

**An-Najah National University  
Faculty of Graduate Studies**

**The Translation of Proper Names in  
Children's Literature from English into  
Arabic**

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## **Dedication**

To my Parents, who supported me in every step of the way, and who provided me with immense love and care parents could ever give.

To my brother and sisters, who showed great encouragement for me throughout my study.

To My supervisor Dr. Bilal, who offered excellent guidance and foresight throughout the work of my thesis.

To my professors at An-Najah National University, from whom I gained great knowledge during my B.A. and M.A.

To those who never stopped dreaming and who believed that they can do the impossible.

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## إقرار

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## The Translation of Proper Names in Children's Literature from English into Arabic

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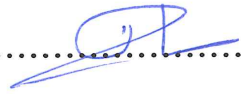
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## Table of Contents

Subject	Page
Dedication	iii
Acknowledgments	iv
Declaration	v
Table of Contents	vi
List of Tables	viii
Abstract	ix
<b>Chapter One: Introduction</b>	
1.1 Cultural items and Proper Names in <i>Harry Potter</i>	2
1.2 Purpose of the Study	4
1.3 Statement of the Problem	5
1.4 Questions of the Study	5
1.5 Significance of the study	6
1.6 Methodology	6
<b>Chapter Two: Theoretical Background and Literature Review</b>	
2.1 The Definition of Children's Literature	9
2.2 Children's Literature and its translation in the Arab World: Literature Review	11
2.3 Proper Names and their Nature	16
2.4 Proper Names, Humor and Wordplay in <i>Harry Potter</i>	20
2.5 Theoretical Models to the Translation of Proper Names in Children's Literature	25
2.5.1 Gote Klingberg's Model (1986)	25
2.5.2 Lawrence Venuti's Model (1995)	29
<b>Chapter Three: Data analysis: Translation of Proper Names</b>	
3.1 Translation of Proper Names Related to the English and Western Society	32
3.1.1 Personal Names	33
3.1.2 British Places Names	34
3.1.3 British Food Names	35
3.1.4 British Title Names and Nicknames	36

<b>Subject</b>	<b>Page</b>
3.1.5 Animal Names and Names of Creatures from Mythology	39
3.1.6 Names of Spells from Foreign Language	40
3.1.7 Names of Holidays	41
3.2 Translation of Invented Names	43
3.2.1 Invented Foods and Drink Names	45
3.2.2 Invented Place Names	50
3.2.3 Invented Titles and Nicknames	54
3.2.4 Invented Animal Names and Magical Creatures	56
3.2.5 Invented Ghost Names	57
3.2.6 Invented Magical Plants	58
3.2.7 Invented Names of Potions	58
3.2.8 Invented Books Title and School Subjects Names	59
3.2.9 Invented Objects' Names	61
3.2.10 Invented Wizard's Currency	64
3.2.11 Invented Games	65
<b>Chapter Four: Conclusion &amp; Recommendations</b>	
4.1 Conclusion	68
4.2 Recommendations	72
References	75
المخلص	ب

## List of Tables

<b>Table No.</b>	<b>Title</b>	<b>Page</b>
Table (1)	Translation of Personal Names	34
Table (2)	Translation of British Food Names	35
Table (3)	Translation of British Title Names and Nicknames	36
Table (4)	Translation of Animal Names and Names of Creatures from Mythology	39
Table (5)	Translation of Spells Names from Foreign Language	40
Table (6)	Translation of invented Foods and Drinks	46
Table (7)	Translation of Invented Place Names	51
Table (8)	Translation of Invented Titles and Nicknames	54
Table (9)	Translation of Invented Animal Names and Magical Creatures	56
Table (10)	Translation of Ghost Names	57
Table (11)	Translation of Invented Magical Plants	58
Table (12)	Translation of Invented Names of Potions	58
Table (13)	Translation of Books Title and School Subjects	59
Table (14)	Translation of Invented Names of Objects	61
Table (15)	Translation of Invented Wizard's Currency	64



**The Translation of Proper Names in  
Children's Literature from English into  
Arabic**

**By  
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**Abstract**

This study focuses on the translation of proper names in children literature taking *Harry Potter and the Prisoner of Azkaban* as a case study. A descriptive study is conducted for the data collected from the English source text, *Harry Potter and the Prisoner of Azkaban*, and its official Arabic translation. It investigates the procedures used by the Arab translator, Ahmad Hasan Mohammed, and the problems that resulted from the use of some translation procedures that the translator employed. Klingberg's (1986) model for the translation of cultural items is used for the analysis of procedures. The study also focuses on examining the invented names by J.K. Rowling, the author of the *Harry Potter* series. The analysis in chapter three shows that the translation falls within Venuti's (1995) concepts of domestication and foreignisation. While most proper names relating to the English and Western culture are foreignised, the invented proper names are domesticated. Furthermore, the researcher contend that the deletion of some invented names affects the plot development. While Mohammed deletes some of the invented names, he is also inconsistent in his translation of invented names and his use of translation strategies.

## **Chapter One**

### **Introduction**

**1.1. Cultural items and Proper Names in *Harry Potter***

**1.2. Purpose of the Study**

**1.3. Statement of the Problem**

**1.4. Questions of the Study**

**1.5. Methodology**

## Chapter One

### Introduction

#### 1.1 Cultural Items and Proper Names in *Harry Potter*:

The translation of cultural items in literature has been an essential issue in translation studies. Cultural items are bound to a specific culture, thus finding equivalences for them in another culture is problematic. They include proper names, names of food, customs, currency...etc. Sometimes, these culture-bounded items may be lost in translation, which may or may not be acceptable according to the type of the translated text. Accordingly, a translator should adopt different strategies in translating cultural terms, depending on the context in which they are used. Children literature, the subject of this thesis, is an example of a genre that is saturated with cultural items, especially proper names, which is the main focus of this research. According to the Oxford Dictionary, a proper noun “is a name that identifies a particular person, place, or thing, e.g. Steven, Africa, London, Monday. In written English, proper nouns begin with capital letters”. In this thesis, the focus is on studying Ahmed Hasan Mohammed’s translation of proper names in J. K. Rowling’s *Harry Potter and the Prisoner of Azkaban* and how the choice of some strategies affects the translated text.

J.K. Rowling’s *Harry Potter* is a famous children series of fantasy which consists of seven books. Rowling employs the language in her books in an unusual way, creating expressions related to the world of wizards.

Some of these expressions become part of the English language, such as the word “Muggle”. Because the setting of the novel is in the UK, and the proper names employed are English and Western ones, the translator faces a problem in rendering these names into Arabic. The problematic task of translating proper names in the series is further intensified by the fact that some proper names are invented such as “Shrieking Shack”, “Quidditch”, and “Bludgers”.

The proper names in *Harry Potter*, including character’s names and geographical names, are not chosen arbitrarily. For example, some have connotative meanings such as “Remus Lupin” who is a character that can turn into a werewolf; such ability of changing his shape is reflected in his surname. According to J.K. Rowling’s official website, Pottermore.com, his surname, Lupin, is derived from the Latin word “Lupinus” which means “of a wolf”. Other names give a musical effect such as “Hufflepuff”. Thus, when translating proper names in Harry Potter into Arabic, the translator has to adopt different strategies, depending on the type of proper names. According to Hermans (1988), names can be divided into two main categories: conventional names (unmotivated) and loaded names (motivated). Fernandes (2006) argues that conventional names are those that have an international status; they do not have a semantic load. Thus, they remain the same such as Harry, Hermione. Loaded names, on the other hand, refer to names which have a semantic load. According to Fernandes (2006, p. 49), proper names range from ‘suggestive’ to overtly ‘expressive’ names and nicknames. Expressive names are connected with the lexicon of

the language (e.g. Private Drive) while suggestive names are less semantically motivated (e.g. Malfoy). Manini (1996) pointed out that the second category of Hermans, the loaded names, are mostly invented by the author, like Rowling, and possibly include elements of wordplay.

The translation of proper names is challenging. Accordingly, translators should adopt different strategies depending on many factors, including the context and the function of the name. A translator may use a strategy that maintains the culture of the source text without taking into consideration whether the target culture accepts it or not. Alternatively, s/he can change the proper names and make them acceptable in Arabic. Hence, this study focuses on describing and examining the strategies used by Ahmed Hasan Mohammed in his translation of proper names in *Harry Potter and the Prisoner of Azkaban*.

*Harry Potter and the Prisoner of Azkaban* is the third book of the Harry Potter Series. In this book, Harry is now thirteen years old and is in his third year at Hogwarts. Harry along with his friends, Hermione and Ron, decide to investigate an escaped prisoner, Sirius Black, who is believed to be one of Voldemort's follower. They also think that Sirius betrayed Harry's parents which lead to their death.

## **1.2 Purpose of the Study:**

This research is a descriptive study, focusing on the procedures the translator, Mohammed, adopted in dealing with proper names, especially

invented proper names based on Klingberg's (1986) model. The strategies are analyzed according to how the translator employed them and the effect of the translator's choice on the text. Finally, the procedures are examined in terms of domestication or foreignisation. The focus will be on the translator's choice for the translation of invented proper names.

### **1.3 Statement of the Problem:**

The use of a translation procedure that is inappropriate for the type of proper name leads to several problems. For example, the deletion of proper names that identify some aspect of the story can affect the development of the plot. Also, the choice of some procedures can lead to the loss of the humorous effect intended by the proper names. For example, "Fang" was translated as "small animal" "الحيوان الصغير". It may also distort the balance employed in the novel by specific features rendered in these proper names. For instance, "Chocolate Frog" an invented food names was translated as "قطعة من الشيكولاتة". Finally, inconsistency in translating some proper names can confuse the reader and create misunderstanding such as the translation of some invented place names like "Three Broomsticks" which is translated as "المحل", "عصا المكانس", and "الحانة", and it was even deleted once.

### **1.4 Questions of the Study:**

1. What are the translator's procedures for dealing with different kinds of names?

2. How did the translator's choices affect the overall text?
3. What conclusions can be reached from the analysis of this translation?

### **1.5 Significance of the Study:**

This study contributes to the study of children's literature, which has not received enough attention in academic research in the Arab world. Furthermore, it highlights the importance of choosing an appropriate translation strategy for proper names which are sometimes viewed as meaningless. It also differentiates between the invented proper names by the author and other proper names that may be related to a specific culture. Finally, it shows that each type may require different translation techniques since these invented proper names have several functions in children's literature.

### **1.6 Methodology:**

This research adopts a descriptive approach to the analysis of the chosen data, which are analyzed according to name translation model, a source-oriented approach. The data are taken from *Harry Potter and the Prisoner of Azkaban* in comparison to its official Arabic translation by Ahmed Hasan Mohammed, revised by Raja Abed Allah, which is published by the publishing house "Nahdat Masr".

The data are searched and collected manually from the original text and the translated text by collecting all the proper names in both texts. The analysis focuses on many types of proper names including names invented by the author, names of characters, tools, spells, printed works, shops and buildings, creatures, places, titles, popular dishes, and popular drinks. The focus is on invented names which will be classified according to their types, such as invented names of foods and drinks. These names will be examined according to the procedures used by Mohammed. The translation procedures here follow Klingberg's model (1986) for the translation of culture-related items in children's literature. Afterwards, proper names will be evaluated in terms of following domestication or foreignisation strategies, as outlined by Venuti (1995). The researcher contend that the overall strategy employed by Ahmed Hasan Mohammed is foreignisation. So the focus of the study is on the use of domestication in some cases and not following the general procedure for the translation of proper names, especially invented proper names. An example from the novel is "Cauldron Cake", a wizard dessert invented by Rowling, translated as "الكعك". Mohammed used simplification as a procedure; he gave a superordinate equivalent and omitted the unfamiliar element reference, so he used a domestication strategy. Moreover, suggested translation is provided for some cases where they seemed problematic.



## **Chapter Two**

### **Theoretical Background and Literature Review**

- 2.1 The Definition of Children's Literature**
- 2.2 Children's Literature and its translation in the Arab World**
- 2.3 Proper Names and their Nature**
- 2.4 Proper Names, Humor and Wordplay in *Harry Potter***
- 2.5 Theoretical Models to the Translation of Proper Names in Children's Literature**

## Chapter Two

### Theoretical Background and Literature Review

Little research was done on children's literature in earlier translation studies, particularly in the Arab world. However, children's literature has become a booming field in recent translation studies. This chapter discusses children's literature in general in terms of its definition and characteristics. It also examines the place of children's literature in the Arab world and how it is handled in translation. Moreover, it deals with proper names in terms of their nature and basic features in children's literature. Additionally, it investigates the elements of wordplay in proper names and their function. Finally, it discusses the theoretical models used for the analysis of the translation of proper names in *Harry Potter and the Prisoner of Azkaban*.

#### 2.1 The Definition of Children's Literature:

The definition of 'children's literature' has always been a challenging task. Hunt (1994) notes that "children's literature seems at first sight to be a simple idea: books written for children, books read by children. But in theory and in practice, it is vastly more complicated than that" (p. 4). According to Hunt (1999), the two constituent terms, 'children' and 'literature', cannot be divided and tracked back to their original independent meanings (p.16). Children in 'children's literature' does not necessarily relate to children as in those within education, sports...; instead,

it is a “specialized idea” of ‘children’ (Hunt, 1999, p.16). Hunt (1994) provides a general definition for children as “people whose minds and bodies have not yet matured in various definable ways” (p.5). The same goes to the word ‘literature’; literature does not inevitably relate to any other literature, especially adult’s literature. The word ‘Literature’ is considered a useful term if it is used “to educate children into a particular kind of culture: but it can be misleading or pernicious if we are ‘using’ the texts in other ways” (Hunt, 1999, p.4). Hunt (1999) believes that children or childhood has different meanings or scopes of meaning depending on time and place. Accordingly, childhood can have different meanings in different cultures, and it can also embrace different meanings in the society itself throughout periods of history.

Children literature has been given different definitions, including children literature as “any narrative written or published for children” (Knowles and Malmkjeer, 1996, p. 2), and “the literature read silently by children and aloud to them” (Oittinen, 2000, p. 6). Hunt (1991) argues that children’s literature refers to “a particular text written expressly for children who are recognizably children, with a childhood recognizable today” (p. 67). Townsend (1971) gives a pragmatic definition to children’s literature as “a book which appears on the children’s list of a publisher” (cited in Kwan, 1992, p. 61). While the above definitions of children literature focus on the target of this literary genre and children, some scholars examine the characteristics, linguistic features, structures and

themes of children literature. McDowell (1973) points out that children's books are:

generally shorter; they tend to favor an active rather than passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; they tend to be optimistic rather than depressive, language is child-oriented; plots are of distinctive order; probability is often discarded, and one could go on endlessly talking of magic and fantasy and simplicity and adventure. (McDowell, 1973, p.52)

Don Nilsen (1993) also says that “‘Humor’ is a significant aspect of both children's and adolescent literature” (Nilsen, 1993, p. 262). In addition to entertainment, children literature aims to convey a moral lesson and develop the children's imaginary faculty (Wollstonecraft 1989, cited in Coillie and Verschueren, 2006).

Children literature is, therefore, any literature written for children to read, aiming to encourage ethical values. It is suitable to their age and interests and meets their linguistic and cognitive ability.

## **2.2 Children's Literature and its Translation in the Arab World**

Children's literature received little attention in the Arab world, whether in terms of writing children's books or translating children's books into Arabic. Those that were published for kids were fairytales, moral tales, or stories told by animals which fall under the animal realism genre

(Mdallel, 2003, p.303). These books are loaded with didactic, ideological and religious concerns. This means that children's literature in the Arab world was used as a means to teach, for example, how a good Muslim must behave. Hence, this affected the choice of books to be translated into Arabic. The Arab researchers who studied children's literature have different views concerning the approach a translator should follow when translating children's literature. Their views were mostly ideologically motivated. Some Arab researchers think that children must not be encountered with the unfamiliar. However, other researchers believe in the ability of children to process the unfamiliar.

The ideology of children begins moulding from an early age. One primary tool that contributes to moulding their ideology is reading. Reading can help children to learn about the world in general, and the culture and norms of their society in particular. Accordingly, the topics that children read should be taken into consideration. Ad-Deek (2001) emphasizes that children should be introduced into serious literary themes which are conveyed through humour to motivate children to read books and adhere to them (Ad-Deek, 2001). Thus, when translating children's literature into Arabic, a translator should consider the theme of the book s/he translates especially when these books introduce a foreign culture which may include ideas that are unaccepted or alien to the Arab child. In this context, Shahwan (1991) argues that the translator's visibility and intervention are essential for dealing with the foreign effect. For example, some books may have a content which includes embedded ideas, such as racism, that have

an impact on children. She adds that the use of inappropriate expressions, like cursing, can have a negative influence on children. The foreign effects may even include the illustrations used, such as weird appearances and clothes (p. 25). This necessity of the translator's intervention is illuminated in the Arabic translation of *Harry Potter and the Prisoner of Azkaban*, the main subject of this thesis.

Sameer Ahmad (2006) notices the role of children's literature in introducing different cultures to young readers. Ahmad notes that the child's cognitive ability and modes of behavior are constantly modified by what he/she reads. Hence, anything a child reads should not contradict his/her previous knowledge, but if it does, it should be altered or modified by something more suitable in its form and content. Ahmad sees that children's literature enriches children's experience in various aspects of life which helps to develop their identity. He also believes that children's literature gives them an opportunity to benefit from the literature of other cultures, but one must avoid any unfamiliar structures that might have a negative impact on children. So, the manipulation of opposing foreign culture's elements is important in order to avoid confusing children with something that contradicts their beliefs.

Ali Azeriah (1993) challenges the claim that foreign children literature poses a threat to the Arab child's beliefs and values. He discusses the norms affecting the translation of children's literature into Arabic on linguistic and cultural levels. Linguistically, he states that classical Arabic

dominates the colloquial Arabic in children literature, and there is a tendency towards a standard language and style. Culturally, Azeriah argues that it affects the aim of enhancing understanding among cultures. He also suggests choosing children's books for translation according to their subject matter, which is "theme-based" (cited in Dukmak, 2012, p.36). Further, he encourages translators to translate works that have unfamiliar themes such as human rights.

Sabeur Mdallel (2003) takes a sociological approach in studying children's literature in the Arab world. He shares the fundamental point of view of Azeriah about connecting translation to ideology. However, he sees that each society has the right to use "protective cultural measures" (p. 298), particularly when there's an opposing ideology for children.

Translation is a valuable tool to introduce children to different cultures and habits around the world. It helps shape their ideas about the world from an early age and opens their mind to accept people who are different from them. However, in the case of children's literature, this task is not easy. The choice of what ideas one can introduce to children is very critical since there are many radically different cultures. When a child encounters an idea that is entirely different from what s/he knows, it might confuse him or her, or s/he may not be able to comprehend it. Such challenges can be faced when translating *Harry Potter and the Prisoner of Azkaban* since it is centered in British culture, which is radically different from the Arab culture that is dominated by Islam.

*Harry Potter* started to gain the attention of Arab researchers in children's literature. But there are few studies related to the subject of this thesis. A close study done by Waffa Dukmak, "The Treatment of Cultural Items in the Translation of Children's Literature: The case of Harry Potter in Arabic" in 2012, deals with cultural items and their translation in *Harry Potter* series. Dukmak's study covers the translation of all the cultural items in children literature taken the first, the fourth and the sixth books of Harry Potter as case studies for the purpose of seeing the consistency between different translations. For her study, Dukmak referred to various approaches; she uses each approach for the discussion of a specific element. In her study she referred to Klingberg's model for the discussion of cultural items, yet she excludes this model from the analysis of proper names. My study applies Klingberg's (1986) and Venuti's (1995) approaches. Although her study covers a wide range of cultural items including names, it does not provide a specific focus on the invented names. In addition, the books she chose contain less number of invented names. My Study highlights how translation strategies differ between proper names and the invented proper names. Nevertheless, Dukmak (2012) reached to a main conclusion that there is no coordination between the different translators of *Harry Potter* which are all published by the same publishing house. This means that each translation of *Harry Potter* is independent on its own and can be analyzed to see the procedures of translators.



A recent study that is similar yet is more limited than this study, published in 2017, bears the title “Proper Names in their Arabic Translation of Harry Potter and the Goble of Fire”, by Al-Hadithy. She used the fourth book of *Harry Potter*, but she applies Fernandes’ (2006) approach. Fernandes provided ten procedures for rendering proper names. Al-Hadithy provided examples on the use of each procedure which makes it less accurate when it comes to judging the adequacy and effectiveness of the translation. This current study covers a wider range by providing all the proper names mentioned in the third book of *Harry Potter* by using Klingberg’s approach, and it analyzes the importance of wordplay in these names.

### **2.3 Proper Names and their Nature:**

Proper names are seen as a significant type of cultural items in children’s literature because of their unique nature in this genre. In order to understand proper names, we need to define them and their nature more closely. M. Moliner (1993) defines proper name as:

The one applied to a certain thing to distinguish it from the rest of the same species. They are always written in capital letters. Truly, proper names are all the expressions which are denominations and particular titles of things, but they are only called proper names when they are formed by only one or several words that do not form a complete sentence (cited in Aguilera, 2008, p.1).

A proper name refers to an individual or a set of individuals to distinguish it from other similar individuals that belong to the same category. For instance, in *Harry Potter and the Prisoner of Azkaban*, the name “Trevor” refers to a specific toad, or the name “Whomping Willow” refers to a specific kind of willow trees. The general name willow is considered a common noun to refer to any willow tree without any specific characterization.

Names in children’s literature usually communicate a message to the reader (Marmaridou, 1991). Such a message can be conveyed on two levels. One is the “level in a text”. On this level, the elements of the story convey the hidden meaning of the text. Another level operates above the text, which is communicated “between the author of the work and the reader” (Marmaridou, 1991, p. 88). This level operates with relation to the semantic, semiotic, and symbolic meanings of names.

Proper names have a number of semantic features. Often, the relation between the proper name and the ‘thing’ to be designated is seen arbitrary. However, proper names have connotations in the case of imaginative literature, fairy tales, comedies, allegories, and children’s stories (Newmark, 1988). Proper names have connotative meanings; they carry a “semantic load”. Fernandes (2006, p. 46) believes that personal names, in narrative literature, have been often used as “signifiers” which means the personal name provides hints related to the destiny of a character or cues about the development of the plot. For instance, in *Harry Potter and the*

*Prisoner of Azkaban*, there is a character named “Sirius black”. Sirius is the name of a star known the Dog Star. Throughout the story, Sirius turns out that he can transform himself into a black dog. Another semantic function that proper names have is the comic effects of humour, which results from using various techniques such as “double entendres” and puns (Embleton, 1991, p. 75). For example, in *Harry Potter*, there is a hippogriff called “Buckbeak”. This name is formed by using analogy with the word “bucktoothed” in order to describe a main physical feature of this creature. A more detailed explanation is provided in 2.4.

Proper names can also have a semiotic meaning. According to Fernandes (2006), semiotic meaning of a name means that a name:

Act as signs, generating ancient or more recent historical associations (e.g. Ptolemy, Archimedes, Wolfgang Amadeus Mozart), indicating gender (e.g. female: Hermione, male: Ronald), class (e.g. Sir Nicolas De Mimsy-Porpington), nationality (e.g. Carlo Montana and Marco Andretti are typically Italian names), religious identity (e.g. David and Gabriel are biblical names), intertextuality (e.g. Sherlock Holmes), mythology (e.g. Banshee, Centaur, Unicorn) and so on. (Fernandes, 2006, pp. 46-47).

These names can be easily translated when they have an international status such as The Eifel Tower. Nonetheless, the semiotic feature of names is sometimes problematic when it is culturally bound. To translate the semiotic associations with the names into another culture might cause an

overload of information, and distort the flow of the text, especially in the case of children literature. This is because the choice of some strategies could affect the child's understanding of the plot or the message (Fernandes, 2006). One way to translate these semiotic associations is by replacing them by a name that provides a similar function in the target language culture.

Translators of proper names should take the sound symbolic meaning into consideration. Sound symbolism means “the use of specific sounds or features of sounds in a partly systematic relation to meanings or categories of meaning” (Matthews, 1997, p. 347). Imitative sound means that the sound of the words is heard, but the actual component of speech sounds could ambiguously sound like the imitated sound (Shisler, 1997). For instance, there is a troll in the *Harry Potter* series called “Grawp” which is similar to “grow up”. Such a case is also considered a form of wordplay which is discussed in 2.4.

This section provides a detailed explanation of proper names and their nature, especially in children's literature. The semantic, semiotic, and sound symbolic meanings of proper names show that these names are not chosen arbitrary and translating such names can be a difficult task if the translator wants to preserve these features. This is noticed in the translation of proper names in *Harry Potter and the Prisoner of Azkaban*.

## **2.4 Proper Names, Humour and Wordplay in *Harry Potter*:**

Humour is considered as an essential aspect in children's literature, which functions to amuse the reader. Nelson (1989) provided a general understanding of what humour means: "the quality that makes a person laugh or smile and consequently feel good" (p. 4). Don Nilsen (1993) states that "humour is a critical aspect of much of children's and adolescent literature" (Nilsen, 1993, p.262). Such a feature is prominent in *Harry Potter* series. The children's author, Gordon Korman (2002), stated in an electronic mail interview that she believes that "the true key to Harry Potter's popularity is not its fantasy, but its humour" (cited in Zbaracki, 2003, p. 3). This function of humour is employed by the use of wordplay on proper names mainly. J. K. Rowling chooses the names of her characters, book titles, object, places and animals very carefully. In some cases, she alludes to mythology and other languages such as Latin and French; while in other cases, she uses wordplay riddled with the sense of humour.

Wordplay, as Arcand (1991) defines it, is deliberate manipulation of words employed for the sake of humour or entertaining the reader. For this study, McDonough's typology of wordplay in *Harry Potter* is used. McDonough (2004, pp. 19-20) discussed eleven types of wordplay that are used in the first five books of *Harry Potter* series: acronyms, alliteration, anagrams, antonomasia, epithet, exoticism, inversion, onomatopoeia, parallelism, pun and spoonerism. However, McDonough admits that her

classification does not cover all possible types in *Harry Potter* series, and a further research can be done. In *Harry Potter and the Prisoner of Azkaban*, there are five types of wordplay that McDonough discussed: alliteration, antonomasia, inversion, parallelism, and puns:

- a) Alliteration: “the repetition of the same sound or syllable in a sequence of two or more words” (p. 21). This technique is used extensively in *Harry Potter and the Prisoner of Azkaban*. For example, Severus Snape, Cauldron Cakes, Shrieking Shack, and Peeves the Poltergeist.
- b) Antonomasia which is “an epithet or other indirect description is substituted for a proper name” (p. 22). For example, referring to “Lord Voldemort” as “You-Know-Who”.
- c) Inversion. Such as inverting the syllables of “warthog” to make the school name “Hogwarts”.
- d) Parallelism: it refers to the repetition of a structure between sentences such as words and sounds etc. But here McDonough used it to refer to repetition of themes in names e.g. the repetition of “Hog” in place names as in “Hogwarts” and “Hogsmead”.
- e) Puns: “the contrast of linguistic structures with different meanings on the basis of their formal similarity” (Delabastita, 1996, p. 128). There are different types of puns, one of which is paronymy. According to McDonough, paronymy means words that are similar

but have a “slight difference in spelling and sound” (McDonough, 2004, p. 28). For example, “Pepper Imps” which sounds similar to peppermints.

In addition, through collecting data, it was noted that, in this book, there are also cases of assonance and consonance:

- f) Assonance: refers to the repetition of vowel sound between two or more words such as “Fizzing Whizzbees” and “Broomstick Servicing Kit”.
- g) Consonance: two or more words that have repeated consonant sounds. For instance, “Ice Mice”.

Nilsen and Nilsen (2005) point out that there are six functions of wordplay in Harry Potter series:

- i) Creating humor: this function is the most notable in Rowling’s wordplay. Through wordplay, Rowling creates humor even in serious moments in the plot. She uses elements of surprise and incongruity which are considered among the features that many scholars agree are necessary conditions for humor. Anything that is seen as funny will likely have an element of surprise (Nilsen, 2005). For example, “Whomping Willow” is the name of a magical tree that beats those who touch it.

- ii) Creating a parallel world: Rowling used different techniques to play on words by changing the spelling of some existing words or by blending or compounding words in order to create world that can be “side-by-side with the everyday world of her readers” (Nilsen, 2005, p. 66). For instance, Diagon Alley instead of diagonally (Delabastita, 1996).
- iii) Providing adequate characterization: Rowling chooses the names of her characters in a way that names reflect the characters’ traits. For example, Sirius Black who is an Animagus and can transform himself into a black dog, his first name, Sirius, is the name of the Dog Star while his surname describes his color as a black dog. It also describes the dark history of his family that is involved in dark magic. Thus his name foreshadows that he is the black dog that Harry sees in the first chapter of *Harry Potter and the Prisoner of Azkaban*, but he does not find out it is Black until almost the end of the novel.
- iv) Aiding the reader’s memory: This works especially with descriptive characters names. For example, the nickname of Sirius Black is Padfoot which means *large dog* in English; hence, both his name and his nickname refer to his ability to transform into a dog.
- v) Delivering 'smart' allusions that draws the attention of readers. For instance, Rowling referred to many mythical creatures that are taken from old Folklore such as “Hippogriffs”.



- vi) Effective plot development: This applies to the names of spells and potions especially when an explanation is provided for their meanings. Furthermore, wordplay is used to foreshadow some plot threads. This is the case with professor Lupin whose name means “of a wolf” in Latin. Thus it foreshadows that Lupin is a werewolf which was only revealed later in the novel.

Several factors affect the strategy chosen for the translation of humour. Vandaele (2002) sees that understanding the intention of the author behind humour can be an issue, and the reader or the translator may have an agenda that is different which might affect their understanding. Further, the context of the text may be unavailable in the target language, or the text may have new unforeseen contexts. Lastly, the other functions of humour (explained above) affect the translator’s choice of his/her translation strategy.

This section discussed the wordplay in proper names and how it is vital in *Harry Potter* since it has several functions. Sometimes, the choice of a translation strategy may affect the wordplay employed that may become unnoticeable the target language. Thus, a translator should translate names that have elements of wordplay carefully in order to preserve their significance.

## **2.5 Theoretical Models to the Translation of Proper Names in Children's Literature:**

### **2.5.1 Gote Klingberg's Model (1986):**

Gote Klingberg (1986), in his book *Children's Fiction in the Hands of the Translators*, builds a scheme for dealing with cultural references, including names. Although Klingberg is a strong supporter of literal translation, he thinks that cultural adaptation is essential for cultural references in children's literature to facilitate a better understanding. Klingberg suggested nine 'ways to affect cultural context adaptation' (p.18), and he applies them on examples from Swedish-English translations. These procedures are:

- Added explanation: the cultural elements in the source text are preserved, but one should add a short explanation within the text. For example, in the Swedish *Pappa Pellerin's Daughter* (1975) by Maria Gripe, there are flags along the streets since it was "the sixth of June". The English translation adds extra information to indicate that "the sixth of June [is] the Swedish National Day" (p. 39).
- Rewording: expressing what the source text says but without using cultural elements. For example, in the *Pappa Pellerin's Daughter* (1975), the lyrics of a famous Swedish Christmas song are replaced by "the crackling roar of some Christmas song" (p. 22)

- Explanatory translation: providing the function of the cultural element instead of replacing it with a foreign name. This strategy is useful since it provides the connotative meaning while avoiding cultural interference.
- Explanation outside the text: the explanation is given as a footnote or a preface.
- Substitution with an equivalent from the target culture. For instance, in the source text *Pappa Pellerin's Daughter* (1975), a Swedish rhyme is sung while a child jumps on the knees of an adult is changed in the English translation to "Ride a cock-horse to Banbury Cross", which functions as an equivalent (p. 22).
- Substitution with a rough equivalent from the target language. For example, in *Pappa Pellerin's Daughter*, a known Swedish children's prayer is replaced in the English translation to a prayer that is not used for children which is "Our Father which art in heaven" (p. 23)
- Simplification: It refers to the use of a more general concept instead of a specific one. For example the general word *plants* instead of a specific kind of trees or herbs.
- Deletion of words, sentences, paragraphs or chapters.
- Localization which means replacing the cultural setting of the source text by a setting closer to the target text readers.

Klingberg (1986), in his model, provided a detailed scheme for cultural references and how to translate them according to their kinds. He does not provide specific explanation for proper names alone; he includes them as part of cultural references. Thus, this model can be applied on proper names. For the purpose of this study, the model is summarized in terms of what is related to the analysis of the data from *Harry Potter and the Prisoner of Azkaban*.

Klingberg (1986) suggests, in terms of books, that if the title exists in the target culture, it should be translated to TL. Nevertheless, when it is unknown in the target culture, an equivalent translation or rewording must be sought. Although, it might be problematic in some cases. The last resort can be literal translation.

Additionally, when translating names of buildings and foods, Klingberg suggests that translators should keep them as in the original text since they provide a better understanding of the source culture (p. 36). Nevertheless, using an added explanation is possible where the cultural adaptation seems essential. Klingberg sees that replacing a specific food name (e.g. cheddar Cheese) with its generic (Cheese) is not a good strategy (p.38).

Klingberg suggests, in the case of animals and plants, that “natural concepts must be retained” (Klingberg, 1986, p. 41). Unless the name is unknown in the TL, it can be preserved or translated literally. The names of everyday language “should not be altered” (Klingberg, 1986, p. 43).

Nonetheless, the personal name should be translated if it is not part of everyday language and has a function in the text. Also, if the name has a “melodious ring”, then the translator should preserve the “melodious ring” (Klingberg, 1986, p.45). When it comes to the personal titles, Klingberg suggests that translators choose transliteration in translating personal names and even titles in mythical worlds and the use of the standard form that is available in TL in translating geographical names. Klingberg suggests cultural context adaptation or added explanation when translating ambiguous names (p.51).

Finally, in the case of names that have mythological references or parts of the popular belief, Klingberg suggests that translators replace them with an equivalent name if these names have an equivalent in the target language. Nevertheless, a translation must be provided for these names if they are “intelligible” in the target language (Klingberg, 1986, p. 30). In translating words invented by the author, Klingberg suggests that translators either keep the form of the SL or use equivalence from the popular belief of the target culture (p. 31).

Klingberg’s model is related to the long debate in translation by either bringing the target reader to the source culture by keeping the characteristics of the original or by moving the text to the target culture. These two strategies have been referred to many names over the years such as domestication and foreignisation by Venuti (1995).

### **2.5.2. Lawrence Venuti's Model:**

The choice of the translator, whether to use adaptation and change the alien proper name into a more comprehensible equivalent or to keep the foreign elements of the text and render them as they are, means that s/he uses domestication or foreignisation strategies. According to Venuti, the former refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home, while the latter is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (Venuti, 1995, p.20). On the other hand, "In the context of children's literature, the choice between foreignising and domesticating translation strategies is often linked to didactic and pedagogic norms" (Coillie.J and Verschueren.W,2006, p.Viii). The distinction between domestication and foreignisation goes back to Friedrich Schleiermacher, who summarises foreignisation and domestication as follows:

The translator can either leave the writer in peace as much as possible and bring the reader to him or leave the reader in peace as much as possible and bring the writer to him (Schleiermacher, 1838, cited in Hatim, 2001, p.45).

Those strategies are related to what Venuti has called the 'translator's invisibility'. The term 'invisibility' describes how much the translation can tolerate the intervention of the translator in the translation process (Hatim, 2001, p. 44). In terms of domestication, Venuti argues that

translation, in general, has always been dominated by “the translator’s invisibility” (Venuti, 1995, p.1). Accordingly, the translator feels that his/her translation of the source text should conform to the rules of the target text.

Foreignisation, on the other hand, produces "something that cannot be confused with either the source-language text or a text written originally in the target language" (cited in Yang, 2010, p.78). Venuti argues that foreignisation is a method that puts pressure on the target-language culture, which forces the reader to go abroad (Venuti 1995, p. 20). Hence, it should defy reading the text smoothly by disrupting the linguistic and cultural expectations of the target culture.

## **Chapter Three**

### **Data analysis: The Translation of Proper Names**

#### **3.1. The Translation of Proper Names Related to English and Western Culture**

#### **3.2. Translation of Invented Names**



## **Chapter Three**

### **Data analysis: The Translation of Proper Names**

This chapter focuses on evaluating and analyzing the data collected from *Harry Potter and the Prisoner of Azkaban*. It investigates the various procedures the translator, Mohammed, used for dealing with different kinds of proper names. Furthermore, it reviews the effectiveness of those procedures in dealing with translation problems. The treatment of procedures will be according to Klingberg's model to see how Mohammed deals with the different types of proper names. Also, the use of some procedures aimed at keeping those names close to the British culture and English language; other procedures neglected those aspects such as simplification and rewording which are two of the strategies Klingberg suggested for cultural context adaptation in the TL. This offers the chance to examine those strategies in terms of Venuti's domestication and foreignisation. For the analysis of these names, this chapter is divided into two main sections. The first section includes the treatment of the proper names that are related to English and western culture, which includes seven subheadings. The second section deals with the invented proper names, which includes eleven subheadings. Each subheading focuses on one type of invented names.

#### **3.1. The Translation of Proper Names Related to English and Western Culture:**

This section deals with the analysis of proper names borrowed from English and some other European languages such as Latin. Proper names

in *Harry Potter* include many kinds varying from personal names, titles and nicknames, names of places, objects, creatures and animals, and food. They refer to aspects of British and Western culture as well as some features of the magical world. A translator might face some challenges with such names due to the differences between the culture of the source text and target text. Further, the translator must bear in mind that this book is child-oriented; hence, the translation has to attract children's attention by the humour that is employed in the source language. Accordingly, the translator must use a strategy that transmits these names to the target culture without taking away their value. Furthermore, the translator must be aware that some strategies might cause obscurity for children and affect their ability to follow up the text, unlike adults who can overcome this obscurity by realizing that it is a translation. This section contains seven subheadings; each subheading deals with one type of proper names.

### **3.1.1 Personal Names:**

This book of the series, *Harry Potter and the Prisoner of Azkaban*, contains many personal names. As explained earlier, some personal names have extra connotative meaning by referring to literary references or mythological ones, some also have wordplay. Accordingly, their translation strategy must be chosen carefully. For this study, three examples are provided for each type of personal names since Mohammed used a similar strategy in his translation of them.

**Table (1): The Translation of Personal Names**

Personal Names	Arabic translation	Procedure
Harry Potter	هاري بوتر	Transliteration
Sirius Black	سيريس بلاك	Transliteration
Neville Longbottom	نيفيل لونجبوتوم	Transliteration

The first name is for the protagonist, Harry Potter; thus, providing analysis of this name is essential. Harry Potter's first name and surname are neither descriptive nor loaded names; they are British names which reflect his identity as a child who used to live a normal life in the UK's suburbs and find out suddenly that he is a wizard in book one. Sirius Black was first introduced in this book of *Harry Potter*, and he is the main antagonist in this book. Sirius Black has a loaded first name while his surname is descriptive; both names were transliterated. Finally, Neville Longbottom is an example of a character's name that has a loaded surname that is also humorous in English. Mohammed used transliteration for all personal names to preserve the characters' names.

### 3.1.2 British Places Names:

Places names were used in the first chapter, "Owl Post", while Harry was still in the real world spending his summer vacation with his Muggle relatives, the Dursley. As previously mentioned, the book has two worlds, the normal world and the wizarding world. For the normal world, Rowling used names of places that exist in the UK: "London" and "King's Cross Station". Mohammed used transliteration for "London" (p.13) as "لندن" (p.15). He used transliteration and added explanation for "King's Cross Station" (p.15) as "محطة كينجز كروس" (p.17). Thus, the procedures

Mohammed used are similar to Klingberg's model of translating famous place names. In doing so, Mohammed remained close to the source text culture; hence, he used foreignisation.

### 3.1.3. British Food Names:

**Table (2): The Translation of British Food Names**

British food names	Page No. English/Arabic	Arabic Translation	Procedure	Suggested Translation
Bath Buns	273/274	الشطائر	Substitution with a rough equivalent	كعك الباث
Christmas cake	222/223	كعكة "الكريسماس"	Literal translation	

British food names are translated using different strategies. In the case of 'Bath buns, which are traditional British sweets, Mohammed chooses a strategy of substituting for a rough equivalent that replaces the cultural connotation of the source text by translating them as "sandwiches". As for 'Christmas cake', Mohammed provides a literal translation. It can be noted that in the case of 'Bath buns' which is unfamiliar in the target culture, Mohammed provides a translation that makes the reader understand that this is food but without a specific reference whatsoever to the nature of this sweet and its culture. While in the case of 'Christmas cake', Mohammed seems to believe that children have a general knowledge about Christmas; thus, to keep the cake associated with this occasion would not obscure the target reader's understanding. To sum up, in the case where the food name is unfamiliar to the target culture, Mohammed used domestication. While in the case where the name is more familiar, he used foreignisation and preserved that name.

### 3.1.4. British Title Names and Nicknames:

**Table (3): The Translation of British Title Names and Nicknames**

Titles and Nicknames	Page No. English/Arabic	Arabic translation	Type	Procedure	Suggested translation
Prefects	51/67 124/169 72/99	رئيس التلامذة/ الطلبة المثاليين/ رؤساء التلامذة	British title	Substitution with rough equivalent / literal Translation	رؤساء التلامذة
Head Boy	13/11 51/67 72/99 124/169	التلميذ المثالي الطالب المثالي/ فتى مثالي/ الصبي الأمثل	British title	Mistranslation	عريف الطلاب
Head Girl	72/99	فتاة مثالية	British title	Mistranslation	عريفة الطالبات
Madam (Marsh)	32/39	السيدة "مارش"	Title	Substitution with an equivalent in TL	مدام "مارش"
Mrs.(Weasley)	12/10	السيدة "ويزلي"	Title	Substitution with an equivalent in TL	السيدة "ويزلي"
Mr. (Weasley)	12/9	الأستاذ	Title	Substitution of an equivalent in TL	السيد "ويزلي"
Mr. (Moony)	211/286	السيد			السيد "موني"
Professor (Snape)	8/4	الأستاذ	Title	Substitution of an equivalent in TL	الأستاذ "سناپ"
Padfoot	211/286	"بادفوت"	Nickname	Transliteration	
Prongs	211/286	"برونجز"	Nickname	Transliteration	
Moony	211/286	"موني"	Nickname	Transliteration	قمري

There are eight English titles used in this book. The titles either precede the proper names of it function as a supplement for proper names. The titles of “Prefects”, “Head Boy”, and “Head Girl” are strictly used in the English society and English schools. “Prefects” has an equivalent title

in the Arabic language and Arab culture which is "طلاب مسؤولين / عرفاء". However, it is translated sometimes as "الطلبة المثاليين" which is a mistranslation, but in other cases, it is given the appropriate equivalent which is "رؤساء التلامذة". Accordingly, the translation is inconsistent. Moreover, the titles of "Head Boy" and "Head Girl" do not have an exact translation in Arabic. Since those who are "Head Boy" and "Head Girl" have duties and responsibilities to represent their classes and the school, then they can be translated as "عريف الطلاب" and "عريفة الطالبات" respectively. Nonetheless, in this case, Mohammed mistranslated them by translating them as "فتى مثالي وفتاة مثالية" - "Perfect boy and Perfect Girl". Such translation not only neglected the cultural reference but also did not provide a correct translation that is understood in the target language.

- i) "I want the **Prefects** to stand guard over the entrances to the hall and I am leaving the **Head Boy and Girl** in charge." (p.124)

- "أريد من الطلبة المثاليين أن يقفوا كحرس على مداخل البهو، وسيكون الصبي الأمثل والفتاة المثالية هنا مسؤولين عن المكان" (p.169)

Another problem with titles is with "Mr." and "Mrs." In the case of "Mr.", Mohammed translates it in some contexts as "السيد" which is an equivalent for the title in Arabic, and he translates it as "الأستاذ" in other contexts, which means teacher. By doing so, he gives "Mr." a translation similar to what he translates "Professor". Mohammed also translated "Mrs" the same as "Madam"; both are translated as "السيدة". See example (ii) and (iii):

- ii) “**Mr. Prongs** agrees with **Mr. Moony**, and would like to add that **Professor Snape** is an ugly git.”(p.213)

- "الأستاذ "برونجز" يوافق الأستاذ "موني" على رأيه ويضيف أن الأستاذ "سناپ" كائن مقبوت" - (p. 286)

- iii) “Plump little **Mrs. Weasley**; tall, balding **Mr. Weasley**” (p. 11)

- "السيدة "ويزلي" القصيرة ممتلئة الجسم والسيد "ويزلي" الأصلع طويل القامة" - (p.10)

Mohammed also transliterated nicknames. However, such technique dismisses the wordplay embedded in nicknames and their function. For example, “Moony”, in example (ii), is professor “Lupin”. His nickname refers to the fact that he transfers into a werewolf in full moon. Accordingly, the wordplay in his nickname is supposed to aid the reader’s memory.

### 3.1.5. Animal Names and Names of Creatures from Mythology:

**Table (4): Animal Names and Names of Creatures from Mythology**

Animal Names & Names of Creatures	Page No. Eng/ Arabic	Arabic Translation	Mythology (The Harry Potter Lexicon)	Procedure
Red Caps	107/147	الأقزام القرمزية/ الكائنات ذات القبعات الحمراء	Scottish folktales	Literal Translation/ Explanatory Translation
Kappas	107/147	الكاباس	Sprites from Japanese folklore	Transliteration
Hinkypunks	128/178	هنكس بانكس	European folklore	Transliteration
Grim	82/114	كلب اسود	English folklore (the church grim)	Simplification
Errol (owl)	11/9	"ايرول"	A Scottish name	Transliteration
Hermes (owl)	56/76	"هيرميس"	Greek Mythology	Transliteration
Hedwig(owl)	10/7	"هيدويج"	Scandinavian name	Transliteration
Ripper (pit- bull dog)	19/20	"ديپر"	Pet name	Transliteration
Norbert (a dragon)	164/222	"نوبرت"	Germanic name	Transliteration

Rowling relied on the English and European folklores in his use of magical creatures. Mohammed mainly used transliteration technique for animals and creatures' names except in two cases, "Red Caps" and the "Grim". In the case of "Red Caps", he provided an equivalent translation once as "الأقزام القرمزية" "Crimson Dwarfs", and an explanatory translation as "الكائنات ذات القبعات الحمراء" "creatures wearing red caps". Such different translations are problematic since they cause confusion and do not give clear reference to the type of creature spoken about in the novel. The second creature is the "Grim". Mohammed provided a general reference for the creature, deleting the cultural reference and the connotative meaning for this creature as an omen of death in English folklore. This is shown in the example below:

i) "You have the Grim." (p.82)

"- لديك كلب أسود" (p.114)



### 3.1.6. Names of Spells:

**Table (5): Names of Spells from Foreign Languages**

Spells and charms name	Page No. English/ Arabic	Arabic translation	Origins (Harry Potter Wiki)	Back translation
Lumos	30/35	لاموس	Latin lumen	Transliteration
Riddikulus	102/140	ريدوكولوس	From English ridiculous and Latin "ridiculum"	Transliteration
Impervius	133/185	امبريغوس	From English word "impervious" meaning " <i>not penetrable</i> "	Transliteration
'Dissendium'	145/201	ديسيندوم	Uncertain	Transliteration
'Mobiliarbus	150/206	موبايلريس	Latin mobilis meaning "movable"	Transliteration
Fidelius Charm	152/210	تعويذة	Latin fidelis, which means "faithful"	Simplification
Patronus Charm	175/237	----	Patronus means "protector" in Latin	Deletion
Expecto Patronum	176/237	اكسبيكتو باترونام	Expecto means "I await for" in Latin	Transliteration
Cheering Charm(s)	217/293 217/294	تعويذة جديدة /تعاويز مبهجة		Simplification/ Literal Translation
Expelliarmus	248/335	"اكسيلارمو س"	A combination of Latin expello, meaning "to drive out", and arma, meaning "weapon".	Transliteration
Confundus Charm	283/383	سحر	Latin confundre meaning "to confuse"	Simplification
Alohomora	302/408	الوهومورا	From West African Sidiki dialect meaning "Friendly to thieves"	Transliteration
Hurling Hex	181/245	تعويذة خفية		Substitution for a Rough Equivalent
Waddiwasi	100/000	----	<i>Combination of a Swedish word Vadd" meaning "wadding" and the French word "vas-y" meaning "go ahead"</i>	Deletion/ abridgment

Spells or charms are created by referring to Latin and other languages such as West African Sidiki and French. Also, Rowling's use of Latin is sometimes in a form of imitation which is called dog Latin (Norton, 2017). This is the case in "Expelliarmus", "Expecto Patronum". By using Latin, West African Sidiki, Swedish, and French to name these spells, Rowling makes these words unfamiliar to the source reader regardless of age. In *Harry Potter and the Prisoner of Azkaban*, Mohammed transliterated all spells and charms that are in foreign languages. There are also two spells that are in English "Cheering Charms" and "Hurling Hex". The "Cheering Charm(s)" is translated literally at first as a "تعويذة جديدة", then "تعويذة مبهجة" which preserves the function but dismisses the use of alliteration as wordplay. In addition, he mistranslated "Hurling Hex" as a "تعويذة خفية" - "a hidden spell". "Hurling Hex" is a spell used to jinx a flying broom which causes the rider of the broom to be thrown away. It can be said that the overall translation for spells is a good strategy in terms of keeping its foreignness.

### 3.1.7. Names of Holidays:

There are three holidays mentioned in this book which are known in the British and Western society. These are 'Christmas', 'Hallowe'en', and 'Easter' holidays which are celebrated in the wizarding world as well. The first and second time 'Christmas' and 'Easter' appeared, they were both in the same sentence (p. 38). In those cases, Mohammed translated them as "رأس السنة" / "أعياد رأس السنة" (p. 48). Yet, when they appeared separately, he

rendered 'Christmas' (p.141), using transliteration, "الكريسماس" (p.197), and he translated 'Easter' (p.80), substituting it with its Arabic Equivalent, as "عيد الفصح" (p.111). On the other hand, 'Halloween' is translated using four strategies: deletion, substitution, transliteration, and transliteration with added explanation as shown in the examples below:

- i) "First Hogsmeade weekend,' said Ron, pointing at a notice that had appeared on the battered old notice-board. 'End of October. **Hallowe'en**.'" (p.109)

- "أجاب رون وهو يشير الى اعلان معلق "أول اجازات "هوجسميد" في نهاية اكتوبر" (p.151)

- ii) "you should hand Hogsmeade permission forms to me before **Hallowe'en**" (p.113)

- "أرجو أن تقدموا تصريحات الموافقة على الزيارة قبل نهاية اكتوبر" (p.156)

- iii) "You know, the **Hallowe'en** feast, in the evening" (p.114)

- "سيكون هناك وليمة... وليمة الهالويين هذا المساء" (p.158)

- iv) "Didn't realise it was **Hallowe'en**. Otherwise he'd have come bursting in here.'" (p.123)

- "فالليلة عيد "الهالويين" وإلا لكان اقتحم المكان دون أن يشعر به أحد" (p.170)

The translation of holidays' names can be seen problematic since all of these holidays are Christian holidays. Accordingly, since the majority of

the Arab world are Muslim, children may not be familiar with these holidays so explanatory translation or an explanation outside the text may be required to introduce these holidays for them.

### **3.2. Translation of Invented Names:**

Harry Potter is first introduced in the first book, *The Sorcerer's Stone*, as a normal child living with his aunt Petunia's family in a regular dull neighborhood in the UK called "Privet Drive". Then he learns that he is a wizard and there is a whole other world for wizards. Thus anything he encounters in the magical world is new to him just as it is new to the reader. This wizarding world also exists in Britain along with the non-magical British society; henceforth, there are some common features between them such as the names of British titles, British sweets, and holidays like Christmas that are also used in the wizarding world. Nevertheless, the magical world has also its unique features. For this purpose, Rowling created the new world that has a school for wizards, Hogwarts, and has places that are only for wizards, such as Hogsmead's village. It even has its own sport called Quidditch. In order to make this world even more unique, Rowling manipulated the language to invent new words. She sometimes even coined some words such as "Quidditch", "Hogwarts", and "Azkaban".

Invented names are neologisms. Neologism can be old words that have a new meaning or words that have a morphological or syntactic change to designate real things or fictional things. Von Hilsheimer (2011)

states that “from a linguistic perspective, the term *neologism* encompasses a wider range of word-formation processes, including borrowing, calque, compounding, blending, semantic shift, and others in addition to coining (creating a word without using any of the other processes)” (p. 13). When creating these new proper names, Rowling used wordplay on a larger scale. Such use has different functions which were explained in 2.4. These are creating humour, aiding the reader’s memory, effective plot development, providing adequate characterization, delivering smart allusions that draw the attention of adults and young readers, and creating a parallel world. According to Benjamin Whorf, “language divides the world into different categories. Whether one language chooses to distinguish one thing versus another affects how an individual perceives reality” (cited in von Hilsheimer, 2011, p 65). Also, it can be said that these names are like a signature of the author, J.K. Rowling, since they distinguish her work from all other fantasy books.

In *The Prisoner of Azkaban*, the invented names range from invented names of foods and drinks, places, books and school subjects, magical plants, magical creatures, wizard’s games, objects, potions, and Wizards’ coins. Mohammed adopted different procedures according to the kind of name and the function it plays in the context. For this study, this section is divided into eleven subheadings according to the category to which these invented names belong.

### 3.2.1 Invented Foods and Drink Names:

Foods and drinks are proper names when they refer to the names of products. For example, soda is not a proper name, but Diet Coke is. *Harry Potter and The Prisoner of Azkaban* contains twelve invented food names and two drink names; all of which refer to foods and drinks that are special for wizards and are not eaten by non-magical people (Muggles). All of these foods are bought from one of the main settings in this book, ‘Hogsmead’, which is a village where no non-magical people live. While Rowling uses foods and drinks that are part of the British culture for the natural world such as ‘lemon meringue pie’ (p. 27), she employs these invented foods and drinks for the wizarding world. Thus, they play a role in differentiating between the ordinary world and the magical one. Furthermore, the wordplay in these names creates humour. A source reader can identify the reference of some of these foods and drinks by their given proper names, but some names are unique that the author had to explain them. When these proper names were translated, Mohammed adopted four strategies: deletion, explanatory translation, simplification, and literal translation. Table (6) shows proper names of foods and drink, and the procedure used:

**Table (6): The Translation of invented Foods and Drinks**

Food & Drink Names	Page No. English/Arabic	Arabic Translation	Procedure	Suggested Translation
Acid Pops	149/205	----	Deletion	المصاصات الحارقة
Pepper Imps	61/83	----	Deletion	حلوى الفلفل الملتهب (تجعل من يتناولها ينفث اللهب من فمه)
Cockroach Cluster	147/203	----	Deletion	حلوى الفول السوداني الشبيهة الصراصير
Drooble's Best Blowing Gum	146/203	اللبان الذي قد يملأ إحدى الحجرات بكرة لا تنفجر لمدة أيام	Explanatory Translation	
Toothflossing Stringmints	147/202	حلوى/----	Deletion/simplification	حلوى تنظيف الأسنان بنكهة النعنع
Ice Mice	147/202	----	Deletion	حلوى الفار النهاز (تجعل الأسنان تصدر صريرا)
Fizzing Whizzbees	147/202	----	Deletion	حلوى الفوار الطيار) الذي يجعل من يتناولها يرتفع عن الأرض قليلا)
Chocolate Frog	177/239	قطعة من الشيكولاته	Simplification	شوكلاتة شبيهة الضفادع
Gillywater	150/207	ماء جبلي	Literal translation	
Butterbeer	119/165 119/165 149/206 149/206 150/207	المشروبات الساخنة/ مشروب دافئ أو عية ساخنة كوب	Simplification Deletion/ Simplification Simplification	مشروب "باتربير"
Cauldron Cake(s)	63/86	الكعكة/ة	Simplification	كعكة المرجل
Chocoballs	61/83	شيكولاتة بالفراولة والكريمة المتجمدة	Explanatory translation	كرات الشكولاتة بنكهة الفراولة والكريمة
Jelly Slugs	149/205	----	Deletion	جيلي البزاقة
Every Flavor Beans	147/202	---	Deletion	حبوب الفاصولياء التي تأتي بكل النكهات
peppermint creams shaped like toads/ Peppermint Toad	146/203 197/266	----	Deletion	حلوى الضفدع القافز ( وهي بنكهة النعنع وتقفز كالضفادع في المعدة)

The main strategy Mohammed employed was deletion. He used it for the translation of 8 names out of 14. Also, he used it along with simplification for the translation of the same proper name as in the case of ‘Toothflossing Stringmints’, and ‘Butterbeer’. As a result, such excessive use affects the source text value. For example:

- 1) “There were shelves upon shelves of the most succulent-looking sweets imaginable...There was a large barrel of Every Flavour Beans, and another of Fizzing Whizzbees,) the levitating sherbet balls ).... Drooble’s Best Blowing Gum (which filled a room with bluebell-coloured bubbles that refused to pop for days ), splintery Toothflossing Stringmints, tiny black Pepper Imps) ‘breathe fire for your friends), Ice Mice (‘hear your teeth chatter and squeak!’),peppermint creams shaped like toads(‘hop realistically in the stomach!’)”.(p. 146)

1. كان المحل مليئا بالأرفف التي اكتظت بأشهى انواع الحلوى و مئات القطع من مختلف أنواع الشكولاتة...مثل ذلك اللبان الذي قد يملأ احدى الحجرات بكرة لا تنفجر لمدة أيام و غيرها (p. 202-203)

The author, in this example, explained the meaning behind these strange names. Mohammed decides not to translate any of them except for one, ‘Drooble’s Best Blowing Gum’. When so many names appear in one sentence, it might be acceptable not to translate them all. Nonetheless, Mohammed’s choice of which sweet to translate is problematic. ‘Drooble’s Best Blowing Gum’ appears only once in the novel, which is in this



sentence, so it is less significant. Nevertheless, other sweets have appeared in other contexts where Mohammed chooses not to translate them at all such as “Pepper Imps”:

- 2) ‘Thanks,’ said Harry, picking up a packet of tiny black Pepper Imps. ‘What’s Hogsmeade like?’ (p 115)

3 قال هاري: "شكراً لكما...كيف كنت "هو جسميد؟" (p.165)

Another strategy Mohammed employs is simplification as Klingberg (1986) names it. By using this strategy, Mohammed provides the subordinate equivalent for a specific name. This strategy is used when translating, ‘Cauldron Cakes’ which is translated as "الكعك". Accordingly, he does not provide any specific description to explain what kind of cake this is. Henceforth, he loses the effect of the original text.

Mohammed also uses ‘explanatory translation’ by giving the function of the name without translating the name. Accordingly, “Drooble’s Best Blowing Gum” is translated by the explanation provided by the author, “Drooble’s Best Blowing Gum (which filled a room with bluebell-coloured bubbles that refused to pop for days”, as “اللبان الذي قد يملأ “ ”احددى الحجرات بكرة لا تنفجر لمدة أيام “Chocoballs”.

Another problematic part of the translation is the inconsistency in translating two names. The first one is “Toothflossing Stringmints” which

is simplified once and deleted the second time. On the other hand, Butterbeer is translated using several techniques:

- (3) “Zonko’s Joke Shop, into the Three Broomsticks for foaming mugs of hot **Butterbeer** and many places besides”(p.119)

-عصى المكانس التي تحتوي بجانبها على اماكنس لوضع المشروبات “ (p.165)  
الساخنة

-‘**Butterbeer!**’ said Harry, without thinking. ‘Yeah, I like that stuff!’(182)

- فقال هاري من دون تفكير " نعم أنا احب ذلك بالفعل" (p.246)

-“Ron and Hermione had both placed hands on the top of Harry’s head and forced him off his stool and under the table. Dripping with Butterbeer and crouching out of sight” (p.150)

3- رفع رون وهيرمون يديهما وأخفضا رأس هاري ليختفي أسفل المنضدة ثم أزاها كوبه من فوقها (p. 207)

‘Butterbeer’ is a famous alcoholic drink for wizards. So the deletion of this drink can be ideologically motivated since Alcohol is forbidden in the Arab and Islamic culture. However, since it appears in other books of *Harry Potter*, it should have a more explicit reference.

Finally, Mohammed uses literal translation for the translation of Gillywater as “ماء جيلي”.

The use of deletion, explanatory translation, and dynamic equivalence causes some significant loss. First, the humorous effect, wordplay and the lines between the ordinary world and the wizarding world are blurred and lost. Accordingly, an alternative translation was provided for the proper names that seemed problematic as shown in table (6).

### **3.2.2 Invented Place Names:**

*Harry Potter and The Prisoner of Azkaban* has thirteen invented place names. They are names that refer to geographical locations, street names, buildings, and shops. Place names play a significant role in identifying the setting of the novel in the magical world. The invented names are for places in the magical world only except for “Private Drive”, the neighborhood that Harry lives in with his Muggle relatives, The Dursley. The invented names of shops are all in one main setting, which is ‘Hogsmead’; thus, they function as a means to differentiate between the setting of the real world and wizarding one. They also have a humorous effect created by wordplay such as ‘Shrieking Shack’ where there is alliteration employed. Mohammed employed different strategies for the translation of these names. See table (7) which shows place names, their translation, and the procedures adopted:

**Table (7): The Translation of Invented Place Names**

Place Name	Page No. English/ Arabic	Arabic Translation	Procedure used	Suggested Translation
Privet Drive	9/4	شارع "بريفت درايف"	Transliteration	
Shrieking Shack	61/83  114/158 149/206 260/351 309/416	مبنى شريكنج شاك  اماكن تستحق الزيارة شريكنج شاك المنزل /-----	Transliteration with added explanation / Simplification Transliteration/ Simplification/ deletion	الكوخ الصارخ
Flourish and Blotts	44/56 45/58	المكتبة فلورينس وبلوتس	Simplification/ Transliteration	
Hogwarts	8/4	هوجوورتس	Transliteration	
Azkaban Fortress	33/40	سجن أزكابان	Transliteration	
Gringotts Wizarding Bank	12/9 29/34	بنك "جرينجوتس السحري" مصرف "جرينجوتس" للسحرة	Transliteration	
Zonko's Joke Shop	114/158	محل زونكو	Transliteration	متجر "زونكو" للخدع السحرية
Hogsmead	16/16	قرية "هوجسميد"	Transliteration	
Gryffindor Tower	94/102	برج "جريفندور"	Transliteration	
Leaky Cauldron	36/45 36/45	/---- المرجل الراشح	Deletion Literal translation	
Honeydukes	61/83 119/165	/---- هاني ديوك	Deletion/ Transliteration	
Three Broomsticks	119/165 156/213  163/221 183/247 205/279	عصى المكانس /ثلاث مكانس سحرية  ---- المحل /الحانة	Substitution for an equivalent in TL /literal translation /deletion/ localization /simplification	مقهى الثلاث مكانس السحرية
Dervish and Banges	119/165	دير فيش بانجز	Transliteration	

The invented names for places are mostly transliterated. It can be noted that these place names are treated just as other place names in the novel such as London which is translated as لندن. Mohammed did not provide any further explanation unless it originally existed in the source text. However, two place names are not transliterated, 'Leaky Cauldron' and 'Three Broomsticks'. 'Leaky cauldron' is a place that has a significant role in the series of *Harry Potter*, and the fourth chapter in this book bears its name. Nevertheless, Mohammed was inconsistent in his translation of this chapter. This name refers to a pub and inn where wizards go to have drinks and has rooms where they can spend a night there. Further, it exists in the "Diagon Alley" in London. Such a place is not exactly common in the Arab culture; in fact, it is even considered as a forbidden place in the target language. Thus it has a negative connotation in the Arab ideology. It is translated in two different ways:

i) "The Knight Bus skidded to a halt in front of a small and shabby-looking pub, **the Leaky Cauldron**, behind which lay the magical entrance to Diagon Alley". (p.36)

- توقفت الحافلة امام "حارة دياجون" (deleted) (p.45)

ii) "He and I need to step inside the Leaky Cauldron now . . ." (p.37)

- سندخل الى المرجل الراشح الان (p.46)

In the first time the name appeared, Mohammed chooses to delete the place and its name. In the second time the name appeared, he chooses

to translate it literally without giving any explanation for the kind of place. Then it is deleted again the third time. Then he continued to translate it as "المرجل الراشح" without any explanation. This way, he left it for the reader to understand from the context that this is a place where wizards come without referring to its nature. "Three Broomsticks", which is also a pub name, is translated by equivalents as "عصى المكانس" – "Broom stick". Then it is translated literally once as "Three Broom sticks". Then it is deleted. It is localized two times by translating it as "المحل" – "Shop". Finally, it is simplified one time as "الحانة" "Bar".

-“Zonko’s Joke Shop, into the **Three Broomsticks** for foaming mugs of hot Butterbeer and many places besides”(p.119)

- "عصى المكانس التي تحتوي بجانبها على اماكن لوضع المشروبات الساخن" (p.165)

-“The door of the Three Broomsticks opened again” (p.156)

- "وطارت ثلاث من المكانس السحرية" (p.213)

-“Gotta walk past ’em ev’ry time I want a drink in the **Three Broomsticks**. ’S like bein’ back in Azkaban”.(p163)

- "هؤلاء الحراس كلما رأيتهم شعرت وكأنني سأذهب لأزكابان" (p.221)

-“He would have liked to have told Lupin about the conversation he’d overheard about Black in the **Three Broomsticks**, about Black” (p.183)

- "كان يرغب بأن يخبره بالمحادثة التي سمعها في المحل عن خيانة بلاك" (p.247)

There was inconsistency in the translation of other place names such as “Flourish and Blotts” and ‘Shrieking Shack’. In the case of “Shrieking Shack”, Mohammed adopted transliteration in addition to deletion and simplification.

It can be noted here that, in the case of invented place names, Mohammed chose transliteration. Hence, he kept the form of the SL. Such renderings only affect the humorous effect of the text. There were also five cases of inconsistency in the translation of place names. Such inconsistency affects the text negatively since it makes the reference to the setting unclear in all of these contexts, especially in the case of deletion that was used for ‘Leaky Cauldron’, ‘Honeydukes’, and ‘Three Broomsticks’.

### 3.2.3 Invented Titles and Nicknames:

There are five names of invented titles given to wizards in the wizarding world. Mohammed used several strategies for their translation as shown in table (8):

**Table (8): Translation of Invented Title Names and Nicknames**

Titles and Nicknames name	Page no.	Arabic translation	Back translation	Suggested translation
International federation of warlock	33/41	المنظمات السحرية الدولية	Literal Translation	
First Class	155/218	---	Deletion	ساحر من الدرجة الأولى
Order of Merlin	155/218	---	Deletion	رتبة جماعة مرلين الفخرية
Wormtail	211/286	"وورم تيل"	Transliteration	
Muggle	7/3	العامة	Simplification	"الماجلز" (أي الأشخاص الذين لا يملكون قوى سحرية)

Mohammed used literal translation for the translation of 'International Federation of warlock'; he changed the name, but he kept its function in the target language. The other two titles, "First Class" and "Order of Merlin", were deleted in the three times they appeared in the novel. The deletion strategy is the last method that a translator must seek when the name is untranslatable. However, in this case, the two titles can be understood from the original context that they are prestigious titles in the wizarding world. This is shown in the following example:

- I) "You know what Pettigrew's mother got back after Black had finished with him? Dad told me — the Order of Merlin, First Class, and Pettigrew's finger in a box" (p.155)

(i) "هل تعرف ما الذي حصلت عليه ام "بيتيرجو" بعد أن قضى عليه "بلاك"؟ لقد أخبرني أبي انها حصلت على اصبعه في صندوق." (p. 218)

The use of such strategy affects the text in terms of the function that it is supposed to play in the original text. 'Order of Merlin' and 'First Class' are honorific titles given to a wizard who does a heroic action. In example (i), Pettigrew presumed to be killed while he was fighting a criminal wizard. Thus, I provided an alternative translation as "درجة جماعة" 'First Class Wizard' and "ساحر من الطراز الأول" 'Group of Merlin'.

Mohammed also used transliteration in the translation of invented nickname "Wormtail". He also used simplification for the translation "Muggle" by providing a common noun instead of a specific one.



### 3.2.4. Invented Animal Names and Magical Creatures:

**Table (9): Translation of Invented Animals and Magical Creatures**

Magical Creatures Names	Page No.	Arabic translation	Procedure	Suggested translation
Dementor(s)	76/91	حراس "ازكابان"/حارس	Simplification	كائنات الديميتور(حراس سجن ازكابان)
Flobberworms	92/128 108/148 233/317	----/ ملوب ورس "فلوبر وورم"	Deletion/ Mistranslation Transliteration	
Scabber (a rat)	12/9	"سكابرز"	Transliteration	
Crookchanks (a cat)	49/64	"كروكشانكس"	Transliteration	
Buckbeack (a Hippogriff)	88/122	"باك بيك"	Transliteration	
Fang (a large-sized dog)	92/126	الحيوان الصغير	Substitution for a Rough Equivalent	ناب

The names of magical creatures are translated by following different strategies. Mohammed translated “Dementor” using simplification. In doing so, he provided a different connotation than the original name of the creature has. "حارس" means “guard” in Arabic which doesn’t have a negative connotation. Also, it is a word that is associated with humans mostly not creatures. Therefore, such translation is problematic.

- i) “That thing – the Dementor – stood there and looked around..”(p.76)

- "هذا الشيء او الحارس وقف هناك ونظر حوله.." (p.91)

Another invented creature is “Flobberworms”. For its translation, Mohammed used two procedures, deletion, and transliteration as "فلوبر وورمز". He also mistranslated it in one case as “Mlob Wors” "ملوب ورس" which is not an exact transliteration.

- ii) “They were now spending lesson after lesson learning how to look after Flobberworms, which had to be some of the most boring creatures” –(p.108)

- "وكانوا يقضون الدروس في تعلم العناية بـ "ملوب ورس" وهو أكثر الكائنات إثارة للملل"-(p.148)

Invented animal names were transliterated. This strategy affects the wordplay in those names. Also, for “Fang”, he used Substitution for a rough equivalent as a strategy by translating it as “small animal”. However, “Fang” is the name of a dog whose size is very big, thus; the irony in its name is lost when translating it as "الحيوان الصغير" “Small animal”.

### 3.2.5. Invented Ghost Names:

**Table (10) : The Translation of Invented Ghost Names**

<b>Ghost Names</b>	<b>Page No. Eng/Arabic</b>	<b>Arabic translation</b>	<b>Procedure</b>	<b>Suggested translation</b>
Nearly Headless Nick	206/279	"نيك شبيه مقطوع الرأس"	Transliteration and Literal Translation	
Professor Binns	14/13 175/236	سناپ ----/	Deletion/mistranslation	البروفيسور "بينز"
Peeves the Poltergeist	121/168	بيفز الروح الشريرة	Transliteration and literal translation	

Mohammed used two main techniques for ghost names. “Nearly Headless Nick” and “Peeves the Poltergeist” were transliterated with the names “Nick” and “Peeves” while translating the descriptive part literally. Another ghost is “Professor Binns”. This is a professor who died while he was asleep and woke up as a ghost the next day. Then he continued his job as a professor even though he is a ghost. His name appeared twice in this book. For the translation of this name,

Mohammed seemed to be confused between his name and Professor “Snape” as he translated him as "سناب". The second time he chose to delete it.

### 3.2.6. Translation of Invented Magical Plants:

**Table (11): The Translation of Invented Names of Potions**

Magical Plant Names	Page No. Eng/Arabic	Arabic translation	Procedure	Suggested translation
Shrivelfig	95/131	الأوراق	Simplification	"شريفل فيج"
Whomping Willow	136/189 255/344	"ومينج ويلو"/ الشجرة العملاقة	Transliteration/ Simplification	
Puffapod	111/154	درس علم الأعشاب	Substitution for a rough equivalent	نبته ال"بوفابود"

The translation of invented plants seemed to be problematic for Mohammed. For “Shrivelfig”, he chose to provide a general reference as “leaves”. By doing so, he took away from its connotation as a magical plant and became an ordinary plant. In the case of “Whomping Willow”, Mohammed is inconsistent in his translation. He translated it using simplification as “Big Willow” - "الشجرة العملاقة", and he translated it using transliteration. He also deleted it in some contexts. Finally, Mohammed seemed to mistake ‘Puffapod’ as a name of a school subject by translating it as “Herbology class”.

### 3.2.7. Invented Names of Potions:

**Table (12): The Translation of Invented Names of Potions**

Potions name	Page No.	Arabic translation	Procedure	Suggested translation
Confusing Concoction	233/315	وصفة	Simplification	وصفة الإرباك
Wolfsbane Potion	258/349	وصفة	Simplification	وصفة خائق الذئب

Two potions are introduced in this book. For potions, Mohammed gave a general meaning for them by merely translating them both as “potion”. Nevertheless, this translation is not efficient since each potion has a different

function. Moreover, potions names are, as Nlisen (2005) said, help to move the plot from their meanings. For example, “Wolfsbane Potion” is made from wolfsbane plant which is known in fantasy literature as a plant that hurts werewolf. This potion is created not to hurt Professor Lupin but to make his transformation into a werewolf not dangerous to others or himself, and it is also mentioned in *Harry Potter and The Order of The Phoenix*, so a more specific translation is needed. Hence I suggested to translate it as "وصفة خانق الذئب" which refers to the function of the potions that weakens a werewolf.

### 3.2.8. Invented Book Title and School Subjects Names:

**Table (13): The Translation of Invented Book Title and School Subjects Names**

Books and School Subjects' names	Page No. Eng/Ara-bic	Arabic translation	Procedure
A History of Magic	8/3	كتاب "تاريخ السحر"	Literal Translation
A Charm to Cure Reluctant Reversers	27/30	كتاب	Simplification
Handbook of do-it-yourself broom	15/14 24/30	كتاب يمكن المستخدم من العناية بالعصا شخصيا / كتاب رعاية العصا السحرية	Explanatory Translation/ Literal Translation
Numerology and Gramatica	232/313	كتاب دراسة معاني الأعداد السحرية	Literal Translation
The study of Ancient Runes	47/61	دراسة الرموز القديمة	Literal Translation
Home Life and Social Habits of British Muggles	195/265	كتاب بعنوان "الحياة الأسرية والعادات المنزلية لعامة البريطانيين"	Literal Translation
Divination	44/56	علم التنبؤ	Literal Translation
The Monster book of monster	44/56	كتاب "وحش الوحوش"	Literal Translation
The invisible book of invisibility	45/57	كتاب "الإخفاء الخفي"	Literal Translation
Care of Magical Creature	47/61	كتاب العناية بالمخلوقات السحرية	Literal Translation
Unfogging the future	45/57	كتاب "توضيح المستقبل"	Literal Translation
Predicting the Unpredictable: Insulate Yourself Against Shocks	45/57	"التنبؤ بما لا يمكن التنبؤ فيه", "حصن نفسك ضد الصدمات"	Literal Translation

Books and School Subjects' names	Page No. Eng/Ara-bic	Arabic translation	Procedure
Broken Balls: When Fortunes Turn Foul	45/57	"عندما تخطئ التنبؤات"	Literal Translation
Death Omens: What to Do When You Know the Worst Is Coming	45/57	"نذير الشؤم.. ماذا تفعل عندما تعلم بقدوم الأسوأ؟"	Literal Translation
Intermediate Transfiguration	45/58	كتاب "تغيير الشكل الوسيط"	Literal Translation
The Standard Book of Spells, Grade Three.	45/58	كتاب "نماذج التعاويذ" للسنة الثالثة	Literal Translation
Arithmancy	47/61 85/105	/--- علوم حساب	Literal Translation
Charms	218/294	درس التعاويذ	Literal Translation
Muggle Studies	47/61	دراسات العامة	Literal Translation
Potions	49/130	درس الوصفات	Literal Translation
Defense Against the Dark Arts of Magic	34/42	مادة الدفاع ضد السحر الاسود	Literal Translation
The Handbook of Hippogriff Psychology	221/299	كتاب " علم نفس الهيبوجريف"	Literal Translation
Fowl or Foul? A Study of Hippogriff Brutality	221/299	"دراسة في وحشية الهيبوجريف"	Literal Translation
Astronomy	233/315	الفلك	Literal Translation

When it comes to the translation of books and school subjects, Mohammed used literal translation for all of them. Such technique preserves the name of these books and school subjects as they are. In some cases, he was able to preserve the wordplay in those book titles. For example, “The Monster Book of Monsters” and “The invisible book of invisibility” have elements of wordplay by using repetition. Mohammed kept this repetition in Arabic as well by translating them as “كتاب وحش” and “كتاب الإخفاء الخفي” respectively. There is also a case where he did not translate all the title. For instance, in the case of “Broken Balls: When Fortunes Turn Foul”, Mohammed chose not to translate “Broken Balls” and only gave a translation for the rest of it as “عندما تخطئ التنبؤات”-

“when predictions are wrong”. He also used quotation marks with book titles. Overall, the translation of book titles and school subjects preserved the intended purpose behind these names.

### 3.2.9. Invented Names of Objects:

**Table (14): The Translation of Invented Objects' Names**

Objects and tools name	Page no. English/Arabic	Arabic translation	Procedure	Suggested translation
Fleetwood's High-Finish Handle Polish	15/13	ورنيش التلميع عالي الجودة	Explanatory translation	
Tail-Twig Clippers	15/13	المقصات	Simplification	
Broomstick Servicing Kit	15/13	عدة "عصا المكانس السحرية"	Literal Translation	
Invisibility Cloak	29/35	عباءة الاخفاء	Literal Translation	
The Marauder's Map	191/137 203/276	خريطة مارادور الخريطة	Transliteration and literal translation/ Simplification	
Pocket Sneakoscope	13/11 60/82 167/227	جهاز استشعار للجيب /جهاز التجسس /جهاز الانذار/	Substitution for a rough equivalent in the TL	جهاز الكشف عن المخادعين
Sorting Hat	71/98	قبعة التنسيق	Literal Translation	
Nose-Biting Teacup	205/279	----	Deletion	أكواب الشاي التي تعض الأنف
Frog Spawn Soap	205/279	----	Deletion	صابون بيض الضفادع
Dungbomb(s)	143/199	خدعة	Deletion/ simplification	قنابل روث الحيوانات
Hiccough Sweets	205/279	----	Deletion	حلويات الحازوقة
Howler	200/272	نايح	Literal Translation	
Stink Pellets	109/151	----	Deletion	كريات ذا رائحة كريهة
Belch Powder	115/160	----	Deletion	مسحوق التجشؤ
Whizzing Worms	115/160	----	Deletion	الديدان التي تصدر أزيز

Objects and tools name	Page no. English/Arabic	Arabic translation	Procedure	Suggested translation
Hogwarts Express	14/13 16/16	"هوجورتس" قطار هوجورتس اكسبريس	Mistranslation Literal Translation and added explanation	
The Knight Bus	30/36	حافلة الفارس	Literal Translation	
Time-Turner	289/393	المحول الزمني	Literal Translation	
The Quidditch Cup	109/149	كأس "كويديتش"	Literal Translation+ Transliteration	
The Fire Bolt	43/55	(السهم الناري)	Literal Translation	
Nimbus Two Thousand	15/14	عصا المكناس	Mistranslation/ localization??	نيمبوس 2000
Nimbus Two Thousand and One	181/244	"نيمبوس 2001"	Literal Translation	
Cleansweeps	185/250	طراز كلين سويب	Transliteration + added explanation	
Silver Arrows	188/255	الاسهم الفضية	Literal translation	

There are twenty-nine invented magical objects names. Mohammed used different strategies varying from simplification, explanatory translation, substitution for an equivalent in the target culture, transliteration, literal translation, added explanation, and deletion. The main procedure is literal translation as he used it for ten names of objects. Deletion is also used for seven objects names, and those are “Nose-Biting Teacup”, “Frog Spawn Soap”, “Dungbombs”, “Hiccough Sweets”, “Stink Pellets”, “Belch Powder”, “Whizzing Worms”. Interestingly, all of these objects that are deleted are used to make pranks and jokes. So their primary function as objects is humour. This function is also reflected in the wordplay in their names, such as using alliteration in most of them.

Accordingly, the use of deletion is problematic. Further, ‘Dungbombs’ is also simplified as "خدعة" which only provides a general meaning for its type but not its function.

There is inconsistency in the translation of “Pocket Sneakoscope” which is given three different translations as a “pocket sensor”, “a spying device”, and “an alarming device” respectively:

- 1- ““ This is a **Pocket Sneakoscope**. If there’s someone untrustworthy around, it’s supposed to light up and spin”-( p.13)

-هذا جهاز استشعار للجيب فإذا ما كان هناك احد غير موثوق به في مكان ما فسيضيء ويدور حول نفسه"-(p.11)

- 2- “he had pulled the Pocket Sneakoscope out from between Harry’s robes”(p.60)

- "جذب جهاز التجسس من بين ملابس "هارى" (p.82)

- 3- A shrill, tinny whistling was filling the room. The **Pocket Sneakoscope** had become dislodged” (p.167)

- "انطلق صفير جهاز الإنذار .." (p. 227)

Such translation is problematic since it does not provide a clear reference for this object.

There is also one case of mistranslation of “Nimbus Two Thousand” which is the of name a magical broom model. Mohammed translated it as



"عصا المكانس" "The Brooms stick". What is interesting is that he transliterated a similar model of broom name "Nimbus Two Thousand and One" as "نيمبوس 2001". Furthermore, the translator used this translation, "عصى المكانس" (p.165), for the pub "The Three broomstick" as "عصا المكانس". Accordingly, such similar translation is problematic since it causes confusion for what the name refers to.

It can be concluded here that although Mohammed preserved the names of several objects, there were a number of issues resulted from the choice of some strategies such as deletion and inconsistency in translation. Moreover, some strategies lead to the loss of wordplay in the names of these objects.

### 3.2.10. Invented Wizard's Currency:

**Table (15): The Translation of Invented Wizards' Currency**

Names of Wizards' Currency	Page No. English/ Arabic	Arabic translation	Procedure	Suggested translation
Galleons	13/10	قطعة ذهبية/	Simplification	عملة الـ "جالبون"
gold Galleons	42/54	نقود ذهب		جالبون ذهبي
silver Sickles	42/54	نقود فضة	Simplification	عملة "السيكل"
eleven Sickles	31/38	احدى عشر دقيقة	Mistranslation	الفضية احدى عشر "سيكل"
bronze Knuts	42/54	نقود برونز	Simplification	عملة الـ "نوت" البرونزية

Simplification is used for the translation of the wizard's currency or money. Mohammed preserved the adjective describing each coin as gold, bronze, and silver, but he referred to all coins as "money". Such translation affects the purpose of using different names for wizards' coins, which is to

clarify that wizards live in their own world that exists side by side to real world. Even though it sometimes intertwines with the British society, yet it has its own system, rules, and history. Also, Mohammed seemed to misunderstand that sickles is a currency in the second time and translated it as a period of time by translating it as “eleven minutes”(p.38) which is shown in example (i):

- i) “How much would it be to get to London?” “Eleven Sickles,” said Stan” (p.31)

- "كم تستغرق الرحلة الذهاب الى لندن؟.. أجابه بسرعة "احدى عشر دقيقة" (p38)

### 3.2.11 Translation of Invented Games:

Two wizarding games are mentioned in *Harry Potter and The Prisoner of Azkaban*, ‘Gobstones’ and the ‘Quidditch’. Gobstones is as Rowling describes it “(a wizarding game rather like marbles, in which the stones squirt a nasty-smelling liquid into the other player’s face when they lose a point” (Rowling-The Prisoner of Azkaban, 1998, p.43). Mohammed translated gold Gobstones as (pp.43/54). "العبة جوبستون الذهبية". The second game is ‘Quidditch’. This game is considered as the most important game in the wizarding world which is invented by Rowling. She named the players according to their role in the game as “Chasers”, “Seeker”, “Keeper”, and “Beaters”. The game has three different types of magical balls that the players use to score points in the game. These are: “Quaffle”, “Bludgers”, and “the Golden Snitch”. Mohammed transliterated the

Quidditch in Arabic as "كويدتش" (pp.15/14). And the players in the Quidditch were translated literally as "Seeker"- "الباحث" (pp.108/149), "Chasers"- "المطاردين" (pp.108/149), "Keeper"- "حارس" (pp.108/149), and "Beaters"- "الضاربين" (pp.108/149). On the other hand, Balls names were transliterated as "Quaffles"- "كوافل" (p.108/149), and "Bludgers"- "بلادجرز" (pp.108/149). Whilst he translated the "Golden snitch" by using rewording as "الكرة الذهبية" (pp.108/149) "the Golden Ball".

## **Chapter Four**

### **Conclusion and Recommendations**

#### **4.1 Conclusion**

#### **4.2. Recommendations**

## Chapter Four

### Conclusion and Recommendations

#### 4.1 Conclusion:

This research investigated the translation of proper names employed in Harry Potter from English into Arabic. The study examined the problematic translation of children literature, with a focus on the translation of proper names which have several functions in the book such as aiding the reader's memory, creating humour, creating an effective plot development, providing adequate characterization, delivering smart allusions, and creating a parallel world. Finally, it introduced theoretical models that are followed for the analysis of the translation procedures to understand the approach that Mohammed followed. The following conclusions were reached after analyzing the data taken from the novel:

Translation loss is inevitable, yet what is lost may matter to the text. The use of some translation techniques can increase the loss in translation. Henceforth, the translators must be able to choose translation strategies that reduce the gap between the source culture and target culture.

*Harry Potter and the Prisoner of Azkaban* is filled with proper names that are bound to the English culture and which are unfamiliar to the Arab world. Although these names are related to the English culture, the ideology of these names is not difficult for the understanding of a foreign culture if they are properly explained. This was the case with names of

characters, holidays, foods, creatures and animals, and places. In these cases, Mohammed's strategy falls within foreignisation in the sense that he principally used transliteration and literal translation. By doing so, Mohammed preserves some of the main features of the source text, as in the case of spells, and introduces the reader to a new culture. Nonetheless, the use of such procedure like transliteration is problematic when it is not provided with an explanation as in the case of most mythical creatures and animals such as Kappas.

There is also one category of proper names that relate to the English society in which Mohammed uses a strategy that deletes the cultural connotation in these names and replaces them with an equivalent from the target culture or rough equivalent. This is the case with titles names. Nevertheless, such procedures are problematic for they dismiss the connotation in these titles. For example translating Professor as "teacher" – "أستاذ" ignores the elite in the title which is academically more prestigious and higher than teacher. Moreover, problems like inconsistency appeared in the translation of some titles and the use of similar translation of different titles which is the case in translation of Mr. and Professor.

The names that are invented by the author are translated by using different strategies depending on the category of these names. In the case of invented names of books, magical creatures, ghost's names, titles, invented games, and places, Mohammed's overall strategy is foreignisation by mainly using transliteration and literal translation. This means that

Mohammed attempts to introduce the reader to this new wizarding world and to emphasize on its magical unnatural features. Nevertheless, even in these categories there are problems of inconsistency as in the case of “Three Broomstick”, and mistranslation as in the case of “Proffesor Binns” and “Flobberworms”.

Invented names of foods, magical plants, potions, invented objects, and Wizarding coins, fall within domestication realm. For these names, Mohammed uses several cultural context adaptation procedures to change these names in the target language. It is also noted that deletion is used frequently which is problematic since these names play a role in defining some aspects of the Wizarding world and the overall plot. Other procedures like simplification provide the meaning but affect other functions intended in these names like showing the exotic world of Wizards and that it differs from the normal world. It also affects the wordplay and its function in these names.

The extensive use of deletion takes away from the value of story and the humor intended in these objects and names. This was the case when using deletion as a main strategy for several invented food names which affected the purpose of creating a parallel world for the normal world.

There are cases where the ideology affected the translation of some names such as some places and drinks names, for example, “Butterbeer”. The modification of names that are ideologically motivated is generally acceptable if it's thought that they affect the child's understanding.

Nevertheless, Mohammed's attempt for the translation of these names failed as he used different strategies for the same name.

The inconsistency in the translation of some proper names not only affects the function intended in these names but also it affects providing a clear reference in the plot. This can affect the child's understanding of the story and following up with the context.

Finally, the fact that there is only one official translation for this series in Arabic makes it essential to have an adequate translation concerning its popularity. Accordingly, the translation of *Harry Potter and the Prisoner of Azkaban* needs to be revised considering the fact that this is the official translation that is supposed to introduce the Arab reader to this work.

Now that the conclusions are clear. The questions of the study can be answered as follows:

1. What are the translator's procedures for dealing with different kinds of names?

Chapter two explained the theoretical models used for the analysis of procedures. In addition, chapter three identified the procedures used by the translator, Mohammed.

2. How the translator's choices did affect the overall text?

The conclusion in chapter four shows that the translator's procedures have a significant impact on the text as a whole by affecting different



aspects of the text mentioned earlier such as humor in names and the reader's following up with the text.

3. What conclusions can be reached from the analysis of this translation?

It can be deduced from this translation that the translation of proper names is not simple task, especially in children's literature where these names gains a greater function than merely referring to a someone or something. Hence, translator must carefully choose a procedure that preserves the function intended in these names. This requires a great understanding of the various functions names can have.

#### **4.2. Recommendations:**

Following the conclusion, the researcher provides a number of recommendations in the hopes of improving the translation of proper names in children's literature by Arab translators:

1. The very first decision a translator must keep in mind is the nature and popularity of the text he/she is translating. A book like *Harry Potter* that has gained a world wild recognition means that there are some restrictions on its translation. Thus, in some types of names like character's name, animal's names, the translator must preserve the proper names as they are in the source text to keep a common reference with the original text.

2. Consistency in the translation of a proper name is crucial since some proper names play a major role in identifying some aspects of children's literature and the overall plot.
3. Children's literature can contain elements of wordplay in proper names. A translator should have great linguistic competence in both source and target languages. This is especially the case with invented names where the author uses elements of wordplay to entertain children. This might be lost when the system of target language is radically different. Accordingly, a translator should be able to choose a strategy that delivers a similar impact in the target language.
4. A translator should avoid using strategies that have a significant impact on the context of the source text as they affect the text's value. Instead, he/she should work on providing a translation for such proper names as much as possible.
5. The translator of children literature must have a great knowledge of the culture of the source and target languages and take these into consideration in the translation process.
6. The age of reader should be taken into consideration in the translation of Children's literature. Some Children's literature is intended for early age of children; others can be intended to early adolescent stage. This affects how each group perceives the text.

Hence the group age for which the book intended affects the choice of translation strategy.

7. Further research is required on the translation of proper names in *Harry Potter* especially into Arabic. The researcher has noticed that little attention was paid to children's literature in Arabic translation researches. By conducting more research, the translation of children's literature, with its many interesting aspects like proper names, can be improved to reach a higher status.

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## ترجمة أسماء العلم في أدب الأطفال من اللغة الإنجليزية إلى اللغة العربية

إعداد  
سانا عيسى

إشراف  
د. بلال حمامرة

قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

2019

ب

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### الملخص

تركز هذه الدراسة على ترجمة أسماء العلم في أدب الأطفال بشكل عام وعلى ترجمتها في "هاري بوتر وسجين أزكابان" بشكل خاص. حيث تم إجراء دراسة وصفية على البيانات التي تم جمعها من النسخة الأصلية باللغة الإنجليزية والنسخة العربية الرسمية التي تم نشرها من قبل "نهضة مصر".

وتُعنى هذه الدراسة بالأساليب التي استخدمها المترجم - أحمد حسن محمد- في ترجمته للنص باللغة العربية والمشاكل التي قد تنتج عن استخدام بعض الأساليب أو الطرق، وقد استُخدم نموذج "كلينجبيرج" لترجمة المصطلحات الثقافية في تحليل هذه الأساليب. وتُعنى الدراسة أيضاً بفحص الأسماء المخترعة من قبل كاتبة سلسلة "هاري بوتر"، ج. ك. رولينج. وقد أظهر تحليل البيانات في الفصل الثالث أن ترجمة الرواية تقع ضمن نظرية "فينوتي" التوطين والتغريب، فبينما أن غالبية أسماء العلم التي تعود على الحضارة الغربية والانجليزية بشكل خاص قد تم تغريبها في العربية، توطين غالبية الأسماء التي اخترعتها الكتابة. علاوة على ذلك، توصل البحث إلى أن استخدام أسلوب الحذف في الترجمة قد أثر على تطور حبكة الأحداث. فبالإضافة الى استخدام أسلوب الحذف مع العديد من الأسماء المخترعة، كان المترجم غير ثابت في ترجمته لبعض الأسماء وفي استخدامه لبعض الاستراتيجيات.