسة استخدام التعدد اللغوي في الأدب وتأثيره على القراء. يأخذ البحث بالحسبان كيف أن تعدد اللغات تهدف الى خدمة نية المؤلف في تعدد اللغات في الرواية. يتم التأكيد في البحث على أن فعالية النص ترتبط بتوافقه مع فهم سياق النص يعزز من قصديته التواصلية وتأثيره العام.
الكلمات المفتاحية: الترجمة، أدب الأطفال، تعدد اللغات

1. Introduction:

When translating a work of fiction, the process is known to be "difficult and complex, especially when translating proverbs between languages, as they carry the wisdom, beliefs, and experiences of a specific community or society (Abdullah & Sahyoun, 2024, p.808). It is essential that the translator takes into account all relevant discourse criteria, i.e., unique details that may reveal the point of view of the story or the voices of the characters. As a strong mediator and translator when working with children's literature, it is important to think about translation from every angle. This study examines the challenges that translators face when doing that work; translating children's literature is notoriously difficult because of the limited vocabulary and understanding of young readers.

This study aimed to analyze and describe the tactics employed by the translators in the translation of "A wrinkle in time" using the Mona Baker (1992) model, and assess the effectiveness of these strategies. To achieve this, we compared the translation of a literary text with the original text. According to Baker (1992), the theoretical framework describes a translation strategy that chooses a transparent, fluent style to reduce the foreignness of the source text (FT) for a TL reader, while the latter strategy intentionally breaks target conventions by retaining some of the original's foreignness (Baker, 1992). Scholars have examined the translation strategies in a perspective subject to their own cultural features, from different angles. For example, some translators do this intentionally by domesticating the source text to be consistent with the target culture. Conversely, foreignization distances the reader from a specific home culture and involves making the original resonate in an entirely unique manner.

By various terminologies you can describe the translation process. For instance, Baker (1992) refers to specific methods used by translators as "tactics." This research, on the other hand uses "strategy" in preference to align with current terminology. Despite their different terminologies, experts share a common goal: to equip translators with techniques to navigate the translation process effectively.

Baker (1992, p. 26) discusses translation techniques as methods for addressing "different sorts of non-equivalence" between source and target texts. She offers practical suggestions, such as using more general or neutral words, substituting cultural terms, providing explanations for loanwords (e.g., through footnotes), omitting unnecessary information, and expanding the target text when needed (Baker, 1992, pp. 26-38).

2. Literary Review

2.1 The Translation of Children's literature:

Translation involves transferring linguistic elements into their equivalents in another language. It is the process of conveying the "textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1995, p.20) When it comes to children's literature, the translator's role and involvement are considered essential and recommended (Shahwan, 1991). They modify the text to suit the target culture and its values, and they must be mindful of the cultural differences between the source and target languages.

The effects of translated stories on children can be diverse. Foreign elements, such as illustrations, clothing, and unusual appearances, may impact children's perceptions. However, translated children's literature also has positive aspects, introducing children to new developments and fostering values like self-reliance, discipline, reading, and exploration (Shahwan, 1991).

In the Arab world, children's literature is particularly concerned with content suitability, as defined by Arab writers. Translation plays a vital cultural role, facilitating cultural exchange and expanding children's horizons. It allows exposure to new cultural patterns while preserving the native culture from undesirable ideas (Marjiyyah, 2001).

Translating children's literature is different from other types of translations for adults due to the unique state and development of young adults, as well as the characteristics of their literature (Lathey, 2006). The translator may need to modify the source text to ensure it fits the target culture appropriately and adheres to the values deemed suitable for children (O'Sullivan, 2006).

Translators have the responsibility of deciding what to include, omit, add, or modify in the text, considering the acceptability and appropriateness for the target audience. They must be cautious about conveying certain ideologies and cultural elements that might not align with the interests and abilities of young readers (Landers, 2001).

Overall, translating children's literature is a complex process involving a dialogic relationship among authors, translators, and publishers. The aim is to create a text that resonates with the target audience's cultural background and perception, while still maintaining the essence of the original work (Snell-Hornby, 1988).

Cultural references, foreign names and customs, and other cultural, social, and ideological aspects can cause problems when translating children's literature into Arabic, just as they do when translating adult literature. This is due to the vast differences between Arab Iraqi and English cultures. The unique needs of its young audience make it an even greater challenge for translators. Translators should be able to portray the foreign elements in a manner that does not expose Arab children to harmful concepts like violence, racism, ethnicity, and taboos, since children are influenced by what they read and because it is assumed that children may not accept or understand all parts of English culture. They may intervene in the text applying certain 'protective measures' by first selecting an acceptable text for translation, then refining it (Mdallel, 2003). They may modify the text using strategies such as adaptations, additions, abridgements, modifications, and deletions, to make it conform to the social and ideological traditions of the Arab culture. The degree of intervention, therefore, depends on the degree of strangeness the readers can deal with (Landers, 2001:108). If the translator is not aware of the harmful influences of the translated texts on children, the target text ideas might clash with what children are taught.

Children's literature, often overlooked and not fitting neatly into any preexisting topic group, does not belong in any of the preexisting topic groups, has historically been marginalized, as noted by Hunt (1990, p. 1). According to Hunt, the primary focus in defining children's literature has been on the audience rather than the texts or their authors' objectives. Young adult literature authors may disagree when some of the context in their stories are removed during translation because they feel that the translation is not fully representing their work. When a story is translated into another language, certain cultural references, idioms, or wordplay may not have equivalent counterparts in the target language. These elements can be important to the story and its themes, and their removal can alter the author's intended meaning.

Another consideration is that readers of diverse cultural backgrounds might not always understand the complicated issues and topics addressed in young adult fiction. Removing the context makes the story less accessible and less engaging for readers, which diminishes the work as a whole. Moreover, many writers of young adult fiction want their works to be faithfully and completely translated into other languages because they put a lot of heart and soul into their writings. Both the author and the reader could feel let down when the translation fails to convey the spirit of the original. To guarantee that the tale and its themes are completely conveyed to readers of different cultures, it is crucial that translations of young adult literature remain true to the original work.

2.2 Polyglossia and Polyglot

The use of more than one language by fictional authors is not new (Adams 2011, p.61). Complete languages are utilized in Tolkien's Middle-earth-set books. The different schools of thought that have investigated "polyglossia" and the employment of various languages or linguistic variants in a single literary work is called polyglossia. The use of this literary device frequently serves to mirror the language variety of a specific social or cultural setting, or to illustrate the intricacies of communication and individuality. In most texts, this literary device tends to perform very many functions. First and foremost, it is a representation of the language variety brought about by specific social or cultural contexts; it imitates the dialect, sociolect, and idiolect. By this technique, an author is able to bring out the rich description of the community's linguistic variation, hence able to place the narration in a certain culture. This not only increases the genuineness of the characters but also enables readers to relate more deeply to the socio-cultural milieus being represented. Through dialect or code-switching, for example, a writer may demonstrate how a multilingual society has language choice as indicative of identity or social position (Baker, 1992, p13).

Moreover, the appliance of this device underlines the complexity of communication and individuality within one community, and the great differences in the ways languages are used. It is meant to point out that language is not only for communication; it is among the most important points of personal identity and social intercourse. As stated by many scholars, such as Hatim and Mason(1997,p.64) linguistic choices that characters make can be very revelatory about their social background, educational level, and even psychological state. What this nuanced portrayal of language use does in its turn is to place a high premium on the highly complex nature of communication, where what is said is not as important as how it is said. Therefore, with this literary device, authors are capable of querying themes like identity, power, and community, among many others, at another level—that is, through the creation of a thick, multilayered understanding of the world.

Various forms of poly-glossia include the use of foreign words, phrases, or idioms inside a text or the interspersion of different languages, dialects, or registers. Authors who use polyglossia do so in an effort to communicate with readers in ways that might be difficult or impossible to do through the use of a single language alone.

Nonetheless, the instances of polyglossia in literature merit independent research. Knowing the desired meaning of foreign words and phrases used in the general context of a foreign language is the goal of researching their importance in the novel. Immanent polyglot in *A wrinkle in time* poses challenges to translators. This raises the question of how translators approach the elements of those languages like French, Spanish, German, and Latin; some of the languages present in L'Eangle's text.

Polyglossia can take various forms, including the integration of different languages, dialects, or registers, as well as the inclusion of foreign words, phrases, or idioms. Scene and character enhancement, humor, social critique, realism, and the examination of ideological differences are some of the possible pragmatic implications of these writings.

Through this lens, this paper examines *A Wrinkle in Time*, delving into the ways in which the novel's use of foreign language serves in reflecting the author's aspirations for realism. Scholars and artists have long considered discovering new words and phrases from other languages their top priority, thus the practice of utilizing them in writing is not new.

The exploration of polyglot and heteroglossia within fictional texts is a journey into the intricate interplay of languages, cultures, and worldviews. Authors of fantasy realms, following a rich tradition, craft multilingual worlds where languages serve as more than mere communication tools; they become vehicles for cultural depth and narrative complexity (Adams, 2011). In the realm of Tolkien's Middle Earth, for instance, entire languages and their derivations are meticulously developed, enriching the tapestry of his fictional universe. Even small inclusions of foreign elements within a base language can evoke a sense of estrangement or alienation, effectively signaling to readers that they are traversing unfamiliar territories (Adams, 2011).

The inclusion of multilingual elements in fiction can yield diverse effects and serve varied purposes, extending far beyond a closed set of possibilities. The subsequent discussion delves into the myriad functions of multilingualism in fiction, contextualized within specific research fields.

Authors employ multilingualism in diverse ways, ranging from intratextual multilingualism, where different languages coexist within a single text, to intertextual multilingualism, where distinct languages are employed across separate works. For instance, Camarca's study on Ricci's trilogy highlights intratextual multilingualism, while Taylor-Batty's work examines the modernist writings of authors like Jean Rhys and James Joyce, showcasing both interatextual and intertextual multilingualism (Camarca, 2005; Taylor-Batty, 2015).

Authors such as Joseph Conrad, Samuel Beckett, and James Joyce exhibit a penchant for polyglot wordplay, infusing their works with linguistic richness and complexity (Monod, 2005, p45). Starting with Joseph Conrad, Samuel Beckett, and James Joyce, one comes across well-known writers who have used polyglot wordplay as a tool to invest their works with additional linguistic richness by going beyond the boundaries of any single language. Indeed, Conrad's mother tongue was Polish, and he used multilingual elements recurrently to underline the complex issues of cultural identity and communication.

According to Bakhtin (1986,p37) the interplay between the speaking person and their discourse is what defines a novel and sets it apart from other literary genres (Bakhtin

1986). He contends that each speaking entity within a novel—whether it's the novelist, narrator, or characters—holds a distinct social significance within the narrative. Their discourses introduce heteroglossia into the novel, enriching its social and linguistic complexity (Bakhtin cited in Cresswell & Teucher, 2011, p. 333). Bakhtin posits that every speaking subject functions as an ideologue, with their language inherently expressing ideological viewpoints (Bakhtin, cited in Cresswell & Teucher, 2011, p. 333). The origins of these heteroglossic expressions and ideologemes can vary, stemming from factors such as social class, group dynamics, professional backgrounds, sociopolitical contexts, or personal beliefs. However, Bakhtin's primary concern lies in how these ideologemes are constructed and applied within the novel. He argues that ideologemes, laden with ideology, shape the narrative through each character's unique heteroglossia, thereby reflecting a spectrum of socio-ideological worldviews and their collisions. Consequently, Bakhtin asserts that the novel, due to its exploration of these ideological tensions, is less susceptible to the superficial aestheticism pursued by formalists (Bakhtin cited in Cresswell & Teucher, 2011, p. 333).

We can better comprehend the novel's emotional tone and its challenges to conventional interpretations through the quantification of foreign sounds, which in turn shows the words' contributions to symbolism and character in *A Wrinkle in Time*. By delving into the degree to which *A Wrinkle in Time* employs polyglossia and the impact that foreign words produce inside it, the foreign language has a purpose within the book, rather than only being significant for its meaning within the novel.

3. About the Novel

A Wrinkle in Time, written by Madeline L'Engle, and its Arabic translation, done by Ahmad Hasan Mohamed, were chosen as the study's corpus. Madeleine L'Engle's first published "*A Wrinkle in Time*" in 1962. The book was highly praised by critics and recipients of numerous honors. It explores the age-old fight between good and evil, light and dark, alongside the protagonists' development into teenagers (L'Engle). L'Engle writes that the story delves into profound questions of meaning and spirituality via its examination of love and virtue. The central conflict is presented so vividly and explicitly that readers of all ages will be able to understand the book's concepts and message. Shakespeare, Einstein, Bach, da Vinci, and Shakespeare are just a few of the brilliant minds that serve as role models in this book, which goes on to praise human inventiveness and distinctiveness in a larger sense.

One of the book's recurrent themes and a major takeaway for protagonist is that words aren't enough. On multiple planets visited by L'Engle's fictional protagonists, they engage in non-verbal forms of communication. Mrs. Who admits she struggles to express herself and frequently paraphrases others. One of the main characters is cautioned by Aunt Beast that "it is not easy at all to put things the way your mind shapes them." (p.142) Much how the creatures of Uriel use their enormous wings to

generate song, the tentacles are the usual way of communication for the beasts. Charles Wallace can read Meg's mind and use that knowledge to strike up a discussion. Thus, L'Engle demonstrates that verbal expression is not the only option. While on a mission to rescue Charles Wallace, Meg learns that love, not reason or petitions, is her greatest weapon against IT.

In page 21, Charles Wallace “looked troubled. I don’t think it’s that. It’s being able to understand a sort of language, like sometimes if I concentrate very hard I can understand the wind talking with the trees. You tell me, you see, sort of individuality. That’s a good word isn’t it” (L'Engle,1962) It is clear that L'Engle wants to convey to the readers that different languages and the word can make you understand the world more. The effectiveness of a text should not be judged solely by how much it departs from reality, as many texts naturally incorporate elements that diverge from the real world. Rather, the main criterion lies in how well and in what manner the text aligns with the real world, and how readers make corresponding associations.

Conversations can provide cues about the socio-cultural context of the text and its communicative intent, much like in the real world. Natural conversations encompass a dynamic, unfolding interaction characterized by collaboration, rituals, storytelling, power dynamics, and verbal exchanges in different cultural and social settings. Discussions serve as a medium for establishing relationships with others, achieving cooperation, and maintaining open channels for further relationships (Wardaugh, 1998, p. 280).

Furthermore, the use of different languages in the examples provided appears to serve multiple purposes in the text. The character of Mrs. Who is portrayed as someone who frequently quotes famous sayings in various languages. This linguistic habit distinguishes her from other characters, giving her a unique and memorable personality. It suggests that she is well-read, cultured, and has a wealth of knowledge that spans across languages and cultures.

By including quotes in different languages and then providing translations, the author introduces readers to famous literary, philosophical, and cultural references. This can be seen as a way to educate the readers and encourage them to explore these sources further. Also by quoting in original languages, especially from renowned thinkers like Pascal, Seneca, Dante, Horace, and others, lend a sense of authenticity and authority to the statements. It suggests that the ideas being conveyed are universally acknowledged truths, transcending linguistic and cultural barriers.

There is a strong correlation between the quotes and the story's themes and messages. The moral undercurrents and the characters' struggles are reflected in quotations about reason, honor, justice, and truth, for instance. Because of this, the text becomes more complex, since readers are able to make associations between the quotes and the events in the story. By weaving in a variety of languages, the story becomes more culturally rich. This demonstrates that the narrative is not limited to any one language or culture, but rather takes a more universal and welcoming stance.

Moreover using a variety of languages helps make the reader more interested and engaged. The actual quotations may pique the interest of readers, who may feel compelled to investigate their background and significance. The reading experience becomes more engaging as a result. The employment of a foreign language has the potential to add an element of intrigue and mystery in certain settings. It has the ability to heighten the mystery surrounding specific lines of dialogue or characters, which in turn heightens the story's tension and intrigue.

4. Hypotheses:

Translators face challenges in accurately conveying the intended meaning when authors employ multiple languages, leading to potential misinterpretation. A books like *A wrinkle in Time* raises the question of preserving the symbolic meaning embedded in foreign words and phrases. The effectiveness and appropriates of such translations for Arab readers remains understudied and need to assess how translators manage linguistic and cultural nuance to maintain the original meanings.

5. Methodology

a. Data Collection procedures:

To provide material to demonstrate the focus of both methodology and analysis, fourteen examples are selected the translations of *A wrinkle in time by Madeline L'Engle (1962)* by Ahmed Hasan Mohammed (2008)

Each example contains a dialogue that demonstrates a number of different choices of language type available to the author for carrying the intended dialog for the reader. The dialogue examples here are presented in the ST and notes on the issues that present themselves as significant for the analysis of the discourse and the translation strategy, drawing attention to the context that the author of the text intended and the contextual interpretation and taking account of the text's situation. Because she has problems putting herself into her own words, Mrs. Who employs quotations all through *A Wrinkle in Time*. Additionally, readers can learn about other writers they might not be familiar with through the quotes. Typically, the quotations and proverbs are concise and used to drive home a narrative point. All of the quotes from *A Wrinkle in Time* are collected here

b. Analysis and discussion:

Ex. 1:

- "Pascal Le coeur a ses raisons que la raison ne connait point. (French) The heart has its reasons, whereof reason knows nothing. (p25)

نظرت السيدة القصيرة البدينة نحوه قائلة بلغة فرنسية "القلب له أسباب ودون معرفة السبب لن نفهم"
(ص34)

In the example above the translator chose to convey to the reader that the sentence is in French. The author demonstrates to the reader why rationality is important, he or she also brings out clearly the independent logic of the heart that cannot be understood by reason; however, the Arabic translator suggests that we cannot understand unless we know why it happened.

The Arabic translator did not render faithfully Pascal's original intentions thereby changing both philosophical subtleties and interaction between heart and mind. This translation moves away from the idea of an inscrutable emotional logic and towards a more rational interpretation.

Ex. 2:

Seneca Ab honesto virum bonum nihil deterret. (Latin)

Nothing deters a good man from doing what is honorable. Traditional saying
Justitiae soror fides. (Latin)

Latin again, of course. Faith is the sister of justice (p26)

الايمان شقيق العدالة (ص35)

Clearly the translator omitted the Latin sentence. The phrase uses metaphor to symbolize an association between faith and justice. Basically, as far as the Arabic translation remains somewhat literal, however, its metaphorical interpretation might still be influenced by gender shift

The term "brother" used in the Arabic cannot reflect cultural or philosophical nuances that may be implied by "sister". In this the translator used a cultural substitution. The original statement could have been influenced by societies with traditions on sisterhood as a specific kind of supportive relationship. In conclusion, whereas faith and justice are at least preserved in their essential meaning through this change of gender from sister to brother in the Arabic translation, it introduces another interpretation and slightly modifies initial intention.

Ex. 3:

Seneca Ab honesto virum bonum nihil deterret. Nothing deters a good man from doing what is honorable.(p25)

"لا شى يمنع انسان طيبا من عمل شى مشرف"(ص35)

The original Latin quote by Seneca emphasizes the steadfastness and moral integrity of a good man, implying that external circumstances or challenges cannot prevent him from acting honorably.

On the other hand, when translated into Arabic, it says "Nothing stops a righteous person from doing something honorable." Here are the main differences and problems in this translation. The original specifically mentions a "good man" (virum bonum), while the Arabic translation uses "إنسان طيب" (a good person). This change from a specific gender to a neutral term can be seen as a more inclusive approach, but it loses the specificity of the original text. The translator chose a more general word strategy.

Obviously, the author wants the Latin sentence to have such an effect on his readers. The original and its English translation are direct and concise.

Ex. 4:

"Come t'è picciol fallo amaro morso! Dante (Italian) What grievous pain a little fault doth give thee! (p39)

"خطأ صغير يسبب المأ فضيعاً" (ص53)

The author's English translation tries to keep the meaning and formal old-fashioned tone of the original. Words like "grievous" and "doth" aim to copy the serious and poetic nature of Dante's Italian.

The Arabic gives the main idea of the phrase. But the Arabic version has a different structure and might affect readers. Arabic, with its own rich tradition of poetry, adds its own flavor to the translation. The strategy here is a more neutral less expressive words.

Once more, the translator didn't keep the Italian text and translated the words.

The English version keeps the formal tone but might lose some of the musical quality of the original Italian. The Arabic translation aims to convey the meaning but might change some style elements because of differences in how the language works and its poetry traditions.

Ex. 5:

A Perez :Un asno viejo sabe más que un potro. (Spanish) An old ass knows more than a young colt. (p39)

"Just because you're a paltry few billion years—" Mrs. Whatsit was starting indignantly, when a sharp, strange voice cut in. (p39)

"انت ماهرة جداً, الحمار الكبير يعرف اكثر من المهر الصغير" (ص53)

In here again the translator omitted the Spanish proverb and expresses the same story as the Spanish and English ones. But it adds "You are very skilled," which might be a tweak to fit a bigger story.

The person doing the translation has to choose whether to keep the exact animal story or change it to fit the culture of the language they're translating into.

The Arabic translation retains the core message but includes additional context that might be culturally significant or necessary for the narrative flow in Arabic. The second English sentence demonstrates how ideas from proverbs can be integrated into a narrative. The translator's choice in this case shifts from direct translation to conveying the underlying theme (experience versus youth) within a story.

Ex. 6:

“Finxerunt animi, raro et perpauca loquentis. Horace (Latin)
To action little, less to words inclined.(p43)

"كثير من العمل, قليل من الكلام" (ص58)

This phrase of Horace can be understood as that character who is more of action than of words. The Arabic translation rendition simplifies the former and retains the basic idea of touting actions over words.

The Arabic translation crystalizes the very essence of the phrase into a much more primitive, culturally loaded form. It retains an essential message without the same flair as the Latin and English versions.

The author is trying to give the idea to the readers who have an acquaintance with Latin may find deep poetic and philosophical shades in Horace's text.

While the translation in Arabic gives only an emphasis on clearness and brevity, making the message easily comprehensible at the cost of losing some depth of the original message.

Ex .7:

Euripedes (Greek) Nothing is hopeless; we must hope for everything. (p43)

"لكن تذكر لا شيء مستحيل يجب ان تأمل في كل شيء" (ص59)

This English translation retains the content of the original Greek phrase, with a special emphasis on the parameter of hope and possibility for all things.

The Arabic translation not only conveys the meaning but has added loan words "But remember," introducing a slight emphasis and tone of direction. That phrase of Euripides must have embodied a certain kind of culture and philosophy that underlines the Greek attitude toward hope and resilience in ancient Greece. This phrase "nothing is impossible" is a common motivational expression across cultures and therefore its translation resonates very well in Arabic.

Ex. 8:

Traditional saying: “Qui plus sait, plus se tait. (French) The more a man knows, the less he talks. (p44)

"كلما زادت معارف الانسان قل كلامه" (ص 60)

The English phrase simply tries to put across the message. It uses "man" as a generic term to mean "person."

The Arabic version is very close in meaning to the French proverb, centering on the relationship between knowledge and few words; while focusing on an increase in knowledge and decrease in speech—but the structure is a bit explanatory while remaining concise.

The English-speaking readers easily access the saying since similar proverbs may be available in their culture; for instance, "Silence is golden." The Arabic translation

reflects values that can be considered typical in the majority of Arabic-speaking cultures: wisdom and speech restraint.

Challenges of Polyglossia: Translating proverbs requires not only rendering the meaning of the proverb literally but also the cultural undercurrents and stylistic features that stick in one's memory.

Translators conserve the soul of the proverb but make it available to readers in other languages. This process underlines the necessity of understanding the intricacies of each language and culture in translation in order that the proverb maintains its impact and relevance across linguistic boundaries.

Ex. 9:

Traditional saying: "Vitam impendere vero. (Latin) To stake one's life for the truth. (p45)

"فالإنسان يعرض حياته للخطر من أجل الحقيقة" (ص61)

The English translation by the author retains the same flavor of the Latin phrase, holding a similar message to the willingness to risk one's life for the sake of truth.

The Arabic version does not distort the message contained in the Latin phrase, as it emphasizes the act of putting one's life at stake for the sake of the truth. The phrasing is still a little more detailed, but the core message is retained.

Ex. 10:

Traditional saying: "Das Werk lobt den Meister. (German) The work proves the craftsman. (p46)

"الصنعة تظهر الصانع، قالتها بالامانية ثم بالانجليزية" (ص62)

The translator paraphrases using unrelated words to convey the idea that the sentence is in German. This version maintains the meaning of the original German proverb and provides additional context about the languages in which the saying was expressed.

Ex. 11:

Cervantes: "La experiencia es la madre de la ciencia. (Spanish) Experience is the mother of knowledge. (P55)

"تحدثت السيدة (هو) بالاسبانية اولاً، مفسرة: التجربة هي ام المعرفة" (ص74)

Again in the example above the translator paraphrases using unrelated words to render the meaning and explains that the original sentence is in Spanish. The English translation tries to stay abreast of the idea that knowledge is derived from experience. The Arabic translation retains the meaning of the original Spanish proverb, adding further context about the speaker and the exact reproduction of the values and carries extra information about the multilingual nature of the discussion, to show the proverb's journey across languages.

Ex. 12:

"Que la terre est petite à qui la voit des dieux! Delille (French) How small is the earth to him who looks from heaven. (P63)

"وتكلمت السيدة "هو" بالفرنسية قبل ان تكرر ما قالته:"كم تبدو الارض صغيرة لمن ينظر اليها من السماء"(ص84)

The Arabic translation preserves the meaning of the original French sentence, adding additional information about both the speaker and translation. The translator explains that the original sentence is in French. The author intended for the sentences in different languages to stay as they are.

The French phrase is poetic, with metaphorical language showing awe and perspective.

Ex. 13:

Traditional saying "As paredes tem ouvidos. (Portuguese) Walls have ears.(P68)

"و تدخلت السيدة "هو"قائلة باللغة البرتغالية"الحوائط لها أذان"(ص92)

The Arabic translation retains the meaning of the original Portuguese proverb, revealing some extra information about both the speaker and the act of translation. The Arabic translation kept faithfulness to the core message, adding to it some extra context on who is talking and which languages are in use, which puts a highlight into the self-preferentiality of translation. Translation into Arabic truly carries the same values, adding a bit more context to the multilingual nature of the discussion.

Ex. 14:

Goethe : "Allwissend bin ich nicht; doch viel ist mir bewisst. (German) I do not know everything; still many things I understand.(P74)

"لا استطيع ان ناتى اليكم الان,انا لا اعرف كل شيء ولكن هناك أشياء كثيرة افهمها"جوتة"قالتها بالالمانية
ومن ثم بالانجليزية"(99)

Understanding Goethe's Work

The original German text and its English version already show a mix of two languages. Including an Arabic translation brings in a third language, making the text even more diverse. This shows how different languages can exist and interact within the same piece of writing.

Goethe's ideas, expressed through different languages, offer various ways to understand and interpret them. Translating the phrase into English and Arabic reveals how each language can slightly change or add different meanings to the original idea.

The Arabic version keeps the same structure and main idea as Goethe's original feelings. It closely matches the English version, focusing on the limits of knowledge while recognizing understanding. The extra phrase adds a new meaning not found in the original German or English version. This addition shows the translator's personal interpretation or changes to fit the context in the Arabic text, which could be influenced by the story or specific situation.

6- Table of the Analysis and Results

Example	Original quote	English	Arabic translation	Analysis
1	Pascal (French) - “Le coeur a ses raisons que la raison ne connait point.”	The heart has its reasons, whereof reason knows nothing.	القلب له أسباب ودون معرفة السبب لن نفهم	The Arabic translation shifts towards a rational interpretation, diverging from Pascal’s philosophical intent.
2	Seneca Ab honesto virum bonum nihil deterret. (Latin)	Latin again,of course.Faith is the sister of justice	الايمان شقيق العدالة	The omission of the original Latin phrase loses cultural and philosophical nuances, particularly gendered implications.
3	Seneca (Latin) - “Ab honesto virum bonum nihil deterret.”	Nothing deters a good man from doing what is honorable.	لا شئ يمنع انسان طيبا من عمل شئ مشرف	The Arabic translation uses gender-neutral language, losing specificity and the intended impact of Seneca’s phrase.
4	Dante (Italian) - “Come t’è picciol fallo amaro morso!”	What grievous pain a little fault doth give thee!	خطأ صغير يسبب المأ فضيحا	The Arabic translation simplifies the phrase and loses some of the original's

				expressive tone and poetic structure.
5	Perez (Spanish) - “Un asno viejo sabe más que un potro.”	An old ass knows more than a young colt.	الحمار الكبير يعرف أكثر من المهر الصغير	The Arabic version adds context not present in the original, emphasizing experience versus youth.
6	Horace (Latin) - “Finxerunt animi, raro et perpauca loquentis.”	To action little, less to words inclined.	كثير من العمل, قليل من الكلام	The translation retains the essence but simplifies and loses the poetic depth of the original.
7	Euripides (Greek) - “Nothing is hopeless; we must hope for everything.”	Nothing is impossible; we must hope for everything.	لكن تذكر لا شيء مستحيل يجب ان تأمل في كل شيء	The Arabic adds emphasis, slightly altering the original tone of resilience.
8	Traditional Saying (French) - “Qui plus sait, plus se tait.”	The more a man knows, the less he talks.	كلما زادت معارف الانسان قل كلامه	The Arabic preserves the proverb’s meaning but with a more explanatory structure.
9	Traditional Saying (Latin) - “Vitam impendere vero.”	To stake one’s life for the truth.	فالانسان يعرض حياته للخطر من اجل الحقيقة	The Arabic translation maintains the message but adds detail, slightly shifting emphasis.
10	Traditional Saying (German) - “Das Werk lobt den Meister.”	The work proves the craftsman.	الصنعة تظهر الصانع	The translation is faithful but adds narrative context about the use of German.

11	Cervantes (Spanish) - "La experiencia es la madre de la ciencia."	Experience is the mother of knowledge.	التجربة هي ام المعرفة	The Arabic translation provides extra information about the speaker and context, enriching the narrative.
12	Delille (French) - "Que la terre est petite à qui la voit des dieux!"	How small is the earth to him who looks from heaven.	كم تبدو الارض صغيرة لمن ينظر اليها من السماء	The Arabic preserves the poetic metaphor, adding speaker context.
13	Traditional Saying (Portuguese) - "As paredes tem ouvidos."	Walls have ears.	الحوائط لها اذان	The Arabic translation maintains the proverb's essence with additional speaker context.
14	Goethe (German) - "Allwissend bin ich nicht; doch viel ist mir bewisst."	I do not know everything; still many things I understand.	انا لا اعرف كل شيء ولكن هناك أشياء كثيرة افهمها	The Arabic version is faithful but adds an extra phrase that slightly alters the meaning.

7-Conclusion and recommendations:

Working with polyglossia, which enriches texts with cultural references and multiple meaning levels, requires translators to be exceedingly sensitive to the nuances of each language. Particular challenges arise for translators when dealing with polyglossia, or texts involving numerous languages. People from diverse cultural and historical backgrounds have distinct ways of comprehending and appreciating expressions in other languages. It is up to the translator to decide whether to maintain the original style and structure or adapt it to the requirements of the target language. The removal of context from a work can reduce its overall impact by making it harder for readers to fully grasp and engage with the plot.

Also, many authors put a lot of heart and soul into crafting their stories; they would be grateful if their works could be translated into other languages with the same level of accuracy and care. When a translation loses the essence of its original, it can be disappointing for both the writer and the reader. To ensure that readers of many cultural backgrounds can understand the story and its ideas, it is crucial to be faithful to the original language when translating works of young adult literature.

The ultimate objective of this field of study is to convey the exact or almost exact content of the source text into the target language. Because of this, certain considerations of Translation Studies must be made. When choosing literature, keep in mind how important it is to accommodate the reading interests of all demographics, particularly children. To ensure that all audiences have a shared understanding, it is the translator's responsibility to bridge the gap between the original and target languages.

All traces of different languages have been conveniently erased, and with it, the substance of the text. Moreover, the formal differences between the use of different languages is neutralized,

Finally, one easily sees why in instances where the use of another language has overtones, the intended effect the author aims to achieve of the source-text by

downplaying the symbolic value of the original text in a different language.

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