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**Domestication, the Invisibility of the Other in Translating  
Children's Literature**

Case Study: J.K Rowling's *Harry Potter and the Philosopher's Stone*

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*This dissertation is dedicated to our parents*

*For their endless love, support, and encouragement*

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## List of Abbreviations

Abbreviation	Expression
BT	Back Translation
CSIs	Culture-Specific-Items
HP	Harry Potter
HPPS	<i>Harry Potter and the Philosopher's Stone</i>
P	Page
SC	Source Culture
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text
VS	Versus

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## **Introduction**

*“Children should not be denied the story of brilliant authors in other parts of the world simply because of language barrier.”*

*(Louie. Y& Louie. H, 1999, p.34)*

Translation has always been a mediator between cultures, a channel through which people exchange universal experience, science, and culture especially in the translation of literary works. With the emergence of children’s literature as an independent literary genre, translators began to pay more attention to the matter. The first translations of children’s international classics into Arabic appeared in the early 20th century, and due to the fact that children are easily impressionable and therefore at risk, along with the gradual growth in the number of translated stories and the rising interest in target text oriented theories, translators started to reject all what is considered strange or foreign when translating children’s literature. Ultimately, they did not only censor or adapt the stories, but they went too far tailoring them to suit the target culture and conform to target readers through domestication.

## **Statement of the Problem**

Despite the fact that domesticating stories for children will increase their enjoyment and understanding of the included moral lessons, it can also prevent them from exploring other cultures and discovering the other within its own features. Furthermore, it is important for children to discover different cultures, recognise the other and accept it in order not to face any cultural shocks. Therefore, this thesis intends to shed light on the translation of Children’s Literature and provoke the issue of whether domesticating texts for child reader is always in the best interest of the child.

## **Aims of the Study**

This study aims to investigate which strategy should be used in translating children’s literature whether domestication or Foreignisation, it also aims to determine which of the two strategies is most faithful in the rendition of culture-specific-items of the ST in the TT. It also accounts for the techniques to be used in the translation of culture-specific-items.

## **The Research Question**

- Is domestication always the best strategy in translating children's literature?

### **Sub Questions**

- Is it possible to talk about faithfulness while the source culture is selectively adapted?
- Foreignization when adopted, does it reflect the other without altering the target?

## **Hypotheses**

Many theorists and translators think that domestication is the best strategy for translating children's literature because it allows them to produce texts appropriate to children's culture and age; in addition, it makes the version more enjoyable and facilitates comprehension. However, by doing so, the source culture will be excluded, therefore, other translators think that domestication hides and kills the culture of the other. Hence, the following hypotheses are suggested:

- The overuse of domestication strategy will deprive children from exploring the other.
- Adopting foreignisation strategy will broaden the horizon of child reader and enable him/her to experience the foreign.
- Foreignisation is the best strategy to render culture-specific-items of the ST in the TT.

## **Methodology**

This study is concerned with the translation of J.K Rowling's "*Harry Potter and The Philosopher's Stone*" into Arabic. To elicit data, it is necessary to explore all the CSIs in both source and target texts. After that, an examination of these CSIs is held according to the categories in Klingberg's model. Since this research is comparative, a comparison between source and target text is made. As a final stage, an analysis of the translation of CSIs, strategies and techniques applied to render them is done following the qualitative approach.

## **Structure of the Study**

This research is divided into three chapters, the first two chapters are theoretical and the third one is practical.

Chapter one gives a historical background of both domestication and foreignisation strategies and traces the notions of domestication and foreignisation throughout time then critically evaluates the debate over them. It also tackles Venuti's concepts of the visibility and invisibility of the translator.

Chapter two of the study is divided into two parts. The first part defines children's literature and stresses the importance of international translated children's literature. The second part discusses the relationship between language and culture and the way they correlate with each other. Also, it shows the importance of culture-specific-items rendition in translating children's literature. As a final stage, Klingberg's model of cultural references and the techniques he put in translating these references is discussed.

Chapter three is a practical part where the corpus of the study is introduced i.e. the author, the novel, the translator and the translation are defined. After that, a thorough analysis of the translation of CSIs and the strategies and techniques that the translator employed are discussed. Finally, findings of the analysis are presented.

## **Limitation of the Study**

The study is limited to the analysis of the first book of the HP series, as the rest of books are more suitable for adult readers rather than child readers. Since it is beyond the scope of this study to cover all the categories of culture-specific-items, the analysis of data shall be restricted to only three categories from Klingberg's model; which are: foreign language in the source text, building, home furnishing and food references and Personal names, titles, names of domestic animals and names of objects. The examples discussed in the analysis do not represent a comprehensive list of all the CSIs that appeared in the book. The examples have been chosen on many scales such as: to what extent they represent the foreign culture, their importance for the narrative, and the technique used in their translation.

# Chapter I

Domestication and Foreignisation Strategies in Translation

## 1. Introduction

This chapter shall give an overview about domestication and foreignisation strategies which have been widely debated in the field of translation studies. It comprises three sections, the first section provides a historical background of both domestication and foreignisation strategies. The second section sheds light on Venuti's concepts of translator's *visibility* and *invisibility* within the target text. As for the last section, it traces the notions of domestication and foreignisation throughout time and critically evaluates the debate over them.

## 2. Historical Background

The first traces of domestication and foreignisation strategies date back to the Roman period with Cicero and Horace (first century BC) and St Jerome (fourth century AD), who; in their remarks on translation, rejected "Word for Word" translation (which resembles to a certain extent foreignisation strategy) in favour of "Sense for Sense" translation (similar to domestication strategy). With the goal to enrich the native language and literature, they emphasised on the aesthetic criteria of the TL rather than other important notions such as fidelity and faithfulness to the source text.

*"Latin translators not only deleted culturally specific markers but also added allusions to Roman culture and replaced the name of the Greek poet with their own, passing the translations off as a text originally written in Latin."*

*(Baker, 1998, p. 241)*

By excluding foreign *culture-specific-items* and introducing items specific to the Roman culture, Roman translators can be deemed the first who used domestication strategy. This strategy was later adopted in Bible translation. St Jerome who translated the Bible into Latin in 384 BC, made a clear distinction between "Word for Word" translation and "Sense for Sense" translation. He showed his preference to using sense for sense translation strategy which was used to maintain fluency in the target text and implemented in some cases the elimination of cultural values of the original or their replacement with ones taken from to the target culture. As Nietzsche described Roman translators who translated Greek texts "into the roman present" "they had no time for those very personal things and names and whatever might be considered the costume and mask of a city, a coast, or a century" (as cited in Baker, 1998, p.241). Furthermore, St Jerome rejected word

for word translation method which was used to render source texts elements into target texts in a literal way retaining the style and cultural values of the original.

In the Arab world, the debate over domestication and foreignisation started in the Abbasid period with the two translation methods adopted by translators in that era. The first method was totally literal; it consisted of translating each Greek word by its equivalent Arabic word. When the equivalent does not exist in the TL, translators opt for borrowing the SL word. Pioneers of this method were Yuhana Ibn-al Batriq (يوحنا ابن البطريق) and Ibn Na'ima al-Himsi (ابن نعيمة الحمصي). This method was judged unsuccessful and texts produced by al-Batriq were later on revised and enhanced by Hunayn Ibn-Ishaq (حنين ابن اسحاق) (Mona baker, 1998)

As for the second method; “associated with Ibn-Ishaq and al-Jawhari (الجوهري), it consisted of translating Sense-for-Sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language. Ibn-Ishaq and his followers thus gave priority to the requirements of the target language and the target reader”. (ibidp.321)

The focus in the early history of translation was greatly on domestication strategy, translators rejected Word-for-Word translation and considered Sense-for-Sense method of translating as the only appropriate and right approach to translation. It was until the 19<sup>th</sup> century; with the contribution of the German theologian and translator Friedrich Schleiermacher, where foreignisation strategy came into clear focus. Schleiermacher, in his lecture entitled “*On The Different Methods of Translating*” published in 1813, distinguished two different methods of translation “either the translator leaves the writer alone, as much as possible, and moves the reader toward the writer; or he leaves the reader alone, as much as possible, and moves the writer toward the reader” (as cited in Munday, 2001, p.28). Schleiermacher preferred foreignising method which consists of retaining the otherness of the source text both linguistically and culturally. Moreover, this method promotes ethnoversity and sends the reader abroad.

Following Schleiermacher’s tendency towards foreignisation strategy, Antoine Berman, the French translator and translation theorist, rejects the general tendency of minimizing the foreignness of translated texts by using naturalization strategy termed by Venuti “domestication” and in his essay *Translation and the trials of the foreign* (1985), Berman considers that “the properly ethical aim of translating is receiving the foreign as a

foreign” (as cited in Munday, 2001, p.149). As for the reasons that may hinder the foreign to be reflected, Berman mentions that there is basically a “system of textual deformation” in the TT that prevents the other to be manifested in the target culture.

John Michael Cohen, a famous British translator, was one of the scholars who reflected on the foreignising translation method as he considered that domestication strategy has a destructive effect on the TT since it reduces individual authors’ styles and erases the identity of the text. Whereas, foreignisation preserves the identity and uniqueness of both target texts and authors’ styles. (Cohen, 1962)

Even with the emergence of translation studies as an independent discipline in the 1950s, the two strategies i.e. domestication and foreignisation were still under discussion from a linguistic perspective that continued to dominate translation theory and practice until the 1970s; the period known as the cultural turn. Since then, the focus of translation studies has been shifted toward the cultural features of the text. Scholars’ views were in opposition over retaining the source text cultural values in the TT or adapting the TT to conform to the receptive culture and audience. In the late twentieth century, the debate over whether to foreignise or domesticate the translation became more than a cultural one. As for Lefevere “issues such as power, ideology, institution, and manipulation” were the “very concrete factors” that govern the reception, acceptance or rejection of literary works. (as cited in Munday, 2001, p. 127)

Lawrence Venuti tackled the matter from the perspective of the dominance of one culture namely Anglo-American over the other cultures via translations that are ethnocentric and TT oriented. Venuti favoured foreignisation strategy which he considers the only means to resist the dominant target language cultural values.

### **3. Venuti’s Visibility and Invisibility of the Translator.**

In his book *The Translator’s Invisibility: a History of Translation* (1995), Lawrence Venuti tackles the notion of invisibility that was generated, sustained, and prevailed by Anglo-American culture. According to him, there should be clear distinction between two strategies for translation. On one hand, domestication, which signifies the translators’ invisibility, that is to say, the case where the translator makes himself invisible to the target audience, due to some actions he opts for, allowing the translated text to be so fluent and uniform to the point that it does not sound to be translated with nary a single trace of foreignness. On the other hand, foreignisation which is indicated in his book as

translator's visibility, the case in which the translator keeps the features and the flavour of the original text apparent and easily noticeable by the target audience, hence, the translator becomes the creator of this translation, a translation that is, in a way, different from either texts; the source and the target.

The two terms *visibility* and *invisibility* are used to describe the translator's and author's situation and activity, they are a characteristic feature for foreignisation and domestication wherein "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text." (Venuti, 1995, p.2) and vice versa. On the contrary, Venuti argues that the translator being invisible does not make the author visible or the other way round. Contrariwise, to make the author visible, the translator should be visible too in order to present the author's work in a unique way revealing its difference that makes it important to be translated. He preserves the authors' works and shows their ideologies as intended by them with all their peculiarities and provides the appropriate ground for them to coexist with the TL and TC.

Because of the existing dominant norms and values in the target language which reject everything that is considered foreign along with the preference of most translators to invisibility over visibility for reasons of making their translation more acceptable by their readers and hence their success in the publishing industry. Also, the focus of most translation reviewers on the style and fluency over originality and accuracy, domestication has widely dominated preventing any significant change in the target culture. Therefore, the translator deciding to be invisible not only contributes to impoverish the target culture and consolidate the dominant cultural values, but moreover, "reinforces its (translation) marginal status in Anglo-American culture." (Venuti, 1995, p.8). On the contrary, Venuti regards the translator as "a powerful agent for cultural change" (Bassnett, 2002, p.9) who can break the prevailing tentacles of the TC and reinforce cultural differences. Translator as a mediator between the two cultures can bring change to the target culture by creating a rich and diverse actuality. This can be achieved only through foreignisation strategy according to Venuti.

Another point raised by Venuti is that the social factor also has a part in the continuity of the status quo for translation. He states that the "British and American law defines translation as an "adaptation" or "derivative work" based on an "original work of authorship" (Venuti, 1995, p.8), so the translator's authorship was never given any legal



right and was always considered as a subordinate to the foreign one. The copyright laws force translators to conform to publisher's requirements in order to publish their translations. In addition, Christ declares that "many newspapers, such as The Los Angeles Times, do not even list the translators in headnotes to reviews, reviewers often fail to mention that a book is a translation" (as cited in Venuti, 1995, p.8). Even when the reviewer is also a writer, a novelist, say, or a poet, the fact that the text under review is a translation may be overlooked." (Venuti, 1995, p.8)

According to Venuti, the whole idea then is up to the translator's choice, if he decides on defying and resisting his own preferences and the dominant cultural and social values, he becomes independent and visible in the target text and thus the creator of the target text and a powerful agent of cultural change. Whereas, if he decides on succumbing to the dominant situation, he still be invisible, dependent and thus can neither mediate between the two cultures nor create a balance between them.

#### **4. Domestication and Foreignisation in History**

Even before the two terms domestication and foreignisation were first coined by Venuti, their notions had their roots in antiquity where translators, theorists, and scholars were always in debate over which strategy to use in translation, whether the translation should be source text oriented or target text oriented.

Before engaging in the debate, definitions of the two strategies shall be provided.

##### **4.1. Definition of Domestication and Foreignisation**

First, **domestication** can be defined as adapting the ST by replacing or omitting the cultural and linguistic items of the ST while adding other items from the TT that didn't exist in the first place in the ST. It also consists of replacing the style and tone of the ST by the style and tone of the TL. All of these adaptations are meant to localise and domesticize the ST both culturally and linguistically so that it conforms to the language and culture of the target audience in a fluent and natural style that the reader would never think of as a translation (Venuti, 1995). An example of the domestication strategy in a translation from English into Arabic or the opposite in the case of culture-specific-items, say the significance of courage and bravery in the Arabic culture which is shown in the character- "عنتره-Antara," which is a translation of the English culture-specific-item "أخيل- Achilles " as a symbol of courage and bravery.

In reverse, **foreignisation** can be defined as the strategy which aims at preserving the source text with all its peculiarities without any changes or modifications neither at the linguistic level nor at the cultural one. Most importantly is the cultural aspect of the language, it must be kept as it is since it represents “The “new spirit” that is “added” with this translation method” (Venuti, 1995, p.50). The same examples tackled above with domestication strategy can be tackled here and translated literally respecting the syntax and the rhythm of the original text and allowing the text to be read as a translation for one reason only which is introducing the other’s culture. Therefore, instead of “Antara- عنتره” we use “أخيل- Achilles” with added explanation to.

#### **4.2. Foreignisation and Domestication: Linguistic Perspective**

Initially, the debate was mainly about the linguistic aspects of translation or what is known to scholars as the time-worn controversy over free translation and literal translation, as J.C. Catford; the pioneer of the linguistic theory of translation, defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” (Catford, 1965, p.20). It is apparent that the linguistic theory was locked in the analysis of surface structures and the comparison of source texts and target texts. But, since the cultural turn in translation studies in 1970s, the debate took a different course and became a cultural and political matter. A turn that reads “For truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function.” (Nida, 2001, p.82)

#### **4.3. Nida’s Dynamic Equivalence Vs Formal Correspondence**

A modern version of the old controversy is between Dynamic Equivalence vs. Formal Correspondence proposed by Eugene Nida who sees that the most important thing in translation is the equivalent effect “dynamic equivalence” of the translated text i.e. a translator should be able to create a response by the TT receivers similar to that of the original text receivers where he gives the least importance to linguistic and cultural differences as constituents of meaning. Formal correspondence on the other hand focuses on the form and content of the ST without recognition to the cultural and linguistic differences either. (Palumbo, 2009)

#### 4.4. Peter Newmark's Semantic Vs Communicative Translation

The two strategies were tackled by Peter Newmark (1981) as modes of translation termed Semantic vs. Communicative translation. The semantic resembles the literal translation where the focus and priority is given to form and meaning and the accuracy of rendering this meaning. It is rather concerned with texts of higher ranks such as legal and religious texts. Contrariwise, communicative translation focuses on features like readability, fluency and naturalness. It is a free translation which is specific to texts of pragmatic nature such as advertisements, tourist brochures, technical texts, and manuals. (Palumbo, 2009)

#### 4.5. Juliane House Covert Vs Overt translation

Juliane House (1977) labelled the conflicting notions as covert vs. overt translations. Covert translations are meant to be recognised by readers as natural works rather than translations as opposed to overt translations which are obviously translation and intended to be recognised as such.

The following list includes some of the terms used by different scholars to indicate the two notions of domestication and foreignisation.

St Jerome (395)	Word-for-word	Sense-for-sense
Nida (1964/1982)	Formal Correspondence	Dynamic Equivalence
Toury (1980/1995)	Adequacy	Acceptability
Newmark (1981)	Semantic	Communicative
Nord (1991/2005)	Documentary	Instrumental
Venuti (1995/2008)	Foreignisation	Domestication
House (1977-1997)	Overt	Covert

**Table 1: Terms for Domestication and Foreignisation Strategies in History.**

## **5. Conclusion**

Schleiermacher summarises the debate over the two terms as follows: “Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him.” (as cited in Munday, 2001, p.28). It is clear from this definition that the most important element in the translating process is the translator, he is the decision maker. But, as it was mentioned above, there are several factors that affect the translator to choose which strategy to adopt, among those factors are, his own background, beliefs and intentions, the social factor represented in publishers, authors, target audience, and critics. Also, the nature of the text to translate; some texts with religious or ideological connotations for example, cannot be rendered without any adaptation due to the offending and inappropriate language they might have towards the target audience religion and beliefs, and last but not least, the political factor that may obstruct translator from publishing their translations unless adapted.

# Chapter II

**Translation, Culture, and Children's Literature.**

## **1. Introduction**

This chapter is divided into two sections. The first section deals mainly with children's literature, it aims at defining it and highlighting the importance of international translated children's literature. As for the second, entitled cultural issues in translation, it shall discuss the inseparability of language and culture. And since translation deals mainly with language; that is the way in which culture is manifested, then, the correlation between translation and culture should be stressed and the importance of culture-specific-items rendition in translating children's literature shall be discussed. Furthermore, cultural differences are highlighted and their implications on the translation of children's literature are pointed out. Finally, this section shall shed light on Klingberg's scheme of "cultural context adaptation" as it presents the cultural categories that Klingberg introduced and the strategies he recommended.

## **2. Translation and Children's Literature**

Before embarking on the importance of International translated children's literature, a definition of children's literature shall be provided.

### **2.1 Definition of Children's Literature**

First of all, it should be noted that there is no widely used and unified definition of children's literature due to the fact that even the notion of childhood and child vary from one culture and society to another, Riitta Oittinen points out that "there is little consensus on the definition of childhood, child, and children's literature" (Oittinen, 2000, p.4). The variation in definitions stems out from the different angles that scholars tackle this issue; they define it in terms of the type of books directed to children, the purpose, the characteristic, or the child himself.

In terms of culture, the period of childhood differs from one society to another and from one culture to the other. For he who is considered a child in a country, may be considered adolescent or even adult in other countries. Maybe the most general definition of childhood is the one provided by Hunt (1994), who defines it as follows "the period of life which the immediate culture thinks of as being free of responsibility and susceptible to education" (p.5)

Whereas for children's literature, Oittinen defines it as "literature read silently by children and allowed to children" (Oittinen, 2000, p.4)

McDowell defines children's books via listing their characteristics

they are generally shorter; they tend to favor an active rather than a 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 a distinctive order, probability is often discarded; and one could go endlessly talking of magic and fantasy and simplicity and adventure.

(McDowell, 1973, p.51)

To sum up, a literature intended to a child reader may consist of anything that a child hears or reads from books, newspapers, series, TV shows, radio programs, videos and so forth. Since HPPS novel is addressed to child and adolescent reader as well, the definition that suits the purpose of the dissertation and the analysis of the corpus is the one stated by Knowles and Malmkjær (1996) as they define children's literature as "any narrative written or published for children" including "teen" novels addressed to "young adults" and "late adolescent" readers. (p.2)

## **2.2 The Importance of Translated Children's Literature.**

The Importance of our children to us and the way they should be brought up is the true reason behind which lies the importance of children's literature and the translation of this literature as Deborah Hallford (2005) points out "It is important for children to be exposed to different cultures from a young age and to have their world knowledge broadened by stories and characters from all over the world." (p.4)

*"you will not find a single country that does not admire, even sometimes more than its own best books, books that come from the four quarters of the globe..... Seemingly the pleasant books of childhood cross all frontiers."*

(Hazard, cited in O'sullivan, 2005, p.60)

For young readers, it is almost everything foreign and still new to them where they do not really differentiate between what is foreign and what is not. Therefore, the translator opting for a foreignised approach in translation will not have any difficulty in transmitting the best international children's literature to young readers especially for they are blessed with the flair for curiosity, imagination and the desire to explore the unknown.

As a result, a translated literature so diverse will contribute to enrich their knowledge, widen their learning capacities, and reflect the values of their own societies by exploring others' values.

Making different cultures available and accessible for children encourages them to learn more about other languages and cultures, “translated children literature is able to break down barriers of geography, language, and race and that learning about other cultures is an enriching experience that opens up new horizons and stimulates new ideas” *ibid.* Realizing the differences existing between cultures will help children identify themselves and the other. This understanding will therefore develop a sense of tolerance and respect towards the other. Hence, in order to promote international understanding among children from different backgrounds and cultures, it is important to expose them to translated books which are an excellent medium to bridge the gap between nations.

*“Characters from Tintin and the Snow Queen to Pippi Longstocking and Babar the Elephant, have done more to break down barriers between nations than the most seasoned diplomat could ever hope to”*

(Gardner, 2009)

Consequently, it is only through reading and learning about different stories, people, places, and events from other cultures around the world that increases children's international understanding and cultural exchange. Also, a good book breaks down geographical and language barriers between nations and prevents the reader from making stereotypes about the other.

## **2. Cultural Issues in Translation**

In this part, the three main elements of the study; language, culture and translation, are dealt with to see the impact of each one over the other and to investigate to what extent they are related.

### **3.1 The Relationship Between Language and Culture**

*“A language is a part of culture and a culture is a part of language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture”*

(Brown, 1994, p.165)



It is evident that language is a part of culture, and that it plays an important role in its manifestation. Therefore, many sociologists and anthropologists consider that culture would not be possible without language. Norman Sapir, an American linguist and anthropologist goes beyond that stating that the way we think and view the world is determined by our language (Kramsch, 1998) with this claim, Sapir can be considered as the first to speak about the power of language to reflect culture and influence the way of thinking.

The relationship between language and culture is forwarded by House (2009) who sees that “language is culturally embedded: it both expresses and shapes cultural reality, and the meaning of linguistic items, be their words or larger segments of texts, can only be understood when considered together with the cultural context in which these linguistic items are used” (p.11)

In the introduction of her Book *Language and Culture*, Claire Kramsch speaks about the relationship between language and culture, she considers that language is the principle means whereby people conduct their social lives and when it is used in contexts of communication, it is bound up with culture in multiple and complex ways. This complex relationship between language and culture was forwarded by Kramsch in three claims:

### **1. Language expression of cultural reality**

language is a part of culture, it reflects it and it is influenced and shaped by it as well. In one hand, people use language to express facts, ideas and even the events that are communicable. In the other hand, the culture of a person finds reflection in the language he/she employs.

### **2. Language embodiment of cultural reality**

language is not only a means through which members of a community express experience however, it is used to create experience. Language users give meaning to language through the medium they choose to communicate with one another. The way people use the medium, whether spoken, written or visual, creates meaning to the community they belong to.

### **3. Language as a symbol of cultural reality**

Language has itself a cultural value. Therefore, people of a certain community identify themselves and the other through their use of language, and the prohibition of its use is

considered by its speakers as a rejection of their social group and culture. In this case language is considered as a symbol of the social identity and culture since it comprises their historical cultural background, as well as their ways of living and thinking.

According to these three claims, it is obvious that language and culture are interdependent and inseparable. As “No language can exist unless it is steeped in context of culture; and no culture can exist which does not have at its center, the structure of natural language” Lotman (as cited in Bassnett, 2002, p.23). Based on the inseparability of language and culture and since language is the central core of translation process, the relationship between translation and culture shall be traced.

### **3.2 The Cultural Turn in Translation Studies.**

*“Translation is not only a linguistic act; it is also a cultural act, an act of communication across cultures. Translating always involves both language and culture simply because the two cannot really be separated. Language is culturally embedded: it both expresses and shapes cultural reality”.*

(House, 2009, p.11)

From the early attempts to systematise the study of translation in the 1950s and 1960s, scholars, in their studies, “have moved from word to text as a unit, but not beyond” (Bassnett & lefevere, 1990, p.4). Linguistic theories of translation contributed in the establishment of translation studies as an independent discipline, however they were locked in the analysis of surface structure equivalence and the comparisons between the originals and translations “which do not consider the text in its cultural environment” (Munday, 2001, p.127)

In the 1970s the linguistic approach to translation was gradually substituted for the cultural approach, in what is known as “the cultural turn” which is defined by Palumbo (2009) “The so-called “cultural turn” is an attempt at moving the study of translation from a more formalist approach to one that laid emphasis on extra-textual factors related to cultural context, history and convention. The scholars who promoted it felt that the study of translation should embrace the tools of cultural history and cultural studies”. (p.30)

Eugene Nida, one of the pioneers of this move, stresses the importance of the implication of culture into translation studies and considers that “differences between cultures may cause more severe complications for the translator than do differences in

language structure” (Nida,1964, p.130). Nida and Taber in their book *Theory and Practice of Translation* (1969) have pointed out that the old focus on the **form** of the message has shifted to the **receptors**. Thus, it is the reader’s response to the translated message that determines the correctness of that message. They studied as well the factors that affect the linguistic variation and need to be accounted for in translation, most of them were cultural and social factors such as “age, sex, cultural and educational level, social class and religious affiliation”.

These ideas developed gradually and scholars started to emphasise on the role of culture in translation studies and each viewed the relationship between culture and translation from different angle. Scholars “start(ed) asking new questions having to do, for instance, with the role translation plays in shaping literary systems, the power negotiations translators are involved in and the status of translated texts as rewritings of the originals” (Palumbo, 2009, p.30). These kinds of questions were raised within the works of poly-system theory’s scholars in the 1970s. “In the intervening years, the attention of many more scholars coming from different traditions has turned to questions related to culture and the related realms of ideology and ethics” (ibid). Other Scholars such as Lawrence Venuti discussed the dominance of one culture upon the other cultures due to the ethnocentric reduction of the ST to the TL culture and values.

Due to the cultural turn in translation studies, which made scholars more interested in the social and cultural conditions under which translations are produced, culture is never marginalised at any research that has to do with translation especially literary one.

The above literature on the implication of culture in translation studies is necessary to understand the development of the interest in culture within translation studies, while the main focus of this research is the treatment of CSIs in children’s literature translation. Hence, the rest of this chapter will be devoted to the study of cultural items’ treatment in translating children’s literature termed by Göte Klingberg “cultural context adaptation”. The classification of cultural items and the translation procedures appropriate for their translation shall be analyzed.

### 3.3 The Treatment of Culture-Specific-Items in Translating Children's Literature

*“There is a paradox at the heart of children's literature: it is commonly held that books are translated in order to enrich the children's literature of the target language and to introduce children to foreign cultures, yet at the same time that foreign element itself is often eradicated from translations which are heavily adapted to their target culture”*

(O'Sullivan, 2005, p.64)

Likewise, translation studies scholars, theorists, and researchers in the field of children's literature and its translation have engaged in the debate of whether translated texts should be foreignised or domesticated.

When reflecting on the translation of children's literature; a tendency towards adapting source texts to the target readers' level of experience and understanding is noticed (Frank, 2007). Furthermore, translators moved the whole “cultural setting of the source text closer to the readers of the target text” (ibid, p.14), this tendency was strongly supported by Riitta Oittinen. In her book “Translating for Children” (2000) Oittinen discusses adaptation as a must for enabling child reader understand and enjoy the translated text. She sees that “all translators, if they want to be successful, need to adapt their texts according to the presumptive readers” (Ibid, p.78). According to her “all translations involve adaptation and domestication, too” (ibid, p.99), taking into account that children have little knowledge and understanding of the world; they should not be exposed to aspects of the foreign culture that they are incapable of understanding. Thus, in translating children's literature where the focus is on the receptor i.e. child reader “anything can be adapted” “names can be domesticated, the setting localised; genres, historical events, cultural or religious rites or beliefs can be adapted for future readers of texts.” (ibid, p.99).

Although adapting texts for children can increase their understanding to the story and the included moral lessons, it may deprive them from exploring other cultures and recognizing the differences that exist between people coming from different countries and backgrounds. Besides, putting children in this marginal position and supposing that they will not apprehend the story “denies the ability of children's imaginations to override national boundaries in the encounter with unfamiliar people and places” (Frank, 2007,

p.15). It is evident that “children’s life experiences might be narrower than those of adults” however “this does not equate with inability to comprehend otherness” (ibid, p.15).

Therefore, other researchers in the domain of children’s literature translation adopt a negative attitude towards adaptation. Göte Klingberg in his book *Children’s Fiction in The Hands of Translators* (1986) criticised the general tendency of translators towards adapting TT’s as he considers that the aim of translated children’s literature is to make more literature available for children and enrich their knowledge and understanding of the foreign cultures. Hence, Klingberg stresses the importance of faithfulness to the ST indicating that “the removal of peculiarities of the foreign culture will not further the reader’s knowledge of and interest in the foreign culture” (Klingberg, 1986, p.10).

Emphasising the idea of “equivalency” (Frank, 2007, p.15), Klingberg recommends that the source text manipulation or what he terms “cultural context adaptation” should be effected, as little as possible, only in cases where child reader would not understand the TT or in case “when the translator (or the publisher) finds such values in the original that he does not think proper to pass on to the readers” (Klingberg, 1986, p.10). Furthermore, Klingberg restricted “cultural context adaptation” only to details in order to reduce the cases of adaptation to the minimum.

So as to systematise the act of “cultural context adaptation”, Klingberg established what he calls “a scheme for cultural context adaptation categories” in which he covers the elements of the source text that can be subject to “cultural context adaptation”, he lists ten types of cultural references and suggests techniques for dealing with each category. This scheme shall be discussed in details in subsequent parts of this research.

After examining both of views on translating children’s literature; the first that tries to minimise the foreignness of the TT and facilitate understanding, and the second which aims at sending the reader abroad and retaining the flavour of otherness. It is apparent that the translation of children’s literature is a “balancing act between the adaptation of foreign elements to the child reader’s level of comprehension, and preservation of the differences that constitute a translated foreign text’s potential for the enrichment of the target culture”. (O’sullivan, 2005, p.64)

### **3.4 The Classification of Culture-Specific-Items**

Authors of fiction usually use culture-specific-items for the important role they play in the narration of the story. CSIs are employed to allow the target audience to associate characters with a given sociocultural environment. Also, to help them explore their personalities through the details that cultural references could add to the character in addition to making readers merge in the narration and depict the whole setting of the story.

There are different models provided by numerous scholars to classify CSIs, among the available models, Klingberg's model was chosen as it is the most comprehensive one. The Cultural references that can be subject to cultural context adaptation according to Klingberg are:

#### **3.4.1 Literary References**

This category comprises references to characters or events in other literary works. It also covers titles of books, short stories, magazines or newspapers. These references are an integral part of the ST culture; when translated they might be considered as "obscure or unintelligible to readers of a target text" (Klingberg, 1986, p.19). Therefore, he suggests that some cultural context adaptation in this case would be preferable. Klingberg (ibid) suggests two methods to deal with titles of books, short stories, magazines and newspapers, the treatment of these elements depends on their status. If the book of the title in question exists in the target language (e.g. Stephen King's *Green Mile* was translated into Arabic into "اللحظة الأخيرة"). Klingberg insists that the translation's title should be used. This is also the case for international newspapers which their titles are established in the TL. However, he suggests rewording or equivalent for lesser known titles. Another case of this category is when the reference is a "loan" from a language or culture other than the SL or SC. This language or culture according to (Klingberg, 1986, p.11) can be "real" (e.g. English, French...etc.) or "fictitious" (e.g. J.K Rowling's HP series). Klingberg suggests that adaptation can be applied only after evaluating the degree of familiarity of this reference in the TC against its familiarity in the SC. In case the reference is not well known for the TT readers as it is for the ST readers, adaptation might be applied. (ibid)

#### **3.4.2 Foreign Language in the Source Text**

It is the case when words or expressions from languages other than the SL are used in the ST. According to Klingberg (ibid), the key to deal with the foreign language in the

ST is the “degree of adaptation” which consists of investigating the extent to which the TT would conform to the readers’ knowledge, level of comprehension and interest. Hence, the translator has to measure the degree of familiarity or unfamiliarity of the foreign language for the TT readers should be compared to that of the ST readers in order to decide to translate the foreign term or not.

### **3.4.3 References to Mythology and Popular Belief**

According to Klingberg (ibid) the references that fall under this category are those of names, terms used for supernatural beings, concepts, events and customs. He discussed under mythology and popular belief five issues that may arise in the translation of reference belonging to this category.

The first issue is that of names and concepts that have their equivalents in the target language, he recommends in this case that the equivalents should be used. (E.g. the French ‘Papa Noel’ can be translated into the English ‘Santa Claus’)

The second issue relates to names and concepts that have a special meaning in the SL, and this meaning is incomprehensible to TL readers. Therefore, Klingberg suggests that a translation of these words should be provided.

The third case handles words invented by authors and words that are known only to few people in the SL. Klingberg suggests two methods for translating these words. The first is to retain these words in the TT, whereas the second consists of using other words from the mythology of the TC.

The fourth concerns concepts that are familiar in the SC yet unfamiliar in the TC. For this case Klingberg suggests the use of rewording technique.

The fifth deals with words in the ST belonging to a foreign language, ‘real’ or ‘fictitious’ which he calls “primary language” (Klingberg ibid: 11) and have their forms in the TL. Klingberg suggests that the target forms are to be used.

### **3.4.4 Historical, Religious and Political Background**

According to Klingberg (ibid), it is the aim behind the translation that decides which procedures to be used when dealing with cultural references related to historical, religious, and political background. Therefore, he recommends that these references should be retained if the aim of the translation is to introduce the foreign culture to the TT readers.

### **3.4.5 Buildings, Home Furnishing, and Food**

Klingberg (ibid) thinks that CSIs referring to buildings, home furnishing and food should not be deleted or replaced with CSIs belonging to TC. as he considers that introducing ST references to the TT child readers will widen their awareness of the other cultures and increase their interest in discovering other cultures. As well as, when “cultural context adaptation” is indispensable, Klingberg suggests the use of added explanation as a technique.

### **3.4.6 Customs and Practice, Play and Games**

Klingberg continues to reject the deletion or the substitution of CSIs when it comes to the category of customs and practice, play and games. Klingberg (ibid) hence, when treating these references, suggests the use of added explanation, explanatory translation, rewording, and explanation outside the text.

### **3.4.7 Flora and Fauna**

According to Klingberg (ibid), the treatment of CSIs related to flora i.e. names of plants and fauna i.e. names of animals depends mainly on the importance of that reference in representing the environment of the story. Basically, the name of the plant or animal should be retained in the TT. So, the replacement of the foreign names with ones more familiar to TT readers is not appreciated by Klingberg. In case where the plant or animal does not have a name in the target culture, Klingberg suggests the preservation of the source name or the use of the literal meaning of the source name to coin a new target name. If these two are not possible, translator should then resort to explanatory translation.

### **3.4.8 Personal Names, Titles, Names of Domestic Animals and Names of Objects**

According to Klingberg (1986) there are five different types of personal names in children’s books, thus, the treatment of the personal name in translation differs according to its type.

The first category Klingberg (ibid) lists is personal names belonging to everyday language that do not have a special meaning that the reader should understand. Klingberg recommends that these personal names “should not be altered when a foreign culture is introduced by way of translation” (ibid, p.43). The only case where Klingberg admits the need to adapt personal names belonging to everyday language is word play.



As for the second category are personal names belonging to everyday language, but having a special meaning unintelligible for TT readers. In such case, Klingberg (ibid) believes that a cultural context adaptation should be applied.

The third category comprises personal names not belonging to everyday language with special meaning important for understanding. Klingberg provides examples to personal names that fall under this category such as “Jenny Peace, Dolly friendly and Lucy Sly”, he thinks that these names should be translated (ibid, p.45).

The fourth category is that of “fictitious personal names with a special melodious ring”. As for this category, Klingberg suggests that each case should be treated separately, he also recommends the preservation of “melodious ring”.

The fifth category concerns personal names which are loans from a “primary language”. If these names are known in the target language, and whether this primary language is “real” or “fictitious”, Klingberg’s suggested technique to translate these CSIs is transliteration.

Concerning the translation of personal titles whether they are real such as (Mr. Mrs. and Miss in the English language) or from “mythical worlds”, he suggests transliteration as well. (ibid)

As for names of domestic animals, Klingberg suggests that they should be handled like personal names, and if they have a special meaning it should be rendered through translation or explanation. (ibid).

Concerning names of objects, Klingberg (ibid) suggests that they can be retained through the use of transliteration but in case they have special meaning, these names should be translated.

### **3.4.9 Geographical Names**

Geographical names are no exception from Klingberg’s rule of retaining names just as they are used in the SL. However, in case where a standard form exists in the TL, this form should be used in the TT. (ibid). For example, if a text includes the name of the famous river “the Thames”, the translator of the Arabic version should use the name "نهر التايمز" that already exists in Arabic.

### **3.4.10 Weights and Measures**

Under this category, Klingberg (ibid) discusses the issue of non-metric measures. He suggests the use of equivalents in the TL. In the case where no equivalent is available, he suggests the preservation of the original word.

The second issue that Klingberg (ibid) discusses in this category is the translation of cultural references related to currency. He suggests different methods for their translation such as transliteration, translation, explanatory translation and rewording. He rejects the use of equivalent because of the changes that may occur in the exchange rate.

### **3.5 Cultural Context Adaptation Procedures**

Though Klingberg is a strong supporter to the foreignisation strategy, as he sees that “the translator has no right to alter the author’s text” (ibid, p.15), he considers that a certain degree of cultural context adaptation might be necessary in some cases. Klingberg lists nine different procedures to effectuate cultural context adaptation:

#### **1.Added Explanation**

It is to keep the CSIs and add a short explanation to the TT.

#### **2. Rewording**

It consists of expressing the ST message without using the CSIs.

#### **3.Explanatory Translation**

It is the case where the function or use of the CSIs is given instead of its foreign name.

#### **4. Explanation Outside the Text**

It is to provide an explanation of the CSIs in the form of footnote.

#### **5. Substitution of an Equivalent**

It is to replace the CSIs of the SC with its equivalent in the TC.

#### **6.Substitution of a Rough Equivalent**

It is to replace the CSIs of the SC for a rough equivalent in the TC.

### **7.Simplification**

It is using a more general concept instead of a specific one.

### **8. Deletion**

It consists of omitting words, sentences or even paragraphs of chapters.

### **9.Localization**

It is to move the entire cultural setting of the ST closer to the TT reader.

Considering the general strategy of the text, the first four techniques can be considered source text oriented as they emphasise the rendition of culture-specific-items, whereas for the last five ones as they allow the translator to adjust the foreign culture-specific-items to what conforms the TT readers, they are considered target text oriented. The degree of adjustment can vary through these last techniques which would imply violation of ST. Therefore, Klingberg suggests explaining difficult culture-specific-items rather than sacrificing them.

## **4. Conclusion**

Literature is a mirror that reflects the culture of a population, a society, a country or a nation, it is a channel through which traditions, costumes and beliefs of a given culture are represented. Children's literature is no exception, as children read books to broaden their knowledge and horizons and explore the other. Therefore, the transfer of CSIs from the ST to the TT is of great importance, in order to produce a communicative text that clearly represents the differences between the two cultures instead of hiding them. At the end, the study of cultural references and the techniques suggested to their translation will pave the way for a suggested typology which this study will adopt in analysing the data in question.

# Chapter III

**Analysis of Domestication Cases in The Treatment of  
Culture-Specific-Items in HPPS Translation**

## **1. Introduction**

This chapter starts with a short biography of the author J.K Rowling and a brief outline of the book under investigation “*Harry Potter and the sorcerer’s Stone*”. It also provides information about the translator and the Arabic version of the book. After that, it discusses the treatment of culture-specific-items in the translation of the corpus through their classification according to Klingberg’s model, and the analysis of strategies and techniques adopted by the translator to render them.

## **2. The Author J.K Rowling**

Joanne Rowling, best known as her pen name J.K. Rowling, one of the greatest contemporary novelist today, she was born on July 31, 1965 in Yate, England. J.K. Rowling is the creator of the Harry Potter fantasy series, one of the most popular books and films in history. She is the author behind Harry Potter series which is a series of seven fantasy novels. Other books of hers include, *The Tales of Beedle the Bard*, *The Casual Vacancy*, *Fantastic Beasts and Where to Find Them*, *Quidditch Through the Ages*, and *Very Good Lives: The Fringe Benefits of Failure and the Importance of Imagination*. Rowling is known for her writing style of Fantasy genre, where Animal fantasy, Epics, Fables, Fairy tales, Folklore, and Myths are all exploited in her books in which she touches many areas like fiction, love, thrill, friendship, happiness, evil and good over bad.

### **3. Definition of the Corpus**

#### **3.1 Synopsis of the Novel**

A young boy living a miserable life with the Dursleys, his last relatives alive, his aunt and uncle, and their swollen spoiled son Dudley. They were so mean to the extent that they put the boy in a tiny closet room under the staircase and never gave him a birthday party in 11 years. But, all this is about to change when an owl messenger arrives at Harry's house with a letter inviting him to a place he never heard of before. When Mrs. and Mr. Dursley read the name "Hogwarts School of Witchcraft and Wizardry", to their surprise, they burned the letter and didn't let Harry see it. After so many owls tried to deliver the invitation letter to Harry but the Dursleys kept on hiding them from Harry, Hogwarts School decided to send Hagrid, a giant man, to bring Harry on his flying motorbike.

Harry now will go on a journey to discover a new world where everything is dripping with magic, he will go to classes to learn magic spells, ride a broom to play Quidditch (an aerial sport), and make new friends and enemies. All will put him on a path to a great destiny ahead of him if he can survive the encounter.

#### **3.2 Description of the Original Book and its Translation**

Harry Potter series is a phenomenal work as it spread rapidly all over the world in English and through translation. The popularity of the series precipitated large amounts of interest and subsequent researches and analyses in the field of Children's Literature Translation. These books already sold over 400 million copies in print in 35 languages worldwide. Film adaptations were made and produced by Warner Bros and became one of the highest-grossing movies.

*Harry Potter and the Philosopher's Stone* is the first novel in the Harry Potter series by J.K. Rowling, it was first published in June 26<sup>th</sup>, 1997 by Bloomsbury publishing house in London. This novel comprised 17 chapter and a total of 309 pages. The cover of the novel contained a picture of Harry Potter flying on his broom on one side and a synopsis of the book on the other side, along with the name of the author and the publishing house. The book was read and enjoyed by children and adults as well.

For the translation "هاري بوتر و حجر الفيلسوف", it was translated by Sahar Jabr Mahmoud, an Egyptian translator and writer, she was born in Cairo, Egypt in 1971. The novel was published by Nahdet Misr Publishing Group in 2008. It comprised a total of 17

chapters and 263 pages, the cover page contained a picture of Harry floating in the air on his broom, the name of the Original author, and the translation publishing house.

## 4. Data Analysis and Discussion

In order to study the translation of culture-specific-items in J.K Rowling HPPS, categories of culture-specific-items and procedures used in the translation will be analysed.

### 4.1 Foreign Language in the Source Text

Before discussing the cases where foreign language appeared in the ST, it is important to understand its function in the text, and its importance to the narrative. Cora Bresciano (2011) explains the reason for which authors infuse their writings with the taste of the foreign “When our fiction is set in another country or our characters speak other languages, we have the opportunity to use foreign words and phrases to enhance our writing, to establish a real sense of place, to create an atmosphere that is distinctly not American” as for the importance of introducing foreign words to readers she adds “ We want our readers to know that a foreign language is being spoken; we want to impart the flavour and rhythms of the foreign tongue”. Therefore, J.K Rowling makes best use of her knowledge of French, Latin and other languages in her creation of names, concepts, spells and passwords that belong to HP series’ fantasy world.

In creating spells, Rowling depended mainly on Latin and some other languages. Thus, some of the spells that appeared in *Harry Potter and the Philosopher’s Stone* and their foreign origins are discussed in the following table.

Spell	P	Use	Origin	Translation	P	Discussion
Alohomora!	119	It is used to open locked doors.	Alohomora is taken from the Sidiki (west African dialect). It means friendly to thieves.	ألوهومورا	136	Even the British reader may ignore the meaning of the word “Alohomora”, therefore transliteration is the suitable technique since the degree of unfamiliarity to the word is the same for ST and TT readers.
Wingardium Leviosa	127	It is used to levitate things.	Wing (English) related to flying.	ونجار ديام لفيوزا	146	English readers may deduce the meaning of the spell from the word wing; and some of them might have knowledge

			arduum from Latin arduus meaning high. Leviosa from Latin Levis meaning light.			in Latin that enables them to understand the meaning of the spell however the Arabic reader is not expected to understand any of the two words. Therefore explanation outside the text can help to know that the name of the spell has a meaning.
Locomotor Mortis	162	It is used to lock people and prevent them from moving	Locomotor from English locomotion (movement). Mortis meaning death.	لوكوموتور مورتييس	189	This case is similar to the previous, where the degree of familiarity of the foreign word to the TT readers is different from the one of ST readers thus the translator should resort to explanation outside the text in this case as well.

**Table 2: Discussion of Spells' Origins and Their Translation**

Another appearance of foreign words in Rowling's novel is when Harry accompanies his aunt, uncle and their son to the zoo. Harry, without any prior intention, helps the Boa Constrictor (snake) to escape from the zoo and get back to her home town Brazil.

- **ST:** "Brazil, here I come .... Thanksss amigo" p 26
- **TT:** " ها أنا ذاهبة إلى البرازيل... شكراً صديقي" p 26
- **Technique:** translation of the foreign word.

The foreign Spanish word "amigo" used in the ST was translated into Arabic as "صديقي" which does not reflect the foreign flavour of the word amigo in the ST.

#### **4.2 References to Buildings, Home Furnishing and Food**

Since the text is abundant in food references, they shall be discussed separately from the other elements in this category.



### 4.2.1 Food References

According to Klingberg, food references are of great importance as they can make children interested in the foreign culture and insight them to learn more about it, as he believes that “what children in other countries eat or drink may awaken the readers’ interest in the foreign culture. In translation, deletion and change should therefore be avoided. The translator should tell what the characters really eat or drink.” (Klingberg, 1986, p.38).

This view is also supported by E. Davies, in his book *The Translator* (2003) wherein a whole chapter is devoted to the treatment of culture-specific-items in translations of HP series. He emphasises the importance of food references as they contribute to the child-appeal of the story since children enjoy hearing what children in other parts of the world eat or drink. As well as, the detailed description of food, according to him, makes the scenes more realistic and imaginable to the child reader, it also helps to present the fantasy part of the story in a familiar way that makes the child reader merge in both the realistic and fantasy parts of the story.

As for the food references included in *Harry Potter and The Philosopher’s Stone*, they do not only belong to the British culture yet they belong to the fantasy world that J.K Rowling created for her story, which makes it challenging for the translator to render both the British and the magical flavour of the original in the TT. Since even the realistic background of the story which is familiar for the British reader may seem exotic to the TT reader.

#### Setting

Harry Potter, the protagonist of the story, who has lately discovered that he is a wizard will have his first meal at his new school “Hogwarts School of Witchcraft and Wizardry”. Harry who was forbidden by his aunt and her husband from eating what he likes and as much as he likes, finds himself in front of a table full of different delicious types of food. It was not an ordinary school dinner yet a feast of home cooked favorites to welcome the new comers to the school.

- **ST:** “He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, fries, Yorkshire pudding, peas, carrots, gravy, ketchup, and, for some strange reason, peppermint humbugs”. p. 98

- **TT:** نظر هاري إلى الأطباق أمامه في ذهول..رأها مكدسة بالأطعمة...جميع أنواع المأكولات التي لا يتصور أنه يمكنه أن يراها يوماً على مائدة واحدة. المطبوحات المختلفة .. و المشويات من كل الأنواع اللحوم و الدجاج. الفطائر و الصلصات و الكاتشب، كانت هناك أيضاً أكياس من حلوى النعناع. P105

When dealing with the food items included in this description which most of them belong to the typical British gastronomy, it is clear that the translator did not give importance to the details which may help the child depict the scene and explore the typical dishes of British culture. As for the techniques applied, they are listed in the following table, the back translation is provided as well to measure the exactness of the translation.

Source text	Target text	Technique	Back translation
Roast beef	اللحوم	Simplification	Meat
Pork chops			
Lamb chops			
Bacon			
Steak			
Roast chicken	الدجاج	Simplification	Chicken
Boiled potatoes	المطبوحات المختلفة		Different boiled food
Roast potatoes	المشويات المختلفة		Different roasted food
Gravy	الصلصات المختلفة		Different sauces
Sausages	/	Deletion	/
Fries			
Yorkshire pudding			
Peas			
Carrots			
Ketchup	كتشاب	Transliteration	Ketchup
Peppermint humbugs	أكياس من حلوى النعناع	Explanatory translation	Packets of mint sweets

**Table 3: The Treatment of Food Items in the Descriptive Passage.**

### Discussion

Adopting a domesticating strategy, the translator either deleted or simplified the food items that appeared in this descriptive passage. While this choice can be explained in some cases; it can be deemed optional and unnecessary in other cases.

The deletion of some food items which are typical British dishes such as Yorkshire pudding, fries and sausages may deprive the child reader from discovering the basics of

British cuisine and the function of the text to describe home cooked favourites can be lost. Deletion in such cases is according to Klingberg unnecessary and better be avoided. Therefore, he suggests that cultural references should be rendered in the TT and for cultural references that do not have an equivalent in the TL; he suggests added explanation technique to render them. Therefore, following Klingberg's recommendation and the foreignising strategy, the translation suggested for the items deleted is:

- **ST:** Yorkshire pudding      **TT:** بودينغ اليوركشاير

Added explanation in foot note:

هو كيك يقدم مع وجبات الطعام في إنجلترا واسكتلندا وويلز. وهو يقدم بصفة خاصة مع اللحم المشوي والدجاج المحمر.

As for the other elements they already have Arabic names

- **ST:** Fries      **TT:** بطاطة مقلية
- **ST:** Sausages      **TT:** نقانق

The other food items such as roast beef, roast chicken, pork chops, lamb chops, bacon, and steak were simplified. In the case of pork chops and bacon the simplification is justified as they are not widely accepted in the Arab culture and they are prohibited in Islam as well. While for the remaining items the simplification is better avoided, and these traditional British dishes should be rendered in the TT so as to make the Arab child reader interested in the foreign culture. The suggested translation is:

- **ST:** Roast chicken      **TT:** دجاج مشوي
- **ST:** Lamb chops      **TT:** شرائح لحم الضأن
- **ST:** Steak      **TT:** شرائح اللحم البقري

Since it is beyond the scope of this research to discuss each situation where the cultural reference appears, aside; the following table summarises the food items that were deleted or simplified with back translation and discussion.

ST	P.	TT	P.	Technique	BT	Definition of food item
Cereal	8	طعامه	4	simplification	His food	A breakfast food made of grain and usually eaten with milk.
Jam doughnuts	93	فطائر المربي	106	simplification	Jam pies	Doughnuts are deep-fried small ring-shaped cakes. They are a typical dish in UK.
Treacle tart	93	المهلبية	106	Substitution for a rough equivalent	blancmange	Treacle tart is a British traditional dessert made of short crust pastry and a thick filling of golden syrup. This dessert is Harry's favorite.
Steak and kidney pie	113	قطعة الفطيرة	130	simplification	Piece of pie	It is a savory pie filled principally with a mixture of diced beef and kidney, fried onion, and brown gravy. It is a representative dish of British cuisine.
Jacket potato	127	الطعام	147	simplification	Food	Potato baked with its skin on with butter, cheese, or beans as a filling. it is very popular in UK.
crumpets	150	/	/	deletion	/	A round soft unsweetened yeast cake full of small holes on the top sides, eaten toasted and buttered.
Knickerbocker glory.	24	الحلوى	24	simplification	sweet	It is a layered ice-cream that is served in a large tall conical glass to be eaten with a distinctive long spoon particularly in British Isles
Home-made fudge	147	الحلوى المصنوعة منزليا	171	Simplification	Home-made sweet	A soft creamy brown sweet food made at home.
Ice-cream in every flavor	93	الجيلاتي بكل النكهات	106	Substitution for a rough equivalent	Gelatine in all flavors.	A frozen sweet food made of milk, cream, and sugar, with fruits, nuts, chocolate... etc. sometimes added to it.

**Table 4: Food Items Treatment in the Novel's Translation.**

## Discussion

The deletion of the listed food items or their simplification or replacement with others from TC may hinder the Arabic child from knowing what British people usually eat and sometimes what characters eat, like the case of Treacle tart which is Harry's favorite dessert.

As explained earlier in this section, food items are of great importance in children's literature, Rowling seems to understand this importance as the story is abundant in food items that either have a real British background or a fictitious origin. Opting for the domesticating strategy, the translator has somehow lost the Britishness of the text by changing the whole setting into nearly Arabic one.

### 4.2.2 Buildings and Home Furnishing References

#### Case 1

**Setting:** Dursleys have lately received many letters from Hogwarts School of Witchcraft and Wizardry wherein Harry was invited to join the school. This was a real shock for them as they did not want to be involved in anything strange or mysterious. Therefore, they hid all letters and deprived Harry from reading them, yet the number of letters continued to increase each day.

- **ST:** "The click of the **letter-box** and flop of letters on the **doormat**" p 29
- **TT:** "صوت فتح صندوق الخطابات و أزيز سقوط الخطابات على الدواسة" p 30
- **Technique:** substitution for a rough equivalent.

#### Discussion

"Letter-box" is a familiar word to British kids as almost each house in UK has one, however, Arab children are not acquainted with this concept as in the majority of Arabic countries, the post system is totally different from the one of Britain. People may have letter boxes in the post office instead of their houses, it is called "صندوق البريد", and in most cases, the postman delivers the letter and hands it to its receiver. Since the story happened in a British setting where letter boxes are usually a hole in the door of the house, it is better to use explanatory translation in translating the expression to make the child better comprehend the scene and at the same time understand the difference between the post system in his country and the British one.

The suggested translation is then: "فتحة البريد الموجودة على الباب"

The second element is "doormat", this element that belongs to house furnishing is localised to fit the Egyptian child who is acquainted with the word *دواسة* in his dialect, yet

it is difficult for children from other Arabic countries to understand the meaning of this word or even deduce it from the context, since even *صندوق الخطابات* is ambiguous. The suggested translation is “ممسحة الأرجل”

## Case 2

**Setting:** After joining Hogwarts School, Harry had to study different subjects that are almost of fictitious background with a little real base such as: History of Magic, Astronomy, Flying, Potions, Defense Against the Dark Arts, Muggle Studies, Herbology...etc. In describing each class, Rowling described the teachers (their physical appearance, rank, attitudes, background ...etc.) and the buildings where each class took place. In describing the Herbology class she wrote:

- **ST:** “Three times a week they went out to the **greenhouses** behind the castle to study Herbology, with a dumpy little witch called Professor Sprout” p 99
- **TT:** “ و في كلّ أسبوع يخرجون ثلاث مرات لدراسة علم النباتات في صوبة النباتات وراء القلعة مع ”  
الأستاذة (سيراوت) و هي ساحرة صغيرة الجسم ممتلئة” p.113

Though the word *صوبة نباتات* is an equivalent for the English greenhouse but this word is not widely used in the Arabic world, whereas the translator could opt for the word *بيت بلاستيكي* which is used frequently in Arabic.

## Case 3

**Setting:** Harry and his friends were snipping out at night, at one of their many adventures at school, but they were stopped by their mate Neville.

- **ST:** “Harry looked at **the grandfather clock** by the door. They couldn’t afford to waste any more time” p 198
- **TT:** “ نظر هاري إلى ساعة الجد الموجودة عند الباب.... ليس لديهم وقت” p 230
- **Technique:** Literal translation

## Discussion

Though the translator used literal translation to render the culture-specific-item “grandfather clock” which is an old-fashioned tall clock which stands on the floor, this type of clocks is well known for British children as it is found in many ancient buildings and it is frequently used in cartoons. Whereas, for the Arab child reader, this type of clocks is quite

unfamiliar thus the translator had to employ one of the cultural context adaptation techniques such as explanatory translation or added explanation to render this CSI in the TT.

#### 4.3 Personal Names, Titles, Names of Domestic Animals, and Names of Objects

Rowling presents in her novel a set of names which are semantically loaded and which provide a play on words, the matter that makes it a challenge for translators to render them functionally, semantically, and culturally.

As table 5 shows, all the types of personal names classified by Klingberg are found in the novel. Transliteration is the dominant technique in the translation of these names. For the discussion, only two types will be treated.

ST	P	TT	P	Type
Albus Dumbledore	12	ألباس دامبلدور	9	<b>Fictitious personal name. Primary language ( Latin)</b>
Cornelius Fudge	51	كورنيليوس فودج	56	
Voldemort	11	فولدمورت	11	
Sirius Black	16	سيريس بلاك	14	
Professor Sprout	172	الاستاذة سيراوت	190	
Draco	81	درايكو	93	
Put-outer	12	الولاعة	09	<b>Names of objects</b>
Remembrall'	108	كرة التذكير	123	
Hogwarts Express	71	قطار هوجورثس السريع	80	
The mirror of Erised	143	مرآة إريسيد	165	
Nimbus Two Thousand	56	مكنسة نيمبوس 200	62	
Muggles	10	العامة	6	<b>Titles</b>
The Bones	45	آل بونز	49	
First Class	42	صاحب الحضوة	45	
Order of Merlin	42	جماعة ميرلين	45	
Fluffy	141	فلافي	163	<b>Names of animals</b>
Hedwig	67	هيدويج	76	
Mr. Paws	22	السيد باوس	20	
Trevor	84	تريفور	96	
Tufty	22	توفتي	20	
Lily	12	ليلي	12	<b>Names with special meaning</b>
Petunia	11	بتونيا	08	
Susan	89	سوزان	102	<b>Everyday names with no special meaning.</b>
Charlie	75	تشارلي	85	
George	70	جورج	79	
James	14	جيمس	12	
Harry	04	هاري	04	
Nicholas	215	نيكولاس	253	
Merlin	78	ميرلين	89	

Table 5: Personal Names, Titles, Names of Domestic Animals and Names of Objects

## Discussion

### 4.3.1 Personal Names with Special Meaning.

These personal names might be foreign even to ST child readers as some might not have broad knowledge in Latin, but since the series are also read by adults, they can provide clues as to the meanings of names and spells. Therefore, in order to avoid lost associations between the characters and the meaning of their names in the case of Arab child reader, added explanation technique should be applied in order to relate the meaning of the name to the character. Some cases where names with special meaning appeared in the novel will be discussed below.

#### Case 1

Albus Dumbledore, the headmaster of Hogwarts School, a character known for his wisdom and goodness. His name means “white bumblebee” in Latin, the analogy here is that the character spreads his wisdom like the bees spread nectar among flowers.

- **ST:** Albus Dumbledore
- **TT:** ألباس دامبلدور
- **Technique:** Transliteration

Transliteration in this case is not enough to transfer the meaning of the character’s name, therefore, according to Klingberg’s recommendations, added explanation should be supplied.

- **Added explanation**

ألباس دامبلدور: اسم لاتيني الأصل يعني النحلة البيضاء الكبيرة

#### Case 2

Lord Voldemort, He-Who-Must-Not-Be-Named, the dark lord, Harry’s mortal enemy who killed his parents and who is behind all the troubles Harry encounters.

Volde is Latin for “would”, and mort is for “die”. The combination is “Would die”. So, this name depicts how evil and vicious the character is since anyone who challenges Voldemort would die.

- **ST:** Lord Voldemort
- **TT:** فولدمورت



- **Added explanation:**

فولدمورت: اسم لاتيني الأصل معناه "سوف يموت" ، أي أن كل شخص يواجهه سوف يموت.

### Case 3

Professor Sprout, this name humorously reflects the character since the latter is a dumpy little witch and a Herbology professor at Hogwarts.

- **ST:** Professor Sprout
- **TT:** الاستاذة سبراوت
- **Added explanation:**

كلمة سبراوت معناها "برعم" , إذا الاستاذ سبراوت يمكن تسميتها كذلك "الاستاذة برعم"

### Case 4

Lily, Harry's loving mother who sacrificed her life to save her child. Her name has no fictitious meaning, yet in English, lily is a flower with bell-shaped petals of various colors, usually white. This description represents warm and sympathetic loving mother.

- **ST:** Lily
- **TT:** ليلي
- **Added explanation:**

ليلي:معنى اسم ليلي هو الزهرة البيضاء الجميلة ذات البتلات الكبيرة

#### 4.3.2 Names of Objects with special meaning

The "Put-outer", a lighter shaped tool that, when operated, has the ability to absorb light from lamps then return it back.

- **ST:** Put-outer
- **TT:** الولاعة
- **Technique:** simplification

## Discussion

The word "ولاعة" is ambiguous in this case, since it reflects neither the meaning of the object's name nor its function. As there is no equivalent for the word "put-outer" in Arabic, an explanatory translation would be suitable to provide the function of the object.

- **Suggested translation**

الولاعة السحرية التي لا تشعل النار و لكن تمتص الضوء من المصابيح ثم تعيده مرة أخرى.

As for the names Susan, Charlie, Justin, James, Charlie, Nicholas, and Harry, they are typical English names that have no specific meaning. Therefore, no added explanation is needed, and transliteration is the appropriate technique to render them as it reflects their foreignness to the TT readers.

## 5. Conclusion

Most literary works are a reflection of culture, HP novel is no exception. The novel is rich in distinct cultural references that do not only relate to the British culture, however, to the fantasy world that JK Rowling created for her readers. One of the most prevailing culture-specific-items that the translators of HPPS frequently encounter; in this fantastical and real cultural transfer, is strange proper names that are derived from Latin like: Voldemort, Dumbledore, Draco...etc. In addition to words related to magic, school regulations, names of some imaginary animals and food. This diversity makes the translation of the novel a challenging task for the translator who has, from the very beginning, to opt for a strategy (domestication or foreignisation) in order not to fall in the trap of inconsistency when translating the whole series. After the study of CSIs in the translation of J.K Rowling HPPS, and procedures used in their translation it is noticed that the translator have combined domestication and foreignisation in order to transfer CSIs with a general tendency towards domestication.

## Conclusion

This dissertation is an attempt to study the treatment of culture-specific-items in the translation of children's literature with special focus on domestication and foreignisation being the two main conflicting poles in translating culture. The debate over the two strategies started since antiquity, remained during the linguistic theories of translation, and peaked after the cultural turn in translation studies.

While children's literature has always been considered "adaptation" rather than "translation" for the reason that young readers are too naive and vulnerable to be exposed to other cultures, it became a necessity to investigate whether domesticating children's books is at the best interest of the child. As well as, to account for the impact of domesticated translations in hiding cultural features of the original. After analysing the matter theoretically and practically, the following results were found:

- Even though children's literature is an important genre as it affects a sensitive and vulnerable population that cannot defend itself against the dominance of adults who always choose on their behalf, there is a huge shortage in researches and books devoted for the discussion and analysis of children's literature translation.
- Introducing different cultures to children from a young age will make them develop peaceful attitudes towards people from cultures different from theirs. Therefore, it is important for children to read international translated children books and discover the other within its own features. In order for a children's book to achieve this goal, it should be translated in a foreignised way that reflects the foreign culture faithfully and clearly shows the existing differences between the two cultures instead of hiding them.
- Translation is not only a replacement of textual material from one language to another, yet it is a transfer of meaning alongside culture from a ST to a TT. Therefore, culture-specific-items are crucial elements in stories and novels as they add details to the characters that allow the readers to associate them with a given socio-cultural environment and make the audience believe the story and merge in the narrative.
- The treatment of CSIs varies according to the strategy adopted by the translator. If this latter chooses to be invisible, he/she will opt for domestication strategy, therefore CSIs of the ST will not be transferred into the TT; instead, he/she will either delete them or replace them with their equivalents or rough equivalents in the TC depriving children from widening their horizon about the other. On the other hand, if the translator decides

to be visible, he/she will adopt foreignisation strategy thus render the CSIs of the ST in the TT even if they might be considered strange and foreign by TT readers.

- The transfer of CSIs may cause difficulty to the translator especially if the latter opts for a domesticating strategy and decides to localise the whole cultural setting to one close to his culture as this could be impossible because the story was originally written to fit a particular culture and audience.
- In the translation of *Harry Potter and the Philosopher's Stone*, the translator used both strategies “domestication/foreignisation”, whereas her tendency towards the use of domestication was clear. The cases examined in this study display how challenging the transfer of CSIs from ST to TT is. Mixing the two strategies may result in inconsistent translation that has neither the identity of the original nor the target culture, this phenomenon was obvious in the Arabic version of the novel where there is a mixture of CSIs; some relate to the British culture while others are typically Arabic. As a result, the translator has to opt from the very beginning for a strategy and apply it to the whole text. The translator who favoured the use of domestication strategy used many techniques to make the TT conform to target readers as deletion of some CSIs or their replacement with equivalents or rough equivalents from TC. Adopting this strategy, the translator deprived the Arab child reader from discovering important peculiarities of British culture.
- Domestication when adopted, it moves the whole cultural setting towards TT child readers which can increase their understanding and enjoyment of the story, but it is not always at the best interest of the child. Domestication; when overused, produces ethnocentric translation that isolates the child and deprives him/her from overriding the geographical boundaries and language barriers, ultimately from discovering the other as it hides the cultural features of the ST and does not faithfully render them in the TT. Domesticating stories to conform to TT child readers' culture does not add to the existing knowledge he/she already have, instead, it contributes to impoverish the target language and culture on the large scale. Therefore, foreignisation is the best strategy in translating children's literature as it faithfully renders the CSIs of the ST into the TT and reflects the cultural features of the ST in the TT. Foreignising texts for child readers will help to produce texts that resist the dominant target language cultural values through promoting ethnoversity and evoking a sense of foreignness. This will send the child reader abroad and raise his/her interest to read and learn more about the other.

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بعنوان

استراتيجية التوطين، حجب للآخر في ترجمة أدب الطفل

هاري بوتر و حجر الفيلسوف للكاتب ج. ك. رولينغ أنموذجاً

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في اختصاص  
الترجمة و علم الترجمة

تمت مناقشتها علنا بتاريخ

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المناقش

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# ملخص الدراسة

استراتيجية التوطين، حجب للآخر في ترجمة أدب الطفل

هاري بوتر و حجر الفيلسوف للكاتبة ج.ك. رولينغ أنموذجا

## مقدمة

لطالما كانت الترجمة وسيلة تواصل بين المجتمعات المختلفة و قناة لتبادل الخبرات و العلوم المختلفة بين الشعوب و جسرا للتبادل الثقافي و المثاقفة. و بعد ظهور أدب الطفل كنوع أدبي مستقل بذاته، بدأ المترجمون يولونه اهتماما خاصا ، فظهرت أولى التراجم العربية لقصص الأطفال الكلاسيكية العالمية في مطلع القرن العشرين. ومع تزايد هذه الترجمات و كثرتها تزامنا مع ظهور نظريات الترجمة التي تهتم باللغة الهدف و متلقي الترجمة، وبما أن متلقي الترجمة في هذه الحالة هو الطفل الذي هو بدوره سريع التأثر بثقافة الآخر و بالتالي معرض لخطر الانغماس في ثقافة الآخر و الانسلاخ عن ثقافته، لجأ مترجمو هذا النوع الأدبي لتوطين و تكييف قصص الأطفال لتتلاءم و طبيعة المتلقي. و لم يكتفي مترجمو أدب الطفل بتكييف النصوص الموجهة للطفل، بل رفضوا أي شيء غريب عن الثقافة المستقبلية و قاموا بحجبه عن المتلقي بتبنيهم لإستراتيجية التوطين.

## تحديد الإشكال

بالرغم من أن توطين القصص للأطفال قد يجعلها أكثر ملائمة للطفل من حيث فهمه للقصة و استمتاعه بقراءتها و استخلاصه للعبارة و الفائدة التي تحملها، إلا أنه قد يحجب الآخر بكل ما يحمله من مميزات و مظاهر ثقافية مختلفة و يحرم الطفل من اكتشاف الثقافات الأخرى و الفروقات الموجودة بين ثقافته و بيئته و الثقافات الأخرى و الذي من شأنه أن يجعل منه شخصاً متقبلاً للآخر و متسامحاً معه. لذلك جاءت هذه الدراسة لتسلط الضوء على ماهية ترجمة أدب الطفل عموماً و لتقصي ما إذا كان انتهاج إستراتيجية التوطين في ترجمة أدب الطفل يصب في مصلحة الطفل.

## أهداف الدراسة

تهدف هذه الدراسة إلى تحديد أفضلية إتباع إستراتيجية التغريب أو التوطين في ترجمة أدب الطفل. كما تتقصى أي الإستراتيجيتان أجدى في نقل العناصر الثقافية للغة المصدر إلى اللغة الهدف.

## الفرضيات

يعتقد العديد من المترجمين و المنظرين أن الإستراتيجية التي يجب أن تتبع في ترجمة أدب الطفل هي إستراتيجية التوطين، و ذلك لأنها تساعد في إنتاج نصوص تتلاءم و عمر الطفل و مستواه الثقافي و درجة فهمه و استمتاعه بالقصة. ولكن بالتركيز على هذه العناصر سيتم تهميش الثقافة المصدر و حجبتها ، لذلك يرى البعض أن إتباع إستراتيجية التوطين يقصي ثقافة الآخر و يلغيها ومن هذا المنطلق تتشكل لدينا الفرضيات الآتية:

- الإستعمال المفرط لإستراتيجية التوطين يمنع الطفل من اكتشاف ثقافة الآخر.
- تبني إستراتيجية التغريب في ترجمة أدب الطفل يوسّع آفاق الطفل و يمكنه من اكتشاف الآخر.
- استعمال إستراتيجية التغريب يساعد في نقل الكلمات ذات الدلالة الثقافية للغة المصدر إلى اللغة الهدف.

## الإشكال

- هل تعدّ إستراتيجية التوطين أفضل إستراتيجية في ترجمة أدب الطفل؟

## الإشكاليات الفرعية

- هل بالإمكان طرح فكرة الأمانة في الترجمة عندما تكون الثقافة المصدر مهمشة؟
- عند تبني إستراتيجية التغريب في ترجمة أدب الطفل، هل بإمكاننا إظهار ثقافة الآخر دون المساس بالثقافة المستقبلة؟

## هيكلية البحث

ينقسم هذا البحث إلى جزأين نظري و تطبيقي. أمّا الجزء النظري فينقسم إلى فصلين، يعني الفصل الأول بإعطاء نظرة شاملة عن إستراتيجيتي التوطين و التغريب اللتان كانتا محط جدل كبير في مجال دراسات الترجمة، حيث يبدأ هذا الفصل بتقصي ظهور الإستراتيجيتين و النقاش الدائر حولهما منذ القدم تمهيداً للجزء الثاني من هذا الفصل الذي يتطرق لمرئية المترجم في النص المترجم حسب لورانس فينوتي (Lawrence Venuti). أمّا الجزء الثالث لهذا الفصل فيتم فيه متابعة تطور الإستراتيجيتين ضمن دراسات الترجمة و نظرياتها المتعددة.

بالنسبة للفصل الثاني من الجانب النظري فينقسم هو بدوره إلى جزأين، حيث يعني الجزء الأول بترجمة أدب الطفل ويهدف إلى التعريف بهذا النوع الأدبي و تبيان أهمية ترجمته. أمّا الجزء الثاني فيتناول إشكالية الترجمة و الثقافة، حيث يركز على استحالة انفصال الثقافة عن اللغة، و بالتالي استحالة انفصالها عن الترجمة. كما يتقصى أهمية نقل الكلمات ذات الدلالة الثقافية الموجودة في النص المصدر للنص الهدف وفي هذا السياق تقديم نموذج كلينغ برغ (Klingberg) لتكييف السياق الثقافي للنص.

أمّا الجزء التطبيقي لهذا البحث فالهدف منه استقصاء جدوى إتباع إستراتيجية التوطين في ترجمة أدب الطفل من خلال دراسة حالات التوطين الموجودة في رواية "هاري بوتر و حجر

الفيلسوف" حيث تم تحليل بعض الأمثلة التي ظهرت فيها إستراتيجية التوطين من خلال تعامل المترجمة مع الكلمات ذات الدلالة الثقافية في النص و تحديد أسباب تبنيها لهذه الإستراتيجية و مدى دقتها في نقل المعنى وإظهارها للسياق الثقافي للنص الأصلي ومدى حجبها أو إظهارها للثقافة المصدر.

وفي الأخير ختم هذا البحث بملخصه تجيب عن إشكاليات البحث و تحدد النتائج المتحصلة عليها .

## الفصل الأول: استراتيجيتي التوطين و التغريب في الترجمة

### نبذة عن الاستراتيجيتين

يرجع تاريخ أول ظهور لاستراتيجيتي التغريب و التوطين للعهد الروماني حيث تعد ملاحظات شيشرون و هوريس ( في القرن الأول قبل الميلاد) و القديس جيروم ( القرن الرابع بعد الميلاد) أولى بوادر ظهور الإستراتيجيتين. إذ رفضوا الترجمة الحرفية و الي تشبه الي حد كبير إستراتيجية التغريب و تبنوا الترجمة الحرة التي يراعى فيها المعنى بالمقام الاول و التي تقترب إلى حد كبير من إستراتيجية التوطين، حيث كانوا يولون الجانب الجمالي للغة الهدف اهتماما كبيرا في حين يهتمشون الثقافة الأصل و اللغة المصدر لذلك يمكن اعتبارهم أول من تبنى استراتيجية التوطين في الترجمة.

أما في العالم العربي فالجدل حول الإستراتيجيتين ظهر في العصر العباسي حيث انقسم المترجمون إلى مجموعتين. فضلت المجموعة الأولى بزعامة يوحنا ابن البطريق و ابن نعيمة الحمصي الترجمة الحرفية واعتبرتها أكثر أمانة للنص الأصلي، أما المجموعة الثانية فضلت الترجمة الحرة التي تعنى بنقل المعنى بغض النظر عن تراكيب اللغة الأصل و تسعى لتكييف النص ليتلائم و مبنى اللغة المستقبلية و ثقافتها، كان رواد هذه المجموعة حنين ابن اسحاق و الجوهري.

و هكذا بقيت إستراتيجية التوطين هي المهيمنة على ممارسات الترجمة عبر التاريخ، و لكن مع مطلع القرن التاسع عشر قام المترجم و المنظر الألماني فريديريك شلايرماخر ( Friedrich Schleiermacher ) بسليط الضوء على استراتيجية التغريب حيث كان من أول من نادوا بضرورة تغريب الترجمة و اعتبر تبني هذه الاستراتيجية أفضل وسيلة لنقل ثقافة الآخر و إعطاء هوية للنص المترجم و وافقه في هذا الرأي كل من المترجم و المنظر الفرنسي أنطوان برمان ( Antoine Berman ) و المترجم البريطاني ميشال كوهن ( Michael Cohen ).

و مع ظهور دراسات الترجمة كعلم قائم بذاته في الخمسينيات من القرن العشرين كان الجدل لا يزال قائما حول الاستراتيجيتين من وجهة نظر لسانسية حيث كانت هذه الأخيرة تطغى على دراسات الترجمة في ذلك الوقت. و في مطلع السبعينيات و مع توجه منظري الترجمة من التركيز على الجانب اللساني لعملية الترجمة إلى الجانب الثقافي و السوسولوجي استمر جدل المنظرين حول ضرورة إبقاء السمات الثقافية للنص الأصل أو تكيف النص ليتلاءم و الثقافة الهدف. و في أواخر القرن العشرين لم يعد الجدل حول الاستراتيجيتين مجرد جدل حول مراعاة الثقافة الهدف أو المصدر بل تخطاهم ليشمل الايديولوجية و التلاعب بالمعلومات و التلقي.... الخ

أما لورانس فينوتي ( Lawrence Venuti ) فعالج الموضوع من وجهة نظر هيمنة الثقافة الأنجلو-أمريكية على الثقافات الأخرى بتبني المترجمين لاستراتيجية التوطين حيث رفض هذا الأخير هذه الهيمنة واعتبر أن استراتيجية التغريب هي الحل الوحيد للتخلص منها.

### مرئية المترجم في النص المترجم أولا مرئيته حسب فينوتي

يعالج لورانس فينوتي ( Lawrence Venuti ) مسألة المترجم و مكانته في عملية الترجمة، فهو يصنف الترجمة باعتبار المترجم إلى صنفين، الصنف الأول هو الذي يكون فيه المترجم غير مرئي في عملية الترجمة، أي أن النص المترجم يصبح كأنه أصلي و لا تبدو عليه أي علامة من علامات الترجمة، و هذا هو صلب استراتيجية التوطين التي تسعى بالمقام الأول إلى إنتاج نص سلس و فصيح و منسجم و متناسق مع كتابات اللغة الهدف حتى تترك عند المتلقي نفس الأثر الذي تركه النص الأصلي عند القارئ الأصلي. أما الصنف الثاني فهو الذي يكون فيه المترجم بارزا في العملية الترجمة أي أن النص يبدو مترجما بكل ما يحمله من فروقات و اختلافات لغوية و ثقافية بين اللغة المصدر و اللغة الهدف و هذا يجسد استراتيجية التغريب التي من دورها إبراز خصائص النص الأصلي في النص الهدف فيميز القارئ بسهولة الفروقات بين لغته و ثقافته و بين لغة و ثقافة النص المصدر. يعيد فينوتي سبب كون المترجم غير بارز في عملية الترجمة إلى هيمنة الثقافة و اللغة الهدف حيث تقوم بتوطين و تكييف النص الأصلي حتى يتماشى و مبادئ و قيم الثقافة المستقبلة رافضة بذلك كل شكل من أشكال الغرابة في النص المترجم. كما يشير فينوتي إلى أن هذا الحال هو نفسه السائد في الثقافة الأنجلوأمريكية.

يعتبر المترجم العامل الأول و المسؤول عن تحديد وضعيته تجاه النص، فكثير ممن ينتهج استراتيجية التوطين غرضهم الرئيسي النجاح في كتاباتهم بحيث تلقى صدا كبيرا لدى المتلقي و لا تواجه أي اعتراض من ناحية النقاد الذين بدورهم ساهموا كثيرا في انتهاج هذه الاستراتيجية بتركيزهم لدى نقدهم أي ترجمة على أسلوب النص المترجم و مدى توافقه و خصائص اللغة و الثقافة الهدف على حساب دقة و أصالة و مكانة هذا النص في الأدب. إضافة إلى خيار المترجم، يساهم المجتمع بما يفرضه من قيود على كل ما هو غريب عنه في تفشي الوضع حيث يظهر ذلك جليا في عمل النقاد و دور النشر التي تقيد المترجم عن طريق حقوق النشر.

يعتبر فينوتي أن الأمر كله يعود للمترجم، فإذا قرر هذا الأخير مجابهة و مقاومة تلك القيود بما فيها ميوله و رغباته الشخصية يصبح بذلك مستقلا و بارزا في عملية الترجمة و عاملا قويا لإحداث التغيير و المساهمة في إثراء الثقافة و اللغة الهدف. أمّا إذا اختار أن يخضع للقيود السائدة و

فضل مصالحه الشخصية فسيبقى بذلك خفيا و عنصرا سلبيا لا يستطيع أن يربط بين الثقافات و لا أن يصنع توازنا بينها.

## الجدل القائم حول الاستراتيجيتين

من قبل أن يصيغ لورانس فينوتي مصطلحي "التوطين" و "التغريب" فإن مفهومهما كان موجودا و محط جدل بين المترجمين و منطري الترجمة منذ القدم، فقد تواجد المفهومين في ظل النظرية اللسانية للترجمة و بقي قائما بعد تطور دراسات الترجمة، ففي ظل النظرية السوسيوثقافية للترجمة فرّق يوجين نايدا ( Eugene Nida ) بين التوافق الشكلي و المكافئ الديناميكي حيث يرى أن الهدف الأساسي من الترجمة هو تحقيق نفس الأثر الذي تحدثه الرسالة عند القارئ الأصلي لدى متلقي الترجمة مما يدعم ضرورة تبني إستراتيجية التوطين واعتماد المكافئ الديناميكي لتحقيق نفس الأثر لدى متلقي الترجمة. أما بيتر نيومارك ( Peter Newmark ) ففرّق بين الترجمة التواصلية و الترجمة الدلالية حيث تشبه الترجمة الدلالية لحد بعيد الترجمة الحرفية، أما التواصلية فتسعى الى انتاج ترجمة تبدو و كأنها أصلية و هذا يتوافق و مبدأ استراتيجية التوطين. و من هنا نخلص إلى أن مفهوم الاستراتيجية كان موجودا منذ القدم إلا أن المصطلحات تختلف من منظر إلى آخر و من نظرية إلى أخرى. أما عن تبني إحدى الإستراتيجيتين فهذا يعود لخيار المترجم الذي قد تتحكم فيه خلفيته و غايته من الترجمة كما يدخل فيه العامل الاجتماعي بجميع مكوناته من دور نشر و كتاب و جمهور متلقي للترجمة و نقد.... الخ. كما تتدخل فيها طبيعة النص المترجم و الغاية من ترجمته و العامل السياسي و الأيديولوجي.

## الفصل الثاني: الترجمة و الثقافة و أدب الطفل

### الترجمة و أدب الطفل

#### تعريف أدب الطفل

من الملاحظ أنه لا يوجد تعريف شامل و متفق عليه لأدب الطفل، فمن الصعب الوصول الى تعريف شامل لهذا النوع الادبي و هذا راجع الى صعوبة تحديد مفهوم الطفولة و الطفل. فتعرّفه ريتا واتنينين (Riitta Oittinen) على أنه " الأدب الذي يقرأه الأطفال قراءة صامتة أو يقرأه البالغون للأطفال" في حين يعرف ماك دويل ( McDowell ) الكتب الموجهة للأطفال بسرد خصائصها، فهي حسبه عادة ما تكون قصيرة بالمقارنة مع أدب الكبار و يغلب عليها طابع الحوار، يكون بطلها في العادة طفل و يغلب عليها التفاؤل....الخ.

#### أهمية أدب الطفل المترجم

يلعب أدب الطفل المترجم دورا كبيرا في التقريب بين الثقافات، فمن بالغ الأهمية للأطفال أن يقرأوا الكتب المترجمة من عدة لغات لكي يتعرفوا على الثقافات الأخرى في سن مبكرة و يفتحوا عليها و يتقبلوا الاختلافات الموجودة بين الثقافات المتعددة. و بما أن الأطفال لا يزالون في مرحلة عمرية لا يستطيعون التفريق فيها بدرجة كبيرة بين ما هو غريب و ما هو مألوف، و لا تسامهم بالعفوية و الفضول فكل شئ غريب بالنسبة لهم هو اكتشاف جديد لذلك فالمترجم الذي ينتهج استراتيجية التغريب في ترجمة أدب الأطفال لن يواجه صعوبة في نقل القصة بكل مكوناتها من ثقافة و بيئة و أسلوب الى اللغة الهدف و الى متلقي الترجمة ( الأطفال) لأن خيالهم العالي و قدرتهم على التأقلم مع كل ما هو جديد سيجعلهم يتقبلون هذا النص بالرغم من غرابته و ينسجمون مع القصة و هذا سيشجعهم على القراءة أكثر و التعرف على ثقافات أخرى و بذلك يتعرفون على الآخر و يتقبلونه.

### القضايا الثقافية في الترجمة

#### علاقة اللغة بالثقافة

هناك علاقة وطيدة بين اللغة و الثقافة لدرجة أنه لا يمكن الفصل بينهما فاللغة جزء من الثقافة و تلعب دورا هاما في تجسيدها و لذلك يرى العديد من علماء الاجتماع و اللسانيين أن الثقافة لا يمكن أن تتجسد في الواقع من دون لغة. و يذهب نورمان سابير ( Norman Sapir ) إلى أبعد من ذلك حيث يعتقد أن طريقة تفكير الانسان و رؤيته للعالم تختلف باختلاف لغته، ليكون بذلك أول من يقول بقوة اللغة و قدرتها على التأثير في الثقافة و طريقة التفكير. و بما أن اللغة و الثقافة وجهان لعملة



واحدة حيث لا يمكن فصل واحدة عن الأخرى دون فقدانها. و بما أن اللغة هي أهم وتد في عملية الترجمة بات لزاما تسليط الضوء على علاقة الثقافة بالترجمة.

### النزعة الثقافية في دراسات الترجمة

يرى هاوس (House 2009) أن الترجمة ليست فعلا لسانيا فقط بل هي فعل ثقافي أيضا، فهي عملية تواصل بين الثقافات تتطلب اللغة و الثقافة معا لأنه ببساطة لا يمكن فصلهما عن بعضهما.

إن اهتمام منظري الترجمة بالثقافة لم يبرز إلا في السبعينيات من القرن العشرين حيث كانت دراسات الترجمة في بدايتها تركز على الجانب اللساني لعملية الترجمة كتحليل التراكيب و مقارنة الترجمات و قياس مدى درجة التكافؤ بينها. و لكن مع تطور الأبحاث في مجال السوسولوجيا و الدراسات السوسولوجية بات لزاما التفكير في العوامل الأخرى التي تتحكم في عملية الترجمة و التي ليست بالضرورة لسانية أو داخل سياق النص، فقد تكون هذه العوامل مرتبطة بالثقافة و السياق الذي كتب فيه النص و متلقي الترجمة. و من رواد هذه النزعة يوجين نايدا (Eugene Nida) الذي تكلم عن ضرورة الاهتمام بالثقافة و إدراجها في دراسات الترجمة حيث يعتقد أن " الفروقات الموجودة بين الثقافات قد تشكل صعوبات في الترجمة أكثر مما تتسبب فيها التراكيب اللغوية". حيث تحدث نايدا و تابور في كتابهما نظرية الترجمة و تطبيقها (1996) على أن التركيز الذي كان منصبا في القدم على شكل الرسالة قد تحول الى التركيز على مستقبل الرسالة و بذلك فإن ردة فعل القارئ هي التي تحدد مدى صحة الترجمة. و مع تزايد اهتمام المنظرين بالثقافة و علاقتها بالترجمة بات كل منهم يوظفها حسب وجهة نظره الخاصة. و لذلك فالنزعة الثقافية في الترجمة لعبت دورا هاما في تطوير دراسات الترجمة و إخراجها من نمطها القديم فمذ ظهورها و إلى غاية اليوم لم يعد باستطاعة أي أحد أن يهمل الثقافة في تطرقه للترجمة و خاصة الترجمة الأدبية.

### كيفية معالجة الكلمات ذات الدلالة الثقافية في ترجمة أدب الطفل

انقسم رأي المنظرين في ترجمة أدب الطفل الى قسمين، فمنهم من يرى بضرورة نقل الكلمات ذات الدلالة الثقافية كما هي الى اللغة الهدف و هذا للحفاظ على السمات الثقافية للنص الأصل، و منهم من يرى أنها يجب أن تُكَيَّف لتلائم المتلقي و مستوى فهمه و استيعابه.

ترى ريتا واتنينين ( Riitta Oittinin ) أن تكيف النصوص للقراء الصغار ضرورة لا مناص منها لجعل النص أكثر ملائمة و متعة للأطفال حيث ترى أن خبرة الأطفال المحدودة و مستوى فهمهم المتواضع لن يمكنهم من فهم أشياء غريبة عنهم و عن بيئتهم إلا إذا تم تكيفها و توطئتها. و لكن التسليم لهذا القول ينفي حقيقة أن الأطفال يتمتعون بخيال واسع و قدرات عقلية و نفسية تمكّنهم من

التعرف على الآخر و فهمه حتى لو كان غريبا عنهم و هذا ما يراه قوتي كلينغ برغ (1968) (Göte Klingberg) الذي انتقد نزعة المترجمين نحو توطين و تكييف أدب الطفل بحجة أن الطفل عاجز عن استيعاب ما هو غريب عنه، حيث يرى كلينغ برغ أن الهدف من ترجمة أدب الطفل هو تمكين الأطفال من قراءة قصص عالمية تنمي معارفهم و فهمهم للثقافات الأخرى، لذلك يرى أن على المترجم أن يكون وفيًا للنص الأصلي و يتحلى بالأمانة في نقل عناصره الثقافية. ويرى أن تكييف السياق الثقافي للنص لا يجب أن يستعمل إلا في الضرورة القصوى التي تستدعي تكييف بعض عناصر النص لنقل معلومة معينة أو حجب أخرى لا تتلائم مع ثقافة القارئ أو قد تلحق بها الضرر.

### تصنيف الكلمات ذات الدلالة الثقافية

هناك العديد من النماذج المقترحة من طرف المنظرين لتصنيف الكلمات ذات الدلالة الثقافية، و قد تم اختيار نموذج قوتي كلينغ برغ لأنه الأشمل و الأكثر دقة. و على هذا الأساس، الكلمات ذات الدلالة الثقافية التي يمكن أن تكون محل تكييف في السياق الثقافي للنص هي كالتالي:

#### 1- الكلمات ذات المرجعية الأدبية

و تشمل الشخصيات أو الأحداث المذكورة في أعمال أدبية أخرى، بالإضافة الى عناوين الكتب و القصص القصيرة و المجالات و الجرائد.

#### 2- الكلمات الأجنبية في النص الأصلي

استعمال كلمات أو عبارات من لغة أجنبية في النص الأصلي.

#### 3- الكلمات المتعلقة بالأساطير و الاعتقادات الشعبية

بالنسبة لكلينغ برغ الكلمات التي تندرج تحت هذه الفئة هي أسماء المخلوقات الخارقة و كل المفاهيم و المصطلحات المتعلقة بها.

#### 4- الكلمات ذات الخلفية التاريخية و الدينية و السياسية

يشدد كلينغ برغ على ضرورة الحفاظ على هذا النوع من الكلمات إذا كان الغرض من الترجمة تقديم الثقافة الأصل و التعريف بها.

#### 5- الكلمات المتعلقة بالبنائيات و الأثاث و الطعام

يعتقد كلينغ برغ أن هذا النوع من الكلمات لا يجب أن تحذف أثناء الترجمة أو تستبدل بمكافئها في الثقافة المستقبلية و هذا لضرورتها في التعريف بثقافة الغير و جذب اهتمام القراء الأطفال لها.

## 6- الكلمات المتعلقة بالعبادات و الممارسات و الألعاب

في هذا النوع من الكلمات يشدد كلينغ برغ على ضرورة الحفاظ على المفردة كما جاءت في النص الأصلي و يرى أن أي حذف أو تغيير سيحرم المتلقي من التعرف على ثقافة الآخر و بالنسبة للكلمات التي ليس لها ما يقابلها في اللغة الهدف يقترح كلينغ برغ إضافة شروحات لتوصيل الفكرة للقارئ.

## 7- أسماء النباتات و الحيوانات

يرى كلينغ برغ بضرورة الإبقاء على أسماء الحيوانات و النباتات ذات الأهمية البالغة في النص الأصلي و لا يجب استبدالها بأسماء مألوفة لدى القارئ المستقبل و هذا راجع لما تعكسه من تصوير لثقافة و بيئة الآخر. أما في حالة ما إذا كان اسم الحيوان أو النبتة غير موجود في اللغة المستقبلية فيقترح كلينغ برغ نقل الاسم حرفياً أو نقل معناه بنحت اسم جديد في اللغة المستقلة. و إذا تعذر صياغة اسم جديد فيلجأ كلينغ برغ الى ترجمة الاسم باستخدام تقنية الترجمة التفسيرية.

## 8- أسماء العلم : الشخصيات ، الألقاب، أسماء الحيوانات الأليفة وأسماء الجمادات

يقسم كلينغ برغ أسماء الشخصيات في أدب الطفل الى خمسة أنواع حيث تختلف ترجمة كل نوع من هذه الأنواع.

النوع الأول هو أسماء الأشخاص ذات الاستعمال اليومي و التي لا تحمل أي معنى خاص ضروري في فهم القصة فيرى كلينغ برغ بعدم استبدال أو تغيير هذه الأسماء أثناء الترجمة ما عدا في حالة التلاعب بالالفاظ فيجب على المترجم ترجمة هذه الأسماء بما يسمح بخلق نفس التلاعب في اللغة المصدر.

بالنسبة للنوع الثاني فهو أسماء الأشخاص ذات الاستعمال اليومي و التي تحمل معنى خاص ضروري في فهم أحداث القصة، في هذه الحالة يرى كلينغ برغ بضرورة تكييف السياق الثقافي لدى الترجمة.

يحتوى النوع الثالث على الأسماء التي لا تنتمي الى الاستعمال اليومي و لكن معناها مهم في فهم القصة، هنا يرى كلينغ برغ بضرورة ترجمتها حرفياً.

أما النوع الرابع فيندرج تحت قائمة الاسماء التي هي من نسج الخيال و التي تصنع نغمة و لحنا عند قولها. فيرى كلينغ برغ بمعاملة كل كلمة على حدى على حسب درجة أهميتها في النص الأصلي كما يوصي بالمحافظة على النغمة عند ترجمتها.

يتمثل النوع الخامس في مجموعة الأسماء المقترضة من لغة أجنبية بالنسبة للنص الأصلي سواء كانت معروفة في النص الهدف أم لا أو كانت حقيقية أو خيالية ، يرى كلينغ برغ باستعمال تقنية النقررة في ترجمتها.

فيما يخص ترجمة الألقاب سواء أشخاص حقيقيين أو من عالم الخيال فاستعمال تقنية النقررة هو الأنسب.

أما أسماء الحيوانات الأليفة و الأجسام الجامدة فيرى كلينغ برغ بمعاملتها معاملة أسماء الأشخاص ، فإن كانت تحمل معنى خاص مهم في فهم القصة فيجب أن تترجم و تشرح للمتلقي.

## 9- أسماء الأماكن

أسماء الأماكن حسب كلينغ برغ تُعامل كغيرها من الأسماء الأخرى ماعدا في حالة إذا كان اسم المكان معروفا في اللغة الهدف فيجب استخدام ذلك الاسم.

## 10- وحدات القياس

يختلف استعمال وحدات القياس من ثقافة الى أخرى، فمثال الدول العربية تستخدم المتر و أجزاء المتر لقياس الطول و تستخدم الغرام و أجزاءه لقياس الوزن بينما الدول الانجلوسكسونية مثلا فتستخدم القدم و البوصة بدل المتر و الباوند و الأونصة بدل الغرام ، فعند ترجمة هذه الوحدات يرى كلينغ برغ باستخدام المكافئ أثناء الترجمة و في حالة عدم وجود المكافئ فيقترح الحفاظ على المصطلح الأصلي. بالنسبة لترجمة العملات فيرى كلينغ برغ بترجمتها ترجمة تفسيرية و ذلك للحفاظ على نفس التصور فيما يخص الفكة عند المستقبل.

## إجراءات كلينغ برغ في تكيف السياق الثقافي للنص

رغم أن كلينغ برغ يعد مؤيدا قويا لاستراتيجية التغريب في الترجمة إلا أنه يقر بأنه لايد من نسبة ما من التكيف في السياق الثقافي للنص.

الإجراءات التي اقترحها كلينغ برغ هي:

### 1. الشروحات المضافة

يكون هذا بالإبقاء على الكلمة ذات الدلالة الثقافية في النص المترجم مع إضافة شرح بسيط لها.

### 2. إعادة الصياغة

تتضمن هذه العملية التعبير عن معنى الكلمة ذات الدلالة الثقافية دون ذكرها.

### 3. الترجمة التفسيرية

تتمثل في إعطاء وظيفة واستعمال العنصر الثقافي بدل ذكر اسمه.

### 4. الشرح خارج النص

إضافة شرح للكلمة ذات الدلالة الثقافية في الهامش.

### 5. الاستبدال بالمكافئ

أي استبدال الكلمات ذات الدلالة الثقافية في النص الأصلي بمكافئها في اللغة الهدف.

### 6. الاستبدال بشبه مكافئ

عند تعذر وجود مكافئ للكلمة ذات الدلالة الثقافية في الثقافة الهدف، يلجأ المترجم إلى استبدال الكلمة بمكافئ يشبهها.

### 7. التبسيط

استخدام مصطلح عام يشمل في معناه الكلمة ذات الدلالة الثقافية.

### 8. الحذف

تتضمن هذه التقنية حذف كلمات أو جمل أو حتى فقرات من النص الأصلي.

### 9. الأهنة

تصوير المشهد الثقافي بصورة مغايرة تماما عما هو عليه في النص الأصلي و ذلك لأسباب عدة من بينها تكييفه ليلائم المتلقي أو لإحداث نفس الأثر الذي أحدثه النص الأصلي لدى القارئ الأصلي.

أخذا بعين الاعتبار الإستراتيجية العامة للنص يمكن أن نستنتج أن التقنيات الأربعة الأولى تخدم إستراتيجية التغريب التي تركز على نقل السمات الثقافية للنص الأصلي بينما التقنيات الخمسة الأخيرة تمثل إستراتيجية التوطين التي ترفض كل ما هو غريب عن بيئة و ثقافة المتلقي عن طريق تكييف أو حذف أو استبدال معالم النص الأصلي بأخرى من الثقافة الهدف. لذلك يقترح كلينغ برغ تفسير و شرح الفروقات الثقافية للنص الأصلي بدل حذفها أو تكييفها.

## الفصل الثالث: تحليل حالات التوطين في ترجمة الكلمات ذات الدلالة الثقافية

### في رواية هاري بوتر و حجر الفيلسوف

#### تمهيد

في هذا الفصل الأخير و الذي يعتبر الجزء التطبيقي للبحث، سيتم أولاً التعريف بالرواية بنسختها الأصلية و المترجمة و كذلك بالكاتبة ج.ك. رولينج و بالترجمة سحر جبر محمود، ثم يتم تقديم ملخص قصير عن الرواية مع مقارنة بين الرواية الأصلية و الترجمة. بعد ذلك يُشرع في العمل التحليلي لحالات التوطين في ترجمة الكلمات ذات الدلالة الثقافية في الرواية.

#### الكاتبة

جوان رولينج المعروفة ب: ج.ك. رولينج ، ولدت في 31 جويلية 1965 بمدينة يات بإنجلترا. اشتهرت بكتابتها للقصص الخيالية و خاصة قصص الأطفال من أشهرها سلسلة هاري بوتر التي حققت نجاحاً لا مثيل له. عرفت رولينج بكتابتها للقصص الخيالية التي تمزج فيها بين الواقع و الخيال و تمس فيها جوانب الحب و الصداقة و الخير و الشر و السعادة و الإثارة. الى جانب سلسلة هاري بوتر كتبت رولينج عدة روايات من بينها رواية *المخلوقات الخيالية و مكان العثور عليها* و رواية *الكويبيتش عبر الأزمنة*.

#### المترجمة

هي الكاتبة و المترجمة المصرية سحر جبر محمود المولودة سنة 1971 بالقاهرة. قامت بترجمة ثلاث روايات من سلسلة هاري بوتر كما أصدرت العديد من الكتب من تأليفها.

#### ملخص الرواية

هاري بوتر طفل يتيم الأب و الأم ، عاش في منزل خالته بتونيا مع زوجها السيد ديرسلي و ابنهما المدلل و المتعجرف دادلي، كانت معاملة عائلة ديرسلي لهاري سيئة جداً ، فمن شدة قسوتهم كانوا يجبرونه على النوم في خزانة ضيقة أسفل السلم و طيلة إحدى عشرة سنة كاملة التي قضاها لديهم لم يحتفلوا بعيد ميلاده ولو لمرة واحدة. ولكن كل هذا على وشك أن يتغير عندما يتلقى هاري رسالة بعنوان "مدرسة هوجوورتنس للسحر و الشعوذة" حيث حاولت عائلة ديرسلي مرارا و تكرارا إخفاء الرسائل التي يحضرها البوم إلى هاري إلا أن مدرسة هوجوورتنس ترسل في الأخير هاجريد الرجل الضخم لكي يأتي بهاري الى المدرسة.

سيخوض هاري غمار رحلة الى عالم كله سحر و خيال حيث سيدرس عدة مواد يتعلم فيها فنون السحر المتنوعة. و سيصبح ملتقطا بارعا في لعبة الكويديتش أين يحلّق بمكنسته عاليا في السماء كالتنين، ويتعرّف على أصدقاء مخلصين و أعداء لدودين. هاري الطفل الذي نجا، مما نجا؟ نجا من الموت الذي سيظل يلاحقه خلال كلّ مراحل الرواية. شأن عظيم ينتظر هاري و لكن عليه أن يسلك طريقا كله مخاطر يترصد له الأعداء فيه من كل جانب.

### المقارنة بين الرواية الأصلية و الترجمة

أول إصدار لكتاب *هاري بوتر و حجر الفيلسوف* كان في 26 جوان 1997 حيث أصدرته دار النشر بلومسبيري بلندن. كان عدد فصول الرواية 17 فصلا و عدد صفحات الكتاب 309 صفحات. تخللت الكتاب العديد من الرسومات و الصور، و بالنسبة للترجمة فإن أول إصدار لها كان سنة 2008 من طرف مجموعة نهضة مصر للنشر، حيث احتوى الكتاب على 17 فصلا موزعة على 263 صفحة. كما تخللت صفحات الكتاب العديد من الصور.

### دراسة الأنموذج و تحليله

مرت دراسة الأنموذج بثلاثة مراحل، حيث تم في المرحلة الأولى تحديد الكلمات ذات الدلالة الثقافية في النص الأصلي و تحديد مقابلاتها في النص المترجم. بعد ذلك تم تصنيفها في جداول حسب نموذج كلينغ برغ بتحديد رقم الصفحة لكلمات النص الأصلي و النص المترجم. كمرحلة أخيرة تمت عملية تحليل هذه الأصناف و التقنيات المستعملة في الترجمة و الإستراتيجية المتبعة.

في عملية التحليل تناول البحث ثلاث أصناف من الأصناف التسعة التي وضعها كلينغ برغ، هذه الأصناف الثلاثة هي الكلمات الأجنبية في النص الأصلي و الكلمات المتعلقة بالبنائات والأثاث والطعام و ثالثا أسماء العلم : الشخصيات، الألقاب، أسماء الحيوانات الأليفة وأسماء الجمادات. و بعد ذلك تم مناقشة التقنيات التي وظفتها المترجمة في التعامل مع كل صنف و سبب اختيارها لكل تقنية. في حالة ما إذا كانت التقنية المتبعة لا تخدم استراتيجية التغريب في التعريف بالثقافة الأصل، تم اقتراح تقنيات و ترجمات أنسب في نقل ثقافة الآخر كما هي. بعد الانتهاء من عملية التحليل لوحظ أن المترجمة قد مزجت بين استراتيجيتي التغريب و التوطين معا و لكن غلبت استراتيجية التوطين كاستراتيجية عامة للنص.

## خاتمة

يسعى هذا البحث لدراسة كيفية التعامل مع الكلمات ذات الدلالة الثقافية في ترجمة أدب الطفل مع التركيز على إستراتيجيتي التوطين و التغريب بصفتها أهم طريقتين للتعامل مع الجانب الثقافي للنص في الترجمة. إنّ الجدل حول الإستراتيجيتين بدأ في القديم و استمر خلال النظريات اللسانية للترجمة و بلغ ذروته بعد ظهور النزعة الثقافية في دراسات الترجمة.

لطالما اعتبرت ترجمة أدب الطفل على أنها "تكيف" أو "ترجمة بتصرف" أكثر من اعتبارها ترجمة و نقل للمعاني و الثقافة من لغة إلى أخرى وهذا يرجع لكون الأطفال في مرحلة عمرية حسّاسة و كونهم سريعى التأثير و بالتالي يجب أن لا يفتحوا على الثقافات الأخرى. لذلك جاء هذا البحث ليتحقق إذا كان توطين القصص للأطفال يصبّ دائماً في مصلحتهم و ليستقصي الأثر الذي يحدثه هذا النوع من التراجم من حجب للعناصر الثقافية للنص الأصلي.

بعد دراسة الموضوع بشقّيه النظري و التطبيقي تم استخلاص النتائج التالية:

- هناك نقص كبير في الكتب و المراجع التي تعنى بدراسة أدب الطفل و ترجمته، بالرغم من أن أدب الطفل نوع أدبي مهم كونه موجه لفئة الأطفال الذين ليس بإمكانهم اختيار ما يقرؤونه نظراً لهيمنة الكبار، الذين عادة ما يختارون لهم ما يعتقدون أنه يناسب عمرهم و مستوى فهمهم.
- من المهم جداً تعريف الطفل بالثقافات المختلفة من سن مبكرة، فهذا ينمي عند الطفل التسامح مع الآخر و تقبله له رغم اختلافه عنه و يتأتى ذلك بقراءته لكتب أطفال مترجمة عن لغات و ثقافات أخرى حتى يتسنى له اكتشاف الآخر و التعرف عليه. ولكي يقوم الكتاب بهذا الدور التعريفي لثقافة الغير يجب أن يكون مترجماً بطريقة تعكس ثقافة الآخر و لا تطمسها، و أفضل إستراتيجية لتحقيق هذا الهدف هي إستراتيجية التغريب، حيث تنقل هذه الأخيرة العناصر الثقافية للنص الأصلي نقلاً أميناً و توضح الاختلافات الموجودة بين الثقافات بدل إخفاءها.
- إن الترجمة ليست مجرد استبدال مفردات من اللغة الأصل بمفردات من اللغة الهدف بل هي نقل للمعاني و الثقافة من النص الأصل إلى النص الهدف. و بالتالي فإن الكلمات ذات الدلالة الثقافية هي عناصر بالغة الأهمية في تركيب القصة و الرواية حيث تضيف من التفاصيل الدقيقة للشخصيات و وقائع القصة مما يجعلها تبدو حقيقية للقراء.
- تختلف كيفية تعامل المترجم مع الكلمات ذات الدلالة الثقافية أثناء ترجمته للنص باختلاف الإستراتيجية التي يتبناها. فإذا اختار المترجم أن يكون لا مرئياً في النص المترجم فسيلجأ



لإستراتيجية التوطين، و بالتالي لن يتم نقل الكلمات ذات الدلالة الثقافية للنص الهدف و بالمقابل سيتم حذفها أو استبدالها بما يكافئها في الثقافة الهدف. أما إذا اختار المترجم أن يكون مرئياً في النص المترجم فسيلاً في هذه الحالة لإستراتيجية التغريب و بالتالي سيقوم بنقل الكلمات ذات الدلالة الثقافية في النص الهدف نقلاً أميناً حتى و لو اعتبرت هذه العناصر الثقافية غريبة عن قرّاء النص الهدف.

- تشكّل الكلمات ذات الدلالة الثقافية صعوبة و تحدياً للمترجم، خاصة إذا قرّر هذا الأخير انتهاج إستراتيجية التوطين و حاول تكيف و أهلنة السياق الثقافي للنص و جعله يشبه إلى حد كبير ثقافة اللغة الهدف. فقد يكون ذلك مستحيلاً حيث أن النص الأصلي كتب لجمهور محدد ينتمي لثقافة معينة، فكيف للمترجم أن يوطنه لدرجة أن يبدو مكتوباً خصيصاً لقرّاء اللغة الهدف.
- في ترجمتها لرواية "هاري بوتر و حجر الفيلسوف" استعملت المترجمة كلا الإستراتيجيتين " التوطين و التغريب" إلا أن ميلها و تفضيلها لإستراتيجية التغريب كان واضحاً. فمن خلال الأمثلة التي عولجت في هذه الدراسة يبدو جلياً مدى صعوبة نقل الكلمات ذات الدلالة الثقافية التي ظهرت بكثرة في هذه الرواية من النص الأصلي إلى النص الهدف، فالمزج بين الإستراتيجيتين قد ينتج ترجمة لا تحمل هوية النص الأصلي و لا هوية الثقافة المستقبلية. و هذا ما يظهر في النسخة العربية لرواية هاري بوتر و حجر الفيلسوف حيث نرى أنّ بعض العناصر الثقافية تعكس الثقافة البريطانية في حين تنتمي أخرى إلى الثقافة العربية.
- إنّ لإستراتيجية التوطين عدة مميزات، فهي تكيف الإطار الثقافي للنص و تجعله ملائماً للقارئ الطفل في الثقافة الهدف، مما قد يحسّن من فهمه للقصة و استمتاعه بها، و لكن هذه الإستراتيجية ليست دائماً في خدمة الطفل و قد يكون لها سلبيات عديدة. إن إستراتيجية التوطين لمّا يتم الاعتماد عليها بكثرة في ترجمة أدب الطفل تنتج ترجمات متركزة عرقياً تعزل الطفل عن العالم الخارجي و تحرمه من تخطّي الحدود الجغرافية و اللغوية و بالتالي تحرمه من اكتشاف الثقافات الأخرى، كما أنها علاوة على ذلك تطمس السمات الثقافية و الإطار الثقافي للنص الأصلي و لا تنقله نقلاً أميناً. لذلك فإنّ الإستراتيجية الأنسب لترجمة أدب الطفل هي إستراتيجية التغريب، حيث أن انتهاجها كإستراتيجية للترجمة يساعد في نقل الكلمات ذات الدلالة الثقافية للنص الأصلي نقلاً أميناً و يعكس السمات الثقافية للنص الأصل في النص الهدف. كما أن استعمال إستراتيجية التغريب يساعد في إنتاج نصوص غير متركزة عرقياً و منفتحة على الثقافات الأخرى تنمّي حب الاكتشاف و التعرف على الثقافات المختلفة عند القارئ الطفل.

## Abstract

The main concern of this study is to show the preference of using whether foreignisation or domestication in the translation of children's literature into Arabic, particularly the rendering of culture-specific items. It aims at pointing out the challenges the translator faces when translating this literary genre. Moreover, the dissertation investigates whether the use of domestication is always necessary to make the translation conform to target text child reader, or it is optional and better be avoided in cases where source cultural features are best to be unchangeably rendered. To investigate the matter, a detailed case study of the *Harry Potter and the Philosopher's Stone* by J.K. Rowling is held to cover a thorough analysis of domesticating and foreignising procedures adopted in translating this literary genre into Arabic and an analysis to the problems encountered and techniques adopted in the translation of CSIs. After the analysis and comparison of source and target texts with specific focus on the way CSIs were treated by the translator, the findings of the analysis show that domestication strategy is not always at the best interest of the child since it usually deprives him/her from exploring the other. Therefore domestication strategy in translating children's literature is optional and better be avoided.

### Keywords:

Children's Literature, Domestication, Foreignization, Culture-Specific Items.

## ملخص

يهدف هذا البحث لدراسة أفضلية استعمال استراتيجية التوطين أو التغريب في ترجمة أدب الطفل إلى اللغة العربية، و بالتحديد في نقل الكلمات ذات الدلالات الثقافية. كما يهدف لإبراز التحديات التي يواجهها المترجم أثناء ترجمته لهذا النوع الأدبي. و يسعى هذا البحث إلى تقصي ما إذا كانت استراتيجية التوطين ضرورية لتكييف النص المترجم لكي يتلاءم و المتلقي ( الطفل ) أم أنها اختيارية و من الأفضل تقاؤها في حالة ضرورة نقل السمات الثقافية للنص المترجم دون أي تكييف. لذلك عني هذا البحث بدراسة حالات التوطين و التغريب في رواية هاري بوتر و حجر الفيلسوف للكاتبة ج.ك. رولينغ بالإضافة إلى تحليل الصعوبات التي تواجه المترجم في نقل الكلمات ذات الدلالات الثقافية، و بعد تحليل و مقارنة كل من النص الأصلي و النص الهدف مع التركيز على كيفية تعامل المترجم مع الكلمات ذات الدلالات الثقافية تم التوصل إلى أن توطين الترجمة لا يصب دائما في مصلحة الطفل، و غالبا ما يحرم الطفل من اكتشاف ثقافة الآخر و التعرف عليه. لذلك تبقى استراتيجية التوطين خياراً قد يلجأ له المترجم غير أنها ليست ضرورة محتمة.

## كلمات مفتاحية

أدب الطفل. التوطين. التغريب. الكلمات ذات الدلالة الثقافية.

## **Résumé**

La principale préoccupation de cette étude est de montrer la préférence d'utiliser soit l'occidentalisation ou la domestication dans la traduction de la littérature enfantine en arabe, en particulier le rendu des termes culturellement spécifiques. Il vise à souligner les défis auxquels le traducteur affronte lors de la traduction de ce genre littéraire. En outre, la thèse examine si l'utilisation de la domestication est toujours nécessaire de faire la traduction conforme à l'enfant comme un lecteur de texte cible, ou elle est facultative et mieux être évité dans les cas où les caractéristiques culturelles d'un texte source sont mieux pour être immuablement rendu. Pour analyser le sujet, une étude de cas détaillée du roman ' Harry Potter et la Pierre de Philosophe' par J.K. Rowling est tenu de couvrir une analyse approfondie des procédures de domestication et occidentalisation adoptées dans la traduction de ce genre littéraire en arabe, et une analyse des problèmes rencontrés et des techniques adoptées dans la traduction de ces termes. Après l'analyse et la comparaison des textes sources et cibles avec un accent particulier sur la façon dont les termes culturels ont été traités par le traducteur, les résultats de l'analyse montrent que la stratégie de domestication n'est pas toujours au meilleur intérêt de l'enfant, car il prive habituellement lui / elle d'explorer l'autre. Par conséquent, la stratégie de domestication dans la traduction de la littérature pour enfants est facultative et mieux éviter.

## **Mots-clés**

Littérature Enfantine, Domestication. Occidentalisation. Termes Culturellement Spécifiques.