

The Impact of Translated Stories (Written and Visual) on the Formation of the Arab Child's Personality

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Abstract:

The story, whether visual, auditory, written, translated, etc..., is one of the most prominent literary genres for children. It serves as the primary gateway to provide them with knowledge, introduces them to the principles of reading and writing, and presents them with captivating expressions that stimulate their talents. Moreover, stories offer enjoyment through the sequence of events and the behaviors of the characters, allowing children to interact with them through the thoughts, emotions, and feelings of the protagonists. Stories refine their psychological responses, satisfy their desires, and do so through their artistic structure and style.

And because the story presented to the Arab child is a combination of Arabic narrative texts and translated foreign texts, an important question has come to our attention: What are the positive and negative effects on the personality of the Arab child through his engagement with translated stories?

Several questions have emerged from this issue, and perhaps the most important ones are:

- To what extent can translated stories contribute to the formation of the Arab child's personality?
- Are translated children's stories a source of concern in the upbringing of Arab children, and do they serve as a major gateway for the introduction of

intellectual and ideological currents that differ from our culture, potentially leading to the loss of Arab and Islamic identity among the younger generation?

- Does the translation of stories pose a danger to the youth if they are not monitored and adapted according to the upbringing of the Arab child?

Based on this inquiry, the study will attempt to answer these questions.

Arabic governments today strive to prioritize the well-being of children through healthcare, nutrition, education, entertainment, and upbringing. Educational care is considered one of the most important priorities for entities involved in child welfare, such as associations, clubs, families, civil society, schools, national and international organizations. This involves accompanying the child from the kindergarten stage to adulthood. The focus of Arab communities in child upbringing lies in shaping their behavior and instilling noble moral, religious, social, and humanitarian values, thus fostering a righteous upbringing based on knowledge, ethics, and the correct religion.

Governments in the Arab world have adopted several means to achieve this goal, including providing refined and structured children's literature that caters to their interests and contributes to their proper development. The story, whether written or visual, is one of the prominent narrative arts that serve this purpose, as it closely relates to the child, especially in the past, and serves as a primary source of knowledge during the kindergarten stage, encompassing psychological, social, religious, and humanitarian aspects.

Therefore, those responsible for children's literature in the Arab world have been keen on presenting useful narrative material that contributes to the proper formation of the Arab child's character, in accordance with sound human nature. This includes authors, producers, publishing houses, and schools, who have embraced the concept of children's literature by offering beneficial storytelling that nurtures the child's character correctly. This is particularly important given that we are aware that the Arab market has opened up to various markets, and

some publishing and production entities have become more concerned with material profit rather than moral gain. Additionally, satellite and computer (electronic) channels have proliferated without being governed by regulations or oversight from regulatory authorities.

First: The theoretical framework:

1-The concept of story as a concept:

The story is considered to be one of the ancient narrative arts¹. It is defined as "a collection of events narrated by the author". It differs from a play in that the latter is performed by actors on a theatre stage. The story deals with an incident or several incidents involving different human characters whose ways of living and behaviour in life vary, similar to the diversity of human life on earth. The impact and influence of the story vary in terms of its reception and effect"².

2- The Concept of Children's Story:

A children's story is a story directed towards children. It does not differ from stories intended for adults in terms of form and structure, and sometimes even in content. However, children's stories should be free from complexity, philosophical ideas, or metaphysical concepts. Regardless of their format, whether written, visual, auditory, etc., stories play a crucial role in the psychological, social, intellectual, and overall development of children. They contribute to building the child's character, fostering creativity, and enriching their language skills³.

3- The Concept of Translation:

Translation is the process of transferring speech from one language to another. It involves expressing the meaning of a text in different words in another language

¹ - Seen:Saeed Yaqtin, *The New Arabic Novel - Existence and Boundaries*, Dar Al-Ilm Publishers, Beirut, Lebanon, 1st edition, 2012, p 25.

² - Muhammad Youssef Najm, "The Art of Storytelling," published by Dar Beirut in Lebanon, in an unspecified edition in 1955, p 07.

³ - Mohamed Mahmoud Al-Attar, *Contemporary Analytical Vision of Arabic Children's Literature*"Source: Arab Journal of Literature and Studies, Arab Institute for Education, Science, and Literature, Egypt, Vol. 4, No. 14, 2020, p 296.

while faithfully capturing all its meanings and intentions, as if you have transported the original text from its first language to the second language¹.

4- The Role of Translation in Shaping Arabic Children's Literature:

It is undeniable that written Arabic children's literature emerged relatively recently, specifically in the mid-nineteenth century. The reason behind this was the dire social conditions experienced by Arab societies due to European colonization. At that time, the concern of Arab children was not about enjoying their rights and fulfilling their duties as children, but rather about seeking a means of survival for themselves and their families. This was especially true as many Arab households during the colonial period lacked the primary breadwinner (the father), either due to his involvement in revolutionary activities, his martyrdom, or his imprisonment.

Despite the reluctance of Arab communities towards this type of literature, we find some writers who attempted to introduce it, initially through translation. One of the pioneers of this cultural achievement was Mohammed Othman Jalal, through his translation of "Les Fables de La Fontaine" (The Fables of La Fontaine)². This translation was adopted in elementary schools in 1894. Following in his footsteps, Refaat El-Tahtawi, after his trip to France, was captivated by this literature and published the magazine "Rawdat al-Madaris" in 1870.

It seems that "Les Fables de La Fontaine" held a charm and appeal for Arabic writers who were proficient in the French language. Each of them excelled in their own style of translating it. Abdullah Farah composed verses in 1893, using the voices of animals and humans, while Elias Bek Qadsi authored a book in

¹ - Shushani Ubaidi Mohammed, Translation in Practical Institutions"Source: Master's Thesis, University of Oran, 2009 - 2010, p 128.

² - Bayan Al-Safadi, Children's Poetry in the Arab Homeland - A Historical and Critical Study, 2007, p 31, (eBook).

1913 titled (Anecdotes and Humorous Tales from Conversations of Animals). The examples are numerous¹.

It can be observed that the writers who translated Western works into children's literature in the past were careful to give these works an Arab and Islamic character. They also carefully selected the appropriate artistic structure for Arabic literature, such as the works of Najib Al-Kilani and Ahmed Shawqi. Similarly, they chose the language that suited their culture, environment, understanding and taste².

There are risks for the Arab child in translated children's literature if it is not bound by ethical and religious constraints, or if it is translated in a haphazard way, without rules and limits, by non-professional and incompetent translators. In this way, the child is exposed to the danger of arbitrary translation, which infiltrates his mind and conscience and becomes entrenched as a belief and ideology. All the more so when we consider that the child is malleable, easily moulded and can change its beliefs, because children are strongly influenced by what they see, hear and see. At their age, they often cannot discriminate and their behaviour is linked to instinct, observation and imitation rather than rational thought.

5- The positive effects of translated children's literature on the personality of Arab children include:

- * Opening up to the culture of others and broadening their thinking to different human worlds.
- * Accepting others and not rejecting them, enabling them to coexist with others in their society.

¹- Taous Samah Ben Hajeb, Considering the Cultural Dimension in the Translation of Children's Literature from French to Arabic - A Comparative Analytical Study of Models from La Fontaine's Fables, Master's Thesis, University of Algiers 02, 2012, p 56 and beyond.

²- The same reference, p 10 and beyond.

- * Learning about different cultures, which promotes a culture of forgiveness and acceptance.

- * To stimulate their imagination by exposing them to different cultures and environments.

- * To broaden their geographical, historical, human and civilisational knowledge.

6- The negative effects of translated children's literature on the personality of Arab children include:

- * Psychological and emotional emptiness due to Western thinking that promotes existentialism and atheism.

- * Incompatibility with the principles of the Islamic religion and Arab identity.

- * The distribution of cosmic power among individuals, magicians and inanimate objects.

- * Arab children experiencing a dual personality and scattered identity.

- * Changing conservative Islamic concepts held by children, such as family and places of worship.

- * Promotion of religions other than Islam, such as paganism and Satanism.

- * Moral deviation and the spread of corruption, as well as the idea of deviance and suicide.

- * Reliance on mythical figures, witchcraft, sorcery and distortion.

- * Encouragement of indulgence in sin and lack of fear of its consequences.

- * Weakening of the Arabic language in some cases due to inadequate review and control of translations.

In view of these shortcomings, those responsible for translated children's literature must exercise caution and vigilance by being aware of the cultural and Islamic background. Texts should not be translated literally, but an attempt should be made to adapt them to our customs and beliefs in order to avoid raising a generation with a fragmented or lost identity. For example, we give the story of "The Three Little Pigs", where we find the phrase:

"j'aime notre cochon il est beau et si doux"

In this case, the translator should change the character of the animal from a pig to a lamb and write: "I love our lamb, it is beautiful and softer¹".

Thus, by adapting in this way, the translator has been able to protect Arab children from Western intellectual intrusion into our culture. Therefore, caution should be exercised in the use of translated texts for Arab children, as there are now numerous and diverse channels of communication that appeal to children through auditory, visual and written means. As a result, these channels have become increasingly complex and intertwined, while the traditional roles of family, environment and school have diminished. Modern communication methods and advanced technologies have taken their place².

Second: The Procedural Framework:

1- The Positive Impact of Translated (Visual and Written) Stories on the Formation of the Arab Child's Personality:

1-1- Encouraging hard work: Many translated foreign stories promote the value of hard work and condemn laziness. For example, the story "The Ant and the Grasshopper" describes the diligence of the ant in summer and the frivolity of the grasshopper at that time. It shows how the grasshopper, who used to sneer at the ant and think he was stupid for not enjoying the summer as much as he did, comes to the ant in winter, hungry, exhausted and cold. As children are very impressionable, this French story is often told at an early age to praise hard work and discourage laziness. This theme is often found in foreign texts such as "The Little Match Girl" by the Danish author Hans Christian Andersen, published in 1845, where the girl dies selling matches in the snow, and "Little Princess Sara" by the British author Frances Hodgson Burnett, where she becomes a maid in her own school to earn a living, similar to characters such as

¹ - Issa Brikhmat, Translation for Children between the Culture of the Self and the Culture of the Other," Al-Bahith Magazine, Ouargla, Issue 12, April 2013, p 131.

² - The same previous reference, Page 123.

the child maid Vicky and the boy Peter. Even in the character of Jean Valjean in Victor Hugo's *Les Misérables*, who is imprisoned for stealing a loaf of bread, the lesson for children is the importance of working for a living rather than resorting to theft. Although these lessons are beneficial, they also contain a tragic aspect of Western society and its repugnant materialism, which we fear may deeply affect the conscience of our children.

1-2- Promoting a culture of peace: coexistence and forgiveness: This is evident in foreign visual stories such as the cartoons "Grendizer" and "G-Force", which aimed to spread peace on Earth and defend humanity from alien creatures. Another example of promoting coexistence and tolerance is the rejection of racism in the story "Uncle Tom's Cabin" by Harriet Beecher Stowe, a well-known American literary work translated into Arabic by Munir Al-Ba'albaki. It was often told to American children. "Through the character of Eva St. Clare, the author illustrates the ability of children to change the minds of those around them through Eva's care and compassion for the slaves in her family¹". In this way, the novel was able to shape the minds of children in the United States and eradicate the legacy of slavery and racism that still exists in that society, calling for a focus on ways to combat it².

1-3- Rejecting violence and advocating the use of reason: Chinese and Japanese stories specialise in this. Among the visual stories, we have the "Kung Fu School" series, which aims to emphasise the importance of martial arts for self-control and the avoidance of violence in all situations. In the fifteenth episode, a European shows off his boxing prowess in front of everyone, to which a wise coach replies, "Violence is not the answer in all circumstances. Violence is evil, not good. Have you not understood that violence is evil"³. After

¹ - Kimberly Reynolds, *Children's Literature*, Translated by Yasser Hassan, Hindawi Foundation for Education and Culture, Egypt, 1st edition, 2013, p 125.

² - The previous reference, p 125.

³ - Kung Fu School, Episode 15, Susitoon Channel.

the child has cleaned the place, the following dialogue takes place between them: "The child: It is not appropriate for the place to remain dirty.

The Sheikh: You are a product of your upbringing, Samby. Your rational way of thinking is useful in certain situations. Therefore, you must always pay attention to the cleanliness of the places where you live and train, so that your body remains healthy and your mind remains sound¹". We can see that this dialogue between the Sheikh and the boy was instructive. In order to achieve his goal of acquiring a sound mind, he provided him with another important benefit, that of cleanliness and its importance to the individual.

And this series stands out for its clever way of giving advice to children, through the character of the wise coach and his relationship with the child Sambi, based on experience, evidence and proof. This enables him to convince the young viewer, who has come to trust him through the results of the game and his actions in life. If the advice and guidance were merely theoretical and detached from experience, the child spectator would not understand it. It is the actions that create the experience that leave a lasting impression on their minds

1-4- Bearing Responsibility and self-reliance: Many translated works convey this concept because Western thinking relies on it. In the visual story "My Brother and I", the older brother takes responsibility for his younger brother after the death of their mother. In the novel "Princess Sarah", Sarah takes on the responsibility of supporting herself after the death of her parents. In Beverly Cleary's novel *Henry Huggins*, children make fair decisions without adult intervention, follow a code of honour, and respect decisions without cheating or throwing accusations². The dog Ribsy chooses the second friend, Henry, transparently and without violence. Examples of taking responsibility, self-reliance and adapting to circumstances can be found in the cartoon "Flunah",

¹ - The same reference.

² - Kimberly Reynolds, *Children's Literature*, page 127.

inspired by Daniel Defoe's story of Robinson Crusoe. In it, the fortunes of a wealthy family take a turn for the worse after surviving a shipwreck and living in the forest. The cartoon series instilled many values in Arab children, such as bravery, selflessness, self-reliance and love of family. It achieved high ratings. Perhaps one of the most challenging situations, even for adults, is to make decisions independently and then take responsibility for those decisions without relying on the help of others. From these translated stories, Arab children can learn these virtues, especially since Arab children are highly influenced by what they see, hear and read during their formative years. This is because they are like blank slates on which we can write whatever we want. They can become fair and responsible individuals who accept reality and respect the agreements and decisions of others.

1-5- Encouraging honesty in human relationships: We will choose the story of the game "Undertale" in which the protagonist sacrifices herself, denies her own existence and holds on to her humanity until death. Similarly, in the story of the child "Bruno" in the book "The Boy in the Striped Pyjamas" by the Irish author John Boyne, Bruno pays the price for helping his friend Shmuel to enter the prison in search of his father. He dies there in a gas explosion. The Chinese tale of hidden treasure ends tragically for the fourth friend because he was selfish and greedy, highlighting the importance for children to value human relationships and reject selfishness and greed. Honesty and unselfishness are essential for successful relationships.

1-6-Acceptance of oneself and others, especially minorities and marginalised groups: One of the most notable translated works aimed at Arab children is the English story of 'Harry Potter', which has successfully drawn children's attention to minorities and marginalised groups. Through the character of Harry Potter, the story promotes self-acceptance despite the bullying he faces for not being from a pure-blood wizarding family. Despite the

persecution, verbal abuse and contempt he endures, Harry treats everyone equally, regardless of their differences. Studies have shown that Western children who have watched this series have been influenced by these values and have become more empathetic towards minorities, marginalised groups and refugees.

And let's not forget the story of "Cinderella", where the prince admires a common girl. Similarly, the story of "Rapunzel" serves as a model that raises the issue of classism, racial discrimination and social discrimination in the minds of Arab and even Western children. Furthermore, the story of the Ugly Duckling provides a living example of self-acceptance, just as it is, in addition to the rejected flower.

1-7- Helping others and empathising with their problems: Here we can refer to Leo Tolstoy's story "The Ant and the Dove", which teaches children the importance of helping others, even when people may not have sufficient skills. In addition, Oscar Wilde's story "The Happy Prince" is a wonderful example of teaching children the value of sharing the burdens of others and helping them emotionally. The Happy Prince only becomes aware of people's problems after his death, with the help of a bird that removes their misery and frees them from the spectre of poverty through layers of gold in his statue.

2- The impact of translated visual and written stories on the personality development of Arab children is negative:

Translated stories, both visual and written, have had several negative effects on the personality development of Arab children, which have become apparent in recent times. This can be attributed to changes in the value system in both Arab and Western societies. "This value system used to be associated with the social, religious and behavioural heritage of children in a way that was in line with

societal developments and fluctuations¹". In addition, the openness of children to various means of intellectual communication, away from the supervision of parents, environment and school, has contributed to this negative impact. In addition, some parents themselves lack the fundamentals of proper education. Parents who watch dubbed films in front of their children and encourage them to use Internet applications are unable to provide their children with a proper education, because a person cannot truly become a human being without education, which is by nature the source of all good². Therefore, it is not surprising to observe certain behaviours among children in schools today that are out of touch with Arab society, such as smoking, dating, violence, lack of interest in studying, lack of respect and immodest appearance.

Among the most important negative effects of translated visual and written stories on Arab children are:

2-1 Imitating Western morals and behaviour and distancing oneself from Muslim ethics: The story of Cinderella by Charles Perrault is one of the most widespread and popular stories among Arab children. On the surface, it presents the idea of good triumphing over evil and thwarting the schemes of villains. In reality, however, it has nothing to do with Islamic society. It includes mixed dance parties and the act of a girl dancing with an unknown boy. In addition, Cinderella leaves her house alone at night, which goes against Arab and Islamic values. This encourages girls to adopt such ideas, and a group of them now consider these actions permissible. They even see them as part of their personal freedom that must be respected. If they feel restricted, they leave their father's house for an unknown destination.

¹- Saad Sikin, Child Writing in the Arab World: From Naturalization to Value Production, Studies and Research Journal, Ministry of Culture, Dar Al-Kutub Wal-Watha'iq Al-Qawmiya – Center for Documenting and Research in Children's Literature, Egypt, Vol. 18, Issue 18, February 2019, p 156.

²- See: Immanuel Kant, Three Texts on Education, Translated by Mahmoud Ben Jamaa, Dar Muhammad Ali for Publishing, Tunisia, 1st edition, 2005, p 19-20.

As for the story "Sijn Randa" by Antoine Houb, it deals with a serious subject: the killing of a brother by the king. This has an impact on family relationships in Arab society.

As for the story of "Pinocchio", which was adapted into a cartoon and became popular among Arab children, it included scenes of drinking and smoking, similar to the Japanese cartoon "Adnan". In these scenes, one friend encourages another friend to consume cigarettes and alcohol, which explains the spread of these forbidden behaviours in educational settings.

One of the scenes that will undoubtedly have an impact on the personality of Arab children is the depiction of dining tables filled with pork. These images can create a visual memory that eventually becomes familiar to them, leading to a lack of disgust towards it. Consequently, they may imitate such practices without fear or deterrence.

Some of the most dangerous stories being translated today are those that focus on marginalised people, such as thieves and addicts, and present them as good-hearted and deserving of sympathy. These stories aim to evoke empathy in Arab children, leading them to imitate or associate with such individuals.

The story of Rapunzel is considered one of the most dangerous stories for Arab children. This is because the prince becomes infatuated with Rapunzel's beauty and long golden hair when he climbs up to her tower. He falls in love with her without knowing her background, her morals, her family or her religion. This instils in children the idea that their future choice of spouse should be based solely on physical appearance. In addition, the story depicts the prince regularly visiting Rapunzel at night, taking her out on dates, and engaging in inappropriate behaviour that he teaches her because she is naive and unaware. These actions are unethical and have nothing to do with Islamic values. Despite attempts in the translated version to modify the concept of their marriage in a private room, the danger remains. Children in the future may dare to marry

themselves without respecting the conditions of marriage in Arab and Islamic societies.

The stories of "Sleeping Beauty" and "Snow White" also contain inappropriate human behaviour that is far removed from Islamic values and the customs of Arab societies. This behaviour is exemplified by the prince kissing the sleeping princess to awaken her, and the prince kissing Snow White to remove the poison apple. In addition, the cartoon "Cinderella" depicts the heroine's journey in search of her beloved, Mark, the older artist. Similarly, The Long Shadow tells the story of a teenage girl, Judy, who falls in love with an older boy and they exchange letters. She becomes emotionally attached to him and sends him messages, and he supports her education financially. While this behaviour may seem positive at first, helping a poor girl to continue her education, it is inherently dangerous. It teaches girls to have relationships with older men outside of marriage, which undermines the concept of modesty and promotes a culture that is foreign to our Arab society.

2-2- Changing sound concepts and deviating from natural instincts: One of the most dangerous negative effects of translated stories on the Arab child's character is their potential to change the child's sound concepts and deviate from his or her natural instincts. In the translated story "Spanish Diversity", the author presents the child with the theme of diversity in order to promote acceptance of others. Examples of differences in colour, food and clothing between communities are given, which eventually lead to differences in sexual orientation through the presentation of different family models consisting of two women and a child or two men and a child. In addition, images of drawings of same-sex couples are included to dismantle the Arab child's perception of a proper family, thereby sowing discord in the Islamic world and spreading corruption within it. Similarly, the story "The Ordered Child" presents the concept of families seeking children with specific characteristics. These families

contact a company to place an order for a child, which is then distributed to them after a few days. During the distribution process, the first model of a natural family consisting of a father and a mother is presented, followed by images of abnormal families, such as a second family with two mothers and a third family with two fathers. The danger of this visual history lies not only in its promotion of homosexuality, but also in the Western invasion of the Arab child's rejection of natural procreation. Western biological laboratories are currently trying to promote the idea of cloning and artificial men to be accepted by the new generation.

The current trend is the widespread incorporation of the idea of homosexuality in translated stories (both written and visual), led by children's story production companies such as Disney, which has become explicit in its use of the theme, openly acknowledging and sympathising with it. One of the strategies used is the presentation of new animated films based on this concept, such as the story of "Laght year", in which the protagonist marries a woman. In addition, the promotional trailer for "Frozen II" portrays Elsa's closeness and love for her friend, a character widely used by Arab girls in their clothes, belongings, bedrooms and accessories. Elsa has become an influential character, surpassing even Barbie. There's also the story of Ashley Cibelli, a pioneer in the promotion of homosexuality, and characters such as Wonder Woman and Sailor Moon, who stand for love, justice and equality, and have made their way into children's minds. In addition, characters such as SpongeBob and his friend Patrick and the character of Johnny Bravo display unconventional behaviour in their speech, mannerisms and clothing. The character of Scar, the lion, makes feminine gestures and has a purple tattoo on his eye. The choice of Scar, associated in the child's mind with strength, courage and protection of his camp, to represent flexibility and submission, challenges the child's nature and aims to break down the child's resistance over time, as they are not stronger or braver than a lion.

And because the idea of homosexuality has become a priority in Western society, old Disney films have been reinterpreted to portray the hero as having a homosexual orientation. For example, the new DC Comics Superman is portrayed as homosexual and in love with his journalist friend, Jay Nakamura, to the point of being blatantly obvious. This is the aim of today's homosexuals, who used to hide their orientation but now appear in protests and TV shows, demanding their rights and recognition. This influence has reached the Arab world, including Algeria, where they created the association "Taan Taan" and declared 10 October a national day, inviting their supporters to light a balcony lamp at ten o'clock at night.

In the 2017 version of *Beauty and the Beast*, Disney portrayed the character Le Fou as being attracted to Gaston, inviting him to dance and making suggestive, feminine gestures in front of everyone. Similarly, in the film *"Onward"*, which is aimed at teenagers, the character Specter, an officer, is shown with his girlfriend. In the Disney Channel film *"Zootopia"* (2016), the character Bucky is depicted with Pronb. Disney even reimaged *"Alice in Wonderland"* by subtly including the character of the Mad Hatter in a suggestive way through clothing, make-up and gestures. These Western institutions have not only promoted homosexuality through characters and imagery, but have also changed the discourse at children's festivals and celebrations, replacing traditional greetings with more inclusive ones.

2-3- Criticism of religious beliefs and promotion of superstition: In this context, we can choose the story of Harry Potter, which consists of eight main novels and several other spin-off books. It was a huge success in its native Britain and became even more popular when it was published in the United States by Scholastic. Combining fantasy, magic and a diverse cast of characters, the series became hugely popular around the world, especially after it was made

into a film. However, it has remained controversial, oscillating between acceptance and rejection, first in Western society and then in the Arab world.

In the United States, some parents have called for the novel to be removed from schools because they believe it contains beliefs that differ from Christianity. Some have also demanded that students be allowed to read it only with parental consent. American organisations and associations have even filed lawsuits against the series, claiming that it taints Christianity and promotes other religions.

And if hundreds of children around the world were eagerly awaiting their acceptance letters to Hogwarts School of Witchcraft and Wizardry, immersing themselves in the world of Harry Potter, what about Arab children who accessed the translated version through audio-visual media?

The Harry Potter series, although it contains some beautiful human values, poses a significant risk to the religious, social and human education of Arab children by depicting actions that are not related to Islamic beliefs. Some of these actions are not only against religious teachings, but are considered great sins, such as drinking the blood of animals for energy, or using the powerful blood of Harry Potter to bring new life. We know that drinking blood is forbidden in Islamic Sharia law. Moreover, the concept of splitting the soul of a wizard, creating horcruxes to ensure immortality with the help of a group of wizards and witches for dark magic, is a false belief for Arab children, as immortality is reserved for God alone. If a child sees or reads about these concepts, it can lead to confusion in their beliefs and potentially set them on a misguided path of exploring the sacred dimensions of existence and the divine self in an inappropriate manner

This series was specifically chosen for the most critical age in childhood, 11 years old. At this stage, children are in the transition from childhood to adolescence, where their awareness expands, their questions increase, and their

own opinions and positions on things mature. This is when Harry Potter, at the age of 11, enrolls in the School of Witchcraft and Wizardry, clearly targeting this age group and inviting them to awaken the spirit of misguided adventure in their souls and engage in actions without parental consent. This is the age of emulation of a supposedly successful role model, especially in terms of adventure, fighting, control and triumph¹.

And perhaps the most dangerous influence on the development of the Arab child's personality is the development of a tendency towards fortune-telling, which is very evident in this series. The characters are involved in both black and white magic. This is why religious communities, whether Christian, Islamic or Jewish, see the pages of Harry Potter as a clear invitation to the religion of sorcery, represented by Wicca, a pagan religion derived from the Old English word "wicca", meaning sorcerer or magician. At first, the child is attracted by the magic wand and the ability to transform objects, as well as the magical world full of surprises, and they wish they could have the wand to do simple things. But in reality it is a preparation for a future love of magic and eventually becoming a professional at it. The series also includes satanic and divinatory spells that can confuse the Arab child's beliefs and inevitably lead him to other religions such as devil worship or outright atheism. As for the last series, the author introduced many Christian references because of her own faith, as well as Jewish references to appease Western audiences who rejected them. This introduces foreign religions to the Arab Muslim child, causing religious turmoil. One of the translated stories that deals with the phenomenon of witchcraft is "Snow White". The story describes how the stepmother practises magical rituals to kill Snow White and maintain her own beauty and position of power. In addition, in the story of "Sleeping Beauty", the author introduces two types of

¹ - Abdul Fattah Abu Maal, "Children's Literature: Study and Application," Dar Al-Shorouk for Publishing and Distribution, Amman, Jordan, 2nd edition, 1988, p 22.

witches: good and evil. Here, the Arab child may believe that there are good witches, which is not true, as sorcery is considered polytheism and against the belief in Allah. Even if we try to explain this to the child, they may not be convinced by the argument that the witch is good and performs acts of kindness as witnessed in the story. What is striking in these translated stories is the control that these magical witches have over people's lives and ages, which is a divine power that only Allah possesses. This can lead to children having an inflated sense of their own power, which weakens their faith and convinces them that witches have the power of life, death and beauty. They may seek refuge in them in the future, seeing them as their guiding light. Another worrying aspect in the translated stories is the portrayal of the Arab boy, dressed in striped pyjamas, and his relationship with the Jewish character, Samuel, which ends with the boy sacrificing himself for Samuel. This is a dangerous indication of the nature of the relationship between Jewish and Arab children in the future, which the child may accept and internalise. We are all aware of the hostility between Germans and Jews, yet the story presents a Jewish boy and a German boy as its heroes.

2-4- Violence and self-denial: The translated story depicts a significant amount of violence that seeps into the mind of the Arab child, who begins to see it as the optimal solution. For example, the story of Tarzan emphasises the physical strength of the hero and how this becomes the reason for his survival. Similarly, the story of Mowgli in *The Jungle Book* also involves violence. In addition, we should not overlook the verbal violence depicted in stories such as "Princess Sarah", where the aristocratic Miss Minchin insults and belittles Sarah whenever she sees her. This pattern is also evident in the Harry Potter series, through the insults hurled at Harry and his group by the villains, specifically targeting their "impure" blood in comparison to their "pure" blood. This idea has its roots in medieval European society and was fought against by the people.

However, this type of story aims to reintroduce these concepts in order to poison the minds of children and instil arrogance and superiority.

Examples of violence, both physical and verbal, are prevalent in translated stories such as Spiderman, Charlie's Angels, Batman, Teenage Mutant Ninja Turtles and others. If we compare the behaviour of Arab children between the past and the present, we find differences. Children in the past were calm and less prone to violence because they watched dubbed cartoons that promoted love and cooperation, such as Sinan and Heidi, which depicted peaceful and happy lives in green meadows. But today's children tend to be more violent because they watch cartoons that depict violence, horror and racial discrimination.....

In many of the stories that have been translated, there is a clear attempt to implant a false notion of beauty and its standards in the psyche of Arab children, and to make it the basis for their love of others. This inevitably leads to a distortion of their value system, where they no longer value people for who they are, but only those who possess beauty and wealth. They choose only attractive friends to play with, disregarding others. As a result, human and social life loses its value. The personalities of maids or servants in translated stories are usually portrayed as frustrated, disrespected and deprived of the right to express themselves. Even poor children are mistreated, as seen in characters like the Long Shadow Man, Princess Sarah, and the translated cartoon "The Withered Flower", which depicts the suffering of an unattractive, withered flower. Her friends refuse to play and dance with her, leading her to despise life and contemplate suicide. This is an inevitable outcome for fragile souls like children whose nature is to imitate. Recently we have heard of cases of Arab children committing suicide. Such translated stories instil despair, self-hatred, resentment of God's blessings and hostility towards others. These are all human failings that we do not want in our society.

Results:

- The reluctance of the family, society and school to monitor the child can lead to the infiltration of unmonitored stories.
- Writers of children's literature in the past have been keen to give an Arab-Islamic tone to translated works aimed at children, selecting the appropriate artistic structure for Arabic literature and language that is appropriate to their environment, culture and understanding.
- It is essential to employ specialists in the field of translating foreign stories in order to guide them in the right direction in relation to the environment, beliefs and culture of Arab children.
- Arab children are exposed to the danger of unsupervised translation, which can become a source of corruption for them.
- Children's stories translated into Arabic have positive aspects that reflect on the personality of Arab children and instil in them great human values such as generosity, love of work and sense of responsibility.
- Translated children's stories into Arabic also have many drawbacks that can influence Arab children and become part of their personality, potentially resulting in the loss of an entire generation.
- Translated stories can undermine the Islamic beliefs of Arab children, implanting witchcraft and magic in their minds and erasing their identity.
- Careful selection of translated stories for children prior to purchase and guidance on purposeful reading.
- Weakening of Arab children's language skills through translated stories, especially those translated by unqualified sources.
- A call for monitoring the role of publishing houses and digital and satellite channels.

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