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**Prepared by: LACHRAF Djihad**

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President: Sayah Lembarek Samira

UKM-Ouargla

Supervisor: Mr. BELARBI Ahmed Noureddine

UKM-Ouargla

Examiner: Dr. Jamal Goui

UKM-Ouargla

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جامعة قاصدي مرباح- ورقلة  
كلية الآداب واللغات  
معهد اللغة الإنجليزية



رسالة:  
ماستر أكاديمي  
ميدان: الآداب واللغات الأجنبية  
مجال: اللغة الإنجليزية  
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من إعداد: الأشراف جهاد

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# *Dedication*

*To my mother 's soul*

*To all my family*

*For their help and support*

*I dedicate this work.*

# *Acknowledgements*

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## **List of Abbreviations**

**ST:** Source Text

**TT:** Target Text

**Ch's L:** Children's Literature

**PN:** Proper Noun

**CSI:** Culture Specific Item

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# Introduction

## Introduction

Literature is the place where the majority of people speak about their daily lives; their events and their experiences.

With recent developments, literary texts appeared with diversity of types, each one is written for a particular class of society to meet their needs and desires. For instance: literature for adults is type of literature that focuses on dealing with the most issues and problems that may face any adult during this particular period of his| her life span. In our topic of research we are going to deal with one of the modern types that appeared just recently, it is called "Children's Literature". This literature tries to meet the children's expectations, likes, wants and needs. Usually in such texts we find numerous characters, they have different roles within a particular play in order to convey the writer's message clearly and successfully. Because children with their young ages and their poor experience may find difficulties in understanding the different scenes of the play, so the writer facilitates the text by varying between the different characters.

With the different languages all over the world, the different countries want to share the others' cultures and attitudes, thus the need for translation has been increased. Children's literature has also been used as a tool for transferring culture from one area to another in order to let children be familiar with foreign cultures. In translating these texts, translators face the difficulty of translating proper nouns. Some scholars claim that proper nouns are untranslatable elements like Vendler who justified his view by: since we don't find them listed in dictionaries, they belong to languages' cultures. (Péter, 2001) While others try to make different studies to find how they can translate proper nouns from one language to another.

In this brief study we are going to discuss the problem of translating proper nouns whether they can be translated or no, we are going to test one of the translation procedures, whether it can be applied as a strategy for translating proper nouns from English to Arabic and vice versa, under the following hypothesis:

### Research Questions

This hypothesis leads us to the following questions:

- 1- Can we translate proper nouns from English to Arabic and vice versa?

2- Is adaptation a reliable strategy that we can use in translating proper nouns into Arabic in children's literature?

3- Could adaptation guarantee a faithful transfer of the proper nouns with all their shadows into ST?

## **Hypothesis**

We hypothesise that proper nouns in children's literature can be translated via the use of adaptation strategy through any one of the strategy techniques.

In order to answer the above-mentioned questions, we are going to test the seven procedures listed by Davies: preservation, addition, omission, globalization, localization, transformation and creation. This study will apply "Harry Potter and the Deathly Hallows", "Popular tales of the West Highlands" "English Fairy tales" and "Folktales of Greece" as a corpus because they are very famous work that children all over the world are interested in because they include a good number of proper nouns that gives us the chance to test the different modes of adaptation. This study follows the "Descriptive Analytical" method, we describe first the proper nouns of the corpus; their classification, their characteristics and their methods of translation then we analyze every translation method and why does the translator prefer to that method among the others. This study will be discussed just in the first and the second chapters of the novel "Harry Potter and the Deathly Hallows" and the whole texts for the other stories; it is limited to these two chapters only because of time it is a long novel and time was limited I couldn't analyze the whole novel.

This study will be divided into two parts:

1-The theoretical part where we study the three notions: children's literature, Proper nouns and adaptation. They are studied in two chapters:

The first chapter introduces an overview about the concept of children's literature and the aims of translating this particular kind of literature.

The second one deals with the other two notions; proper nouns and adaptation in two different parts. The first part studies the semantics of proper nouns in both languages English and Arabic, and then we move to the second part where we give an overview about adaptation; its definition, its modes etc.

2- The practical part includes the case study. In the beginning we define the corpus, the writer and the translator. After that we move to the analysis of the corpus, we analyse the examples of proper nouns in relation to the different modes of strategies suggested by Davies.

# Chapter One: Children's Literature and Translation

## 1-Introduction

In this chapter we are going to give an overview about the concept of children's literature; what is meant by this concept? Children's literature development, importance, aims of translating this particular type of literature and its cultural affects.

### 1-1 Definition of Children's Literature

Through time, people try to find different ways to speak about their lives and their everyday adventures. Literature can be oral or written selection where the people talk, explain, simplify and show their daily experiences. These experiences can help the reader to understand how life changes; it can reflect life problems and challenges. Literature effects on the reader in different ways such as ethics, psychology and social relationships. The writer can expand the reader's thinking and imagination; it can expand the reader's knowledge by introducing him to foreign cultures and thoughts through translated literature that let the reader to be familiar with foreign languages and their different cultures and may help him even to develop his country or nation.

With the wide space of literature, it comes with different types; each one is for a specific class in society. Children is one of the most important among these classes, it has its own ideas and attitudes. Some scholars prefer to write for this category of people, this writing style called *children's literature*. Although it is difficult to define literature for children, but there are some common features the scholars follow. Among these features we have: children's age, special writers write to special audience, children's literature as a social and educational system and children's literature as a separated part from the literary polysystem.

The age of literature for children is in the range of infancy till early adolescence approximately 13 or 14. Thus, some researchers define literature for children according to their age, claiming that it is that literature read by children from infancy to the age of 13 or 14. (Olexová, 2009).

Another view in defining children's literature is children's books are those ones which written by adults and read by children .It means that the writer is not the aim of what has been written. As Beiggs (1998:4) said:

" Children's books are written for a special readership but not, normally, by members of that readership, both the writing and quite often the buying of them are carried out by adult non-members on behalf of child members" (Lathey, 2006)

From another side, Puurtinen (1995:17) points out a definition of literature for children where he considers it as a social-educational system that improves both educational and social behaviors.

He said: "the numerous functions it fulfills and the diverse cultural constraints under which it operates. Children's literature belongs simultaneously to the literary system and the social-educational system, i.e. it is not only read for entertainment, recreation and literary experience but also used as a tool for education and socialization. This dual character affects both the writing and the translation of children's literature, whose relationships with literary, social and educational norms make it a fascinating and fruitful field of research.(Lathey, 2006)

As a distinctive part from the literary system, Shavit (1998) and Ewers (2000) consider literature for children as a system-theory based approach that needs a theory of its own.(Ahanizadeh, Ttranslation of Proper Names in Children's Literature, 2012)

With these wide range definitions of children's literature, it can be defined as a specific literary system read by children from infancy till adolescence and written by adult members, it aims at developing both social and educational skills of children.

## **1-2 The Need for Children's Literature**

Children form one of the most important classes in society; they have special needs and attitudes. Although their young ages and their little experience in life, children have their own ideas, they like and dislike same as adults. In our society, children are not paid the attention they need, old people should cater their special needs, and they do not need to impose them to their desires.(Mohanty, 2007) Children need to grow up successfully to be a competent future youth able to face their life problems. For this reason, researchers try to do some studies to find what can be beneficial for children in this sensitive period of age; literature is one of these findings. Researchers claim that literature can help children in different areas like: it can develop their psychological and emotional needs, it can help them to cope with family stressors, it can develop their math understanding and it can help them to understand and respect other people cultures and thoughts.

Children's literature is a valid tool of developing both psychological and emotional necessities. Literatures can them to develop their cognition through improving their language



level, their knowledge, their values and their attitudes. As well as their emotional development, it can improve their acquisition level, so they will be able to understand and get more new ideas at the same time it can reduce their delinquency and violence. (Mohanty, 2007)

Children's literature can help children to cope with family stressors. Today's life is very difficult; children are facing a lot of stressful events such as: the broken of a favorite play game, a close friend refusing to share, parent's unemployment, divorce, remarriage, illness or death of a loved one or even the arrival of a new sibling. Children should be taught how to behave with these problems of daily life. Denise Johnson suggests that quality children's literature can provide many personal benefits to children. First, literature provides children with reference to understand everyday life experiences. Second, literature can reflect a complete picture of human behaviors, emotions and moral dilemmas. Finally, literature enforces children curiosity and helps them to develop skills of problem solving to face challenges.(Crawford, 2008)

Children's literature can also be used to develop math games. Many researchers and educators prefer to use natural materials that come from everyday life. Instead of teaching math skills by memorization, it is better to provide an environment full of sequenced tools that provides a good path to apply math concepts and skills, for instance: moving from space to space supports one-to-one correspondence, rolling dice allows for counting, and spinners allows for numeral recognition and counting practice.(Kay M. Cutler)

Children's literature can be used to develop appreciation for cultural differences. In addition to enjoyment, Norton claims that multicultural literature benefits children to respect ethnic diversity, observe similarity between different nations and appreciate differences. Good books can help children to go beyond their society limitations, it helps them to imagine, to produce and to discover new ideas that develop and improve them and their nations as well.(Sprouse, 2012)

Children's literature plays a crucial role in the child's life. It provides him or her with a complete picture about life experiences and how to face life challenges and obstacles. As we have seen it helps him to develop both internal needs: his personality, his emotions and his attitudes, and his external needs such as: his behaviors and thoughts towards others.

## **1-3 Historical Development of Children's Literature**

### **1-3-1 In the European world**

In the European world, children's literature moves through six stages. It started in a haphazard way, texts were not written especially for children and by time it has been developed till the production of special books for children.

#### ***A-The Classical World***

- Literature began with storytelling, ancestors told stories to entertain, to comfort, to instruct living lessons and to pass their religious and cultural heritage to their children. Storytelling was used as a means to save culture.
- During this period, there was no separation between children's and adult's literature, children heard and enjoyed stories same as their parents.
- Democracy and Individualism was dominant in society, children grew up with stories like: The Trojan War from Homer's Iliad, The Travels of Odysseus from Homer's Odyssey, stories of Jason and the Golden Fleece, Adventures of Hercules and Aesop's Fables for instructing students with his cultural and personal values.
- Rome rose in power with the decline of Greek civilization, but they remained under the umbrella of Greeks. In addition to the previous stories, children knew stories of Virgil's Aeneid as well as tales of Gods and heroes of the classical world.
- These myths are an essential part of culture and indispensable in education.

#### ***B-The Middle Ages***

- Stories of this period were: Biblical stories and lives of Saints were used as a model to young people; they were religious, nonreligious, and secular stories such as: Romantic tales of King Arthur and the Knights of the Round Table (France), the Cid (Spain) and Beowulf (Norse). These stories were shared by both children and adults.

#### ***C-The renaissance World***

##### ***- John Locke and Educational Philosophy***

In 1693, the English Philosopher John Locke wrote his essay " Thoughts concerning Education" where he introduces the notion that the minds of young children were similar to blank slates waiting to be filled up, he introduces the debate of nature and nurture.

##### ***- Bunyan, Defoe and Swift***

John Bunyan's *A Pilgrim's Progress* (1678) which is a story of a man's journey to Heaven and Daniel Defoe's *Robinson Crusoe* (1719) which is a shipwreck adventure tale.

Jonathan Swift's *Gulliver's travels* (1726) a satirical travel fantasy.

### ***D- The Eighteenth and Early Nineteenth Century***

#### *John Newbery and Children's books publishing*

John Newbery a clever bookseller. He was successful one in promoting children's literature. His books were collections of stories and poems by various writers. A Little Pretty Pocket Book (1744) is one of the first published books; it aims at entertaining and teaching children.

#### *Rousseau and the Moral Tale*

The French Philosopher Jean Jacques Rousseau in his book *Emile*, he emphasized the importance of moral development. He claimed that proper moral development could be achieved through living a simple life. His followers wrote didactic books to teach children how to be good and proper human beings.

#### *The rise of Folktales*

Folktales were printed in England in the early of 1792's. These stories including: Cinderella, Little Red Riding Hood and Sleeping Beauty in the Wood used in English nurseries.

In the middle of the Eighteenth century, a Frenchwoman called Mme. De. Beaumont retold numerous fairy stories such as: "Beauty and the Beast" and "The Three Wishes".

At the beginning of the nineteenth century, Jacob and Wilhelm Grimm collected a great number of folktales and published them; their collection is the most famous one.

### ***E- The Victorians: The Golden Age***

- The British children's literature: adventure or boy's stories, fantastic stories and realistic stories.

- The United States literature: adventure or boy's stories, domestic or girl's stories and fantasy stories.

- The nineteenth century also witnessed the rise of children's literature magazines.

### ***F- From World War II to the Present***

- Literature of this period focuses on children themselves, their likes, dislikes, triumphs and their tragedies.

- The appearance of fantasy stories in the past fifty years such as: Lewis's Narnia chronicles (*The Lion, The Witch and the Wardrobe*) and Mary Norton's *The Borrowers*.

- Writers' trends have been realism in children's literature. For instance: Judy Blume in his book "Problem novel" which focuses on some crisis of childhood or adolescence.(McCulloch, 2011)

### 1-3-2 In the Arab World

- Like in the European World, children's literature begun with storytelling in the Arab World, the aim of retelling these stories was to pass their traditions to their children, to maintain the behavior and fidelity to the tribe.

- The beginning of this literature was in the form of legends and stories, till the appearance of Islam where the topics of the stories changed to talk about religious news like the news of the Prophet Mohamed (Peace be upon him), his conquests, his openings and the stories of his friends and the people who has been mentioned in the Holy Quran. From another side, Islamic conquests played a crucial role in the entering of a lot of new stories from different languages like: Persian, Roman, and Greek. Most of them were talking about myths and animal stories.

Later on translation begun to appear through translating the two famous books *كليلة و دمنة* and *ألف ليلة و ليلة* but in the beginning of Abbasid Period, the Arabs started to write about their news and their stories which have been used later as one of the main references in the field of children's literature.

In the seventeenth century, with the appearance of children's literature in Europe, it begun in the Arab world as well, it started by *علي محمد* through translation. The first one who translated a book from the English language to the Arabic one is "*رفاعة الطهطاوي*" who includes those stories in the program curriculum. While, the first one who published a book special for child is "*أحمد شوقي*", his book was in the tongues of birds and animals.

- In 1903, *علي فكري* wrote two books in the titles "*مسامرات البنات*" and "*النصح المبين في محفوظات البنين*".

- Although these publications, children's literature didn't play its real role till the year of 1922 when *محمد الهراوي* creates the library of *السمير* for children, where he wrote some songs and stories. After that, *كامل الكيلاني* appeared to answer different children's questions in the form of stories like "*السندباد البحري*" also he wrote in different other fields like the Arabic tradition, the foreign cultures, Religion and history and some stories of the Prophet Mohamed Peace be upon him and his respected friends.

- Since 1930, children's literature witnessed growth and development in the Arab world. It appears in the form of songs, theatre and magazines, especially in the last years, many Arabic countries begun to pay attention to children's literature, they create a lot of quizzes, conferences and different associations for children like *دار الهلال* that publishes the two magazines of "*سمير*" and "*ميكي ماوس*". (My own translation)

(همداني، 2010)

## 1-4 Aims of Translating Children's Literature

Children's literature is unlike literature for adults, it has special goals because of its special audience. Children are in the beginning of their life, they are not mature enough in life experiences, they need to discover, to explore and to expand their knowledge about the world surrounding them, they should be aware and to go beyond their society limitations. Different researchers distinguish among different aims for translating literature for children.

Among these scholars, Klingberg who stated four aims for translating children's literature:

- 1- To further the international outlook, understanding and emotional expression of foreign environments and culture.
- 2- To make more literature available to children.
- 3- To contribute to the development of the reader's set of values.
- 4- To give readers a text they can understand given their lack of knowledge.

(Tabbert, A review of critical studies since 1960)

For Klingberg, the main aim from translating literature for children is to achieve international understanding among children of different nations.

Many scholars agree with Klingberg about this aim such as:

Pinsent who asserts that: "there is an increased understanding that the search for global unity and peace demands a welcome to books from other languages and cultures. Translators who can make such books equally accessible to their young monoglot English-speaking audiences as they are in their source languages should be recognized as vital in the transmission of cultural values".

Persson's volume, stressing their countries' policy of promoting humanistic traditions and international understanding through translated children's books (Tabbert, A review of critical studies since 1960)

The Austrian Richard Bamberger (1961; 1963; 1978) who believed with Jella Lepman, the founder of the International Youth Library, that children's books may contribute to "building bridges" between foreign cultures. (Tabbert, A review of critical studies since 1960)

Also from the point of view of education, Rosie Webb Joels convinced that "the canon of translated children's literary work represents just one resource (but an excellent one) for promoting internationalism" (1999: 78). (Tabbert, A review of critical studies since 1960)

As well as the journal of language and translation stated that one of the aims of translating children's books is to further the international outlook and understanding of the young readers.(Ahanizadeh, Ttranslation of Proper Names in Children's Literature, 2012)

### **1-5 Cultural Effects in Children's Literature Translation**

Newmark (1988) defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.(Newmark) Translation is defined as a transfer from one language to another one. According to the definition of Newmark, culture is embedded in language, thus during the translation process the translator has to consider the differences among both languages and cultures. Hatim and Mason (1990:2) stated that translators should have a good knowledge of the source and target cultures in order to deal with the socio-cultural context of both cultures more cautiously. ("Atiyya", 2010).

Translation process will be easier when languages have similar cultures, like when they belong to the same family, such as: English and French, both languages belong to Indo-European family. Whereas it is difficult when languages are from different families like our case English and Arabic languages, English is Indo-European language while Arabic is Semitic one. In this case, translator faces some challenges because there is distance between readers' ideas and thoughts; it is difficult to fulfill the same impact of text from the ST to TT.

Shine argues that: "it is possible that certain cultures are antagonistic towards the introduction of genres foreign to their Ch's L. It is possible that such cultures interpret genre definitions in such ways as to inhibit the introduction of foreign equivalents (1978: 119) (Wohlgemuth, 1998)

Translated texts can affect other society culture in many ways. Wolfram Eggeling portrays a model established by J.Link of how literature can be received socially and outlines four patterns (1994:16:17):

1-Primary conculturality: text and audience belong to the same epochal culture. The readers show interest and can identify with the text, although they need not necessarily agree with it. The book promotes debate.

2- Disculturality: expectations and aesthetic experience of the audience clash with the ideologies and aesthetic procedures of a text, alienation is created. A relation between text and audience does not arise because the audience does not show readiness for discussion and the book is rejected.

3- Secondary conculterality: this happens in the case of differing ideologies between text and audience. Here, however, the text is adjusted to the audience's expectations. Link sees this type as a common process happening in literature.

4- Classisity: the audience perceives the text as aesthetic. However, because of historical or cultural distance, it no longer plays a role. Link stresses that the audience's reaction does not have to be negative and, also, that it is possible that the audience will react with secondary conculterality towards historical texts.(Wohlgemuth, 1998)

Cultural differences cause challenges to the translator, he should be aware of cultures of both source and target languages, because in the case of misunderstanding it may lead to problems, like in our case of literature for children it may cause culture shock. In the case of cultural differences among languages the translator decides how to deal with these differences, he can fellow some techniques in order to convey the aimed impact from the ST to the TT. One of the solutions the translator can apply is adaptation which we are going to explain in the next chapter.

## **Chapter Two: Adaptation in translating proper names.**

### ***Part One:*** Proper names in English.

#### **2-1-1 Definition of proper nouns**

The concept of proper nouns share common view among different scholars, it is related to names of persons, animals and geographical places. Although this shared view, proper nouns have other features every researcher focus on a particular area of study.

In an article published in 2009 deals related to studies about language, it has been pointed out that proper nouns cover several categories: names of persons, animals, companies, geographical places, zodiac signs and festivals. In the dictionary *The Oxford Concise English Dictionary* (2001, p.1146): a proper name is “a name for an individual person, place, or organization having an initial capital letter”.(Evelina Jaleniauskiene, Vilma Čičelytė, 2009)

In a Spanish dictionary, M. Moliner define proper nouns as "[Proper name is] the one applied to a certain thing to distinguish it from the rest of the same species. They are always written in capital letters. Truly, proper names are all the expressions which are denominations and particular titles of things, but they are only called proper names when they are formed by only one or several words that do not form a complete sentence".

Also in the *Real Academia Española*, in addition to the definition they state some common features shared by all proper nouns:

Every proper name, such as those below, will be written with capital letters:

a) Names of persons, animals or singularized things. Examples: Peter, Albert, Plato.

b) Geographical names: America, Spain.

When the article officially forms part of the proper name, both words will start with capital letter: El Salvador, The Hague. The name that accompanies proper names of place when they are part of the toponym: Mexico City; Sierra Nevada.

c) Lastnames: Smith, Brown.

d) Constellation, star or planet names strictly considered as such.

e) Zodiac sign names: Aries, Taurus, Libra.

f) Cardinal point names, when we refer explicitly to them.

g) Civil or religious feast names.

h) Divinities' names.

i) Sacred books.



j) Commercial brands.

(Aguilera, 2008)

Furthermore, in "*Journal of Language and Translation*", different scholars point out different definitions to the concept of proper nouns as follows:

Nord (2003) defines name as the word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing. She believes that names have a deictic quality; they are seen as mono-referential because they are used to designate a particular person or element but they are not mono-functional, which means that they may have different functions according to the context in which they are used. Soltesz (1967, as cited in Vermes, 2001, p. 4) defines proper names as expressions denoting unique entities and states that they are part of the linguistic system of the community to which the donation of the name belongs. She listed different three types related to the noun's meaning:

- a. 'Sign names' like Duna, which have no meaning in the way that a common name does, and are non-descriptive, non-connotative and unmotivated.
- b. 'Word names' are motivated, connotative and mostly descriptive. Like Mont Blanc. It is noted here that with the passing of time many of these names have lost their descriptive character and have become opaque in their respect.
- c. Names which are combinations of sign names and elements from the common word classes. These elements may be adjectives, suffixes or, most frequently, words naming a higher-level conceptual category.

(Translation of Proper Names in Children's Literature, 2012)

### **2-1-2 Semantics of Proper nouns**

Proper names are one of the most challenges that any translator faces. From the linguistic point of view, proper nouns can be defined as " They are linguistic items fulfilling a referential function, i. e. they refer to single entities existing in the real world (Lyons 1977: 214–223). The debate between different translators is whether proper nouns should be translated or not, and this question lead researchers to more complicated question which is "*Do proper nouns have sense or no?*" To answer such questions, scholars create different theories, each one of them present its arguments to support their audience.

One of the theories that studies the sense of proper nouns is the "*The descriptive theory*", this theory established by the group: Carnap, Strawson, and Searle. They claim that proper names have denotations, which is its referent, and connotations, a Sinn or sense, which is the manner in which the referent is presented. According to this theory, the proper name doesn't present a particular entity by itself but it is related to its referent. In other words, proper name doesn't

include meaning by itself but its meaning is presented by the individual it refers to.(Pilatova, 2005)

The argument that descriptive theory based on is epistemological one. They claim that epistemology helps us to understand the different texts we may face, like when we say "Flower", in our minds it is drawn a picture of a beautiful plant with a nice smell. So epistemology helps the reader by giving him the chance to imagine or to draw a particular image about the name we are talking about.(Pilatova, 2005)

In the 1970's, opposition to the descriptive theory appeared by Donnellan, Kripke, Marcus Barcan, Quine, Stalnaker, Kaplan and Putnam. They are against the epistemological argument, like Kripke's theory which denies the idea that proper names have senses; they claim that names are mere "empty tags", a sort of labels on objects. Their belief is that there is a causal chain that relates the name to its referent. Thus they are called "*causal theories*" of reference. According to this theory, we may need descriptions to understand a referent in a particular context. These descriptions are part of the meaning or semantic value of the proper name. So, it means that a proper name cannot be identified by its meaning; it can only defined by its referent. (Pilatova, 2005)

A similar theory suggested by John Stuart Mill in 1872, in his book "System of Logic" where he talks about his radical view of names. According to the Millian theory " a proper name is but an unmeaning mark which we connect in our minds with the idea of an object, in order that whenever the mark meets our eye or occurs to our thoughts, we may think of that individual object"(Pilatova, 2005)

As we have said before Mill's idea presented by Kripke where he claims that proper names have denotation but not connotation, he said that they are just marks used to indicate the objects they refer to.(Pilatova, 2005)

The above mentioned theorists are the main ones who discuss the semantics of proper nouns. "PatriziaPierini" a scholar from Rome, believes that proper nouns are diachronically motivated, and the root of the word used is meaningful in the majority of cases, for example: family names comes from common vocabulary that refers to parentage (Son of Richard is Richardson) or to occupation (miller is Miller), but synchronically they are vague. As Lyons said (1977: 198), "it is widely, though not universally, accepted that proper names do not have sense".(Pierini)

It is believed that proper nouns have referential function, but the relation between a particular noun and its referent is a pragmatic one. Marmaridou (1989) said that: "A PN is assigned to a givenreferent by some social convention, and encyclopaedic information is associated with it in long-term memory". Usually proper name refers to more than one referent,

thus the speaker refers to a particular person, in a particular time and place. For this reason, when the listener wants to recognize the person he is addressing he must have the ability and general knowledge in order to identify his referent.(Pierini)

Also proper nouns have another characteristic which is, they share common features with both nouns and deictics. It is right that they share some grammatical features with common nouns and from another side they are like deictics because they haven't lexical meaning and they have referential function. Although they have some differences such as: interpretation of proper nouns based on linguistic context and encyclopedic knowledge, while deictics based on the situational context. Proper nouns refer to a fixed referent, but deictics can vary according to the situational context. (Pierini)

Another use of proper nouns did not stated in the abovementioned theories; they are used figuratively as metaphors, similes, hyperboles and antonomasias, either in a creative way or as lexicalized items.

Example: a- She is playing Pollyanna

b- The war is becoming a Vietnam.

In the sentence (a) the word "Pollyanna" refers to the chief character in the novel *Pollyanna* (1913) by E. Porter, which expresses an extremely optimistic person.

In the sentence (b) the word "Vietnam" refers to country of troops in US which shows the image of war and unrest.(Pierini)

According to these different theories, we can see that proper names are an area of interest to many scholars and researchers, the debate of whether they have meaning or no has been studied from different points of view. In relation to what is said we can distinguish between different three theories: Descriptive theory, Kripke's theory and Millian theory. According to the descriptive theory, proper names have both denotation and connotation, the denotation which is the object that the name refers to and the denotation which is the physical appearance of the object we are indicating by the name. While, Kripke's theory comes as an opposition to the descriptivism; Kripke believe that proper names have denotation but not connotation. In the sense that, proper names cannot have meaning by their own but their meaning is presented by the individual they refer to. Also, Millian theory shared similar view in the idea that proper nouns have denotation and not connotation. As Mill points out, proper nouns are un-meaningful expressions, they haven't their own meaning but when they are uttered our minds that join the idea of the proper name to the object or the individual indicated by the name. Generally, proper names have denotation but not connotation.

### **2-1-3 Onomastics**

Naming is different between languages; every language has its own culture so they name their children differently from others. English language also has some particular considerations in naming their babies. English names can be derived from different sources the widely used ones are: names of their parents, their grandparents, their great grandparents or even by one of the missed brothers or sisters.

In relation to the grandparent name, children are named under the following order; the first son is named by the name of the father's father, the second son named by the mother's father, the third son named by the father's name, the fourth son named by the father's eldest brother and the fifth son named by the father's second eldest brother or the mother's eldest one. While for the daughters, they are named as the following: the first daughter named by the mother's mother, the second daughter named by the father's mother, the third one named by the mother's name, the fourth daughter named by the mother's eldest sister and the fifth daughter named by the mother's second eldest sister or by the father's eldest one.(Doherty., 2011)

There are some exceptions of family naming such as:

When a child died, it was common to give the next child of the same gender the same name.

When a mother died during childbirth or a father during a pregnancy, it was common to name that child after their parent of the same gender.

When a wife or husband died, it was common to give the first child of the same gender from the next spouse, the given name and surname of the departed spouse.

Instead of naming a child after an eldest brother or sister, the name of a favorite brother or sister or friend might be used.

If a name was already used, e.g. if the father was named after his father, his middle name might be used for his son; or that rule might be skipped.(Doherty., 2011)

These cases show some considerations the English people use to name their children. Some of them are similar to the Arabic one while others are different from them. These criteria differ from one area to another because if the different among languages and cultures.

### ***Part Two: Proper names in Arabic***

#### **2-2-1-What is a Proper Noun?**

##### **A-First name, surname and family name**

The proper name is the one which used particularly to appoint the named, whether it indicates praise or dispraise like "سعيد" and "حنظلة" or it doesn't indicate like "زيد" and "عمر".

Also whether it is preceded by "father of" or "mother of" or it didn't preceded by any of them. The real meaning of the proper noun is the first use.

The proper surname is the second after the first name; it is preceded by "أب" or "أم" like "أبو" "أم كلثوم" or "الفضل".

The proper family name is the third (after the surname), it expresses whether praise like "Rashid" or "زين العابدين", or dispraise like "الأعشى" or "الشنفرى", or concerning a tribe or town like "المصري, البغدادي, الهاشمي"

The person who has a proper name preceded by "أب or أم" that didn't express praise or dispraise and hasn't another connected one, the same name would be used as his first name and surname.

The person who has a proper name expresses a praise or dispraise didn't proceeded by "أب or أم" and hasn't another one, that name would be his first and last name. If it is preceded by expression of praise or dispraise by "أب or أم", it would be his first and last and surname. (My own translation)

(الغلاييني، 2005)

## **B- Rules of first name, surname and family name**

If the first name and the last name are together, the first name comes first and the last name becomes the last like "هارون الرشيد" or "أويس القرني", while the surname hasn't a particular position we can say "أبو حفص عمر" or "عمر أبو حفص". If two proper nouns are used together to name one person, if they are two singulars we add the first to the second like: this is خالد تميم. But if the first is preceded by "ال" and the second in its original is a description connected with "ال", the second must follow the first one like "الحارث زيد".

(الغلاييني، 2005)

## **2-2-2Types and Classifications of Proper Nouns**

### **A- The Improvised Proper and the Delivered Proper:**

The improvised proper is the name used just as a proper name like: عمر and خالد.

The delivered proper (the majority of proper nouns) is what has been delivered from another field other than proper noun. It can be delivered from: origin like: فضل, sex like: أسد, adjective like: جاد الحق, verb like: يحيى or مسعود and سعيد.

## B- Proper of Person and Proper of Sex:

Proper of person is what is used to a particular one like: سعد and سعيد, خالد. It can be used to name more than one person because they are not meant to name only one person.

Proper of sex is what is used for all the sex not to a particular part from this sex like "أسامة" (Proper of loin) and كسرى (for the Persian King).

It can be a first name like "ثعالة" (for the fox) and "ذوالة" (for the wolf) or a surname like "أبي" for the lion and "أبي الحصين" for the wolf. And it can be a family name like "الأخطل" for the cat and "ذبي الناب" for the dog.

Also it can be a proper for the meaning like "بيرة" for charity.

The proper of sex is unknown in meaning because it is not used to a particular person from its sex like the proper of person.

## C- Proper by Dominance

The adjunct connected with (ال) and added to definite noun can dominate its semantic related, they will be proper by dominance use for particular individual, like: ابن عباس، ابن عمر، and المدينة. They would be proper by dominance because of use.

ابن الله بن عمر بن الخطاب is ابن عمر, عبد الله بن العباس بن عبد المطلب is ابن العباس and المدينة is the town of the Prophet Mohamed Peace be Upon him, it was named يثرب. These names can be used for everyone who his father named العباس or عمر or town. (My own translation)

(الغلاييني، 2005)

### 2-2-3 Semantics of Nouns and their Meanings in Arabic

Arabs unlike Europeans, when they name their babies they consider different criteria in choosing that name; although these criteria may vary from one area to another, but there are some common points among them. These are some examples they use:

- Naming the baby by the first thing faces the person who names like: غزال، ظبية، ريم.
- Using names that frightened the hearer like: ليث، صخر. Arabs used these names to frighten their enemies in conquests and wars. Whereas they choose beautiful names for their female slaves like: فيروز، ياقوت claiming that by their children's names are for their enemies while their female slave's names are for them.
- Arabs also use nature and its phenomenon as a source of names for their children like: شمس، "هيثم، خولة، ريم" or names of animals and birds and its beautiful qualities like "بدر، قمر،

by names of plants, flowers and trees like "ياسمين and غصون, وردة" or even by war tools like "فيصل, سنان, سيف".

- Circumstances of pregnancy and birth can be one of the criteria in choosing the baby's name like: "كامل, بدر" or according to the number of the baby in the family like: "ربيعة, خميس". Also the hope of the parents about their baby in the future like "رجاء, أمير, أمل, أنيس", or to stop procreation and this is widely used in procreating numerous girls, those names like: "منتهى, كفاية" and "مقبولة" and in some cases the name used to replace a name of a died one in the family like "خلف, خليفة".

- Some names are used in relation to religious trend like "جهاد, ناصر" or in relation to the father's work like: "مختار, حكيم".

- Generally Arabs prefer to use strong names, they hope their children would be strong men in the future, these names like "Basil, Fares" or names indicate beauty like "زهية, جميلة, جمال" or names expresses blessing like "توفيق, سعيد".

-Arabs are always paying attention to stylistic features; they consider the style of name as one of the criteria of naming. Some names are related to the letters of the name or its musical weight or both of them like: the similarity of the first and the last letters like "رازي and راجي", or similarity in the first letter and the measure like "كامل and كاسر" or similarity in the last letters like "وجد و مجد". .

Also it can be in relation to the father's name like "نادر شاکر, or وحيد سعيد" or the same source like the father's or the mother's name like "مسعود, سعيد, أسعد" or by the same meaning of the father's name like "أسامة, سعيد and فرحان" or the female of the male name like "سمير and سميرة". Arabs also use the name of the grandfather or the grandmother to their children in order to save that name in the family; this is usually done with the first son. Among the other names widely used there are the names of famous religious or social personalities, for instance we are as Muslims we use the name "Mohamed" following our Prophet Mohamed (peace be upon him) or one of his respected companion like "عمر or علي".

- Arabs naming can be a respond to a dream or a fidelity to a vow either during pregnancy or before it or by choosing a group of names and writing them in chip of paper and then choosing one of them.

- Sometimes names are chosen in relation to famous places and towns like "عرفات, مكة" or by using surnames like "ابو طالب, أبي بكر", or related to the events or occasions of birth like "رمضان", "جمعة, خميس" or by the day of birth like "عيد, عرفة" or "شعبان".

These are the most famous the Arabic proper noun have, they are interchangeably from one area to another. For instance, we are as Algerians, we use different names from those used in Egypt or Saudi Arabia. Like here in Algeria the common our common names are: أحمد, محمد, خولة, سميرة, أمينة, خديجة, فاطمة, خالد, عثمان, بشير. While in Egypt the commonly used names are like: عبد الله... علي or شحاته, حسنين, مرسي.

These differences belong to the diversity of geographical areas, cultural differences, etc. Names also in their forms, as an example we are in Algeria we put the first name and it follows by the family name, while in Egypt they use the triple name: the name of the son followed by the name of the father and the third is the name of the Grandfather, whereas in the Gulf countries they use the word "Ben" in their names indicating the name of the son followed by the name of his father. From these descriptions we can conclude that proper nouns have meanings in Arabic language unlike English.

**Part Three:** Adaptation.

### **3-2-1 Introduction**

Translation is a special kind of transfer; this transfer is among languages as well as cultures. The reader should not feel that the text between his hands is a translation; he should feel that it is an original work. The translator has to apply different processes in order to achieve such criteria in his translation. Among the different ways the translator can use is "**Adaptation**". Scholars and researchers define this term differently; some of them relate it to translation whereas others consider it as a separated mode of transfer. For the former, adaptation is a set of operations the translator can use in order to convey his message clearly to the target reader. While for the latter, adaptation is seen as unfaithful translation, because the translator may modify or change in the source text, it is seen like damage and ruin in the source text.

This debate of whether to consider adaptation as a process of translation or another mode of transfer can be dated to the debate "*Word-for-word*" Vs. "*Sense-for-sense*". This debate between Cicero and Horace, of whether to translate literally or freely, it means that the translator's focus during the translation process should be on form or content. In other words, he has to convey the message aimed by the writer or the form of the text such as its length and its aesthetic values without regard to its function.

Adaptation has been flourished in the seventeenth and eighteenth centuries. It begun in France with the work of "**belles infidèles**", after that it spread to all over the world. It was



widely used without attention to the damage of the source text; it was for the aim of producing a text that is understood and suitable for target reader culture.

Later on, in the twentieth century adaptation started to be used in other domains like science and commerce.(Baker, 2005)

### **3-2-2 Main Definitions**

As we mention above, there are different opinions towards the term adaptation. Scholars and researchers find it difficult to define it in a given expression because it is new and wide term.

In 2000, the German researcher Hans-Heino suggested the term "accommodation", claiming that it is appropriate term. But during the last period the term "adaptation" used widely, so he found it difficult to replace "adaptation" by "accommodation". (Klingberg, 2008)

Bastin relates the term adaptation to different three notions: translation technique, genre, metalanguage and faithfulness.

As Vinay and Darbelnet point out in their work "Comparative Stylistics"; adaptation is the freest type of translation. They define it as the third situation that can make balance between ST culture and TT culture; they said that it is a special equivalence, a situational equivalence.

As a genre, adaptation can be defined as a characteristic to a particular genre. There are some specific literary genres that need adaptation in order to be translated successfully from one language to another. Among these genres "Drama Translation"; this is widely used in theatre where the writer adapts the play to the target audience. Santoyo (1989:104) said that adaptation can be defined as a kind of naturalizing the play for a new milieu, the aim being to achieve the same effect that the work originally had, but with an audience from a different cultural background.

Another genre where adaptation can be applied is advertising and subtitling. In such texts the translator's focus is on the function of text rather than its form. These texts have a specific writing style; the message is conveyed in brief, in short sentences and in implied meaning. Thus the translator has to convey the message in a particular style with regard to both style and meaning.

Our topic of research is another genre where adaptation can be applied. In children's literature, the difference among texts is among both culture and audience. In the previous texts the writers and readers belong to the same class; whereas in literature of children writers are adults while readers are young children. So the transfer here is from the level of adults to the children's one. As Puurtinen said (1995) "Literature for children requires the re-creation of the message according to the sociolinguistic needs of a different readership".(Baker, 2005)

From another point of view; adaptation is related to texts of a metalinguistic nature. In such texts the subject matter is the language itself, Peter Newmark (1981) points out that in these cases the adaptation has to be based on the translator's judgment about his| her reader's knowledge. This genre is similar to advertising texts; the translator's focus is on the function of the text not in the form. Coseriu (1977) argues that this kind of adaptation gives precedence to the function over the form, with a view to producing the same effect as the original text. (Baker, 2005)

Adaptation also has a relation to the concept of faithfulness. Researchers and scholars have also two opposite opinions to this concept. The first one is supporting the use of adaptation, claiming that is the key concept of achieving global understanding among languages and cultures, it can help people from different nations to share common beliefs and attitudes. The second views translation as a kind of distortion and ruin for the source text, because in this case the translator can modify or change in the text in order to make it clear and understood for its presumptive readership. (Baker, 2005)

Klingberg points out the notion of "*Cultural Context Adaptation*" where he used the term "*Degree of adaptation*" where care should be paid to the degree of adaptation in accordance to the readership knowledge. He points out: "It has-and highly- been held that a target text should preserve the same degree of adaptation as the ST. To effect this is however not an easy task for the translator, the readability testing (For example measuring such things as words and sentence length). Since different languages have different characteristics, the difference found between the original and the translation must be of a certain magnitude, however, and how big this difference should be is open to discussion. (Klingberg, 2008)

### **A- Modes of Adaptation**

Bastin lists seven methods of adaptation:

***Transcription of the original:*** when the translator writes the same word from the original language with a transcription of that word in the target language.

**Omission:** in this case the translator omits part from the original text. Example:

**Expansion:** when the translator explains an idea mentioned in the ST through explanation or adding a footnote in the TT.

**Exoticism:** when the text includes some ambiguous words that come from dialects or words of everyday use, the translator tries to find a similar equivalent in the TL.

**Updating:** is the replacement of old or traditional information by another one which is more familiar and widely used in the TL.

**Situational Equivalent:** the translator replaces an old context by a modern one.

**Creation:** when the translator creates a text that conveys the main message of the source one.

From another side, Klingberg lists nine forms of cultural context adaptation:

- Added explanation.
  - Rewording.
  - Explanatory translation.
  - Explanation outside the text.
  - Substitution of an equivalent in the culture of the TL.
  - Substitution of a rough equivalent in the culture of the TL.
  - Simplification.
  - Deletion.
  - Localization.
- (Klingberg, 2008)

## **B- Conditions of Adaptation**

The translator faces some specific cases where he has no choice but to adapt his ST to the target culture in order to be understood by his presumptive readers. Among these cases we can distinguish:

**Cross-code breakdown:** where SL and TL belong to two different lexical fields.

***Situational inadequacy:*** where the SL context doesn't exist in the TL culture.

***Genre switching:*** when there is difference between SL readership and the TL one. Like our topic of research "Children's literature translation".

***Disruption of the communication process:*** when we need to transfer from a particular approach to another one, the translator may modify in his text's style, content or presentation. (Baker, 2005)

These conditions lead to two types of adaptation which are:

***Local adaptation:*** where the problem comes from the SL text and modification is limited only to some parts of the text not in the whole passage.

***Global adaptation:*** where the problem arises from outside the text such as cultural factors and the change would be to a wider range more than in the local adaptation.

### **C- Restrictions of Adaptation**

Adaptation also has limitations; the translator has to be aware of them.

***The knowledge and expectation of the target reader:*** the translator should know the level of the presumptive reader; his adaptation should be in balance with target reader culture.

***The target language:*** the translator has to pay attention to the style and structure of the SL, faithfulness is not restricted only to meaning but also to style and form.

***The meaning and purpose(s):*** here to both ST and TT.

(Baker, 2005)

### **3-2-3 Adaptation and Children's Literature**

Adaptation is a general term that can be applied in different type of texts, but there are some scholars who refuse to apply adaptation in literature for children. These scholars believe that adapting such texts may lead to misunderstanding in the TL.

Shavit and Klingberg are two scholars who are against adapting children's literature. Shavit believes that adaptation of texts is a sign of weakness and ignorance of the ST. She shows the line that separates between translation and adaptation said: the translator turns to adaptation when a text is not commensurate with what is permitted or forbidden to children, or

cannot be understood, as the translator believes, by the child". Shavit suggests the term "evaluative adaptations" that can improve adaptation in order to produce a new text that is clear and understood by the target readership.

Also, Klingberg is another scholar who was against adapting children's literature. In his concept "Cultural Context Adaptation" as we mentioned above, he introduces the concept "degree of adaptation" which means that during translation process, the translator has to evaluate the degree of translation. So the translator can change or modify in the ST but these changes should be in a limited range, the translator can't change or modify anything in the SL. (Klingberg, 2008)

### 3-2-4 Translation of Proper Nouns

As we mention above, proper nouns are one of the difficulties in translation. Different researchers from different languages discuss the translation of proper nouns, some of them believe that they are untranslatable since they are culture specific and others claim that they are untranslatable because they haven't meanings arguing their idea by, since we don't have proper nouns listed in dictionaries so they haven't meaning to be described. Although these separated views, there are others who try to search in this topic, such as in the Arabic language there is Professor: Hasan Ghazala and Eirlys E Davies, they studied translation of proper nouns and resulted to the following: Ghazala suggested three procedures the translator can use in order to translate proper nouns from the Arabic language to the English one, they are: Transcription, Transcription| Naturalization, Naturalization. While Davies suggested seven strategies the translator can use while translating proper nouns, they are: Preservation, Addition, Omission, Globalization, Localization, Transformation and Creation.

The procedures suggested by Ghazala are:

- Transcription means to transfer the word from the ST as it is uttered with the letters of the TT. Some scholars criticize this procedure saying that it is seen as a sign of weakness for the translator, they say that it is lack of competence or culture of the TL. But the secret behind the use of this procedure is the respect of the target culture. It is a common right for all people to maintain his name in the target language and culture. Thus the transcription of the proper name is a sign of respect rather than weakness. )GHAZALA(2008 ،

Example:

- "Hansel and Gretel" (JACOB GRIMM WILHELM GRIMM, 2009) translated to "هنسل و غرتل" (الأطفال، 2007).

- "Lear" (Shakespeare, 2009) translated into "الليير" (الكيلاني)

Some letters are translated easily from English to Arabic but there are others which have more than one possibility, Ghazala points out method to translate different letters and their sounds:

1- "G" has three possibilities: ك or غ or ج.

- "Grimm" translated into "غريم".

- "Green" translated into "جرين"

- "England" translated into "انكلترا"

2- "P" translated to "ب"

"Pinocchio" translated into "بينوكيو"

2- "V" can be translated to "ف" or "ث"

3- "Ch" can be translated "تش" or "ش"

A, S and T can be transcribed to: ط or ع، ص

4- Names with unpronounced names can be transcribed wrongly and literally by some students:

"Lincoln" when translated into "لنكولن" it is wrong it should be "لنكن / لنكون"

5- Diminutive names sometimes are translated into full normal nouns:

"Di" for Diana should be translated to "داي" not "ديانا".

- Transcription| Naturalization used widely in translating nouns related to religious texts, such as nouns of Prophets. E.g.:

"Aaron" translated "هارون"

"Joseph" translated "يوسف"

"Mary" translated "مريم"

But when these names are used in nonreligious context to refer to ordinary people they should be transcribed, like:

"Aaron" translated to "أرون / أيرون"

"Joseph" translated to "جوزيف"

"Mary" translated to "ماري"

- Naturalization is used in names of famous persons like: famous poets, scientists, philosophers, etc.

"Aristotle" translates to "أرسطو"

"Archimedes" translates to "أرخميدس"

"Plato" translates to "أفلاطون"

(GHAZALA, 2008)

Davies also listed seven strategies the translator can apply to translate proper nouns, she considers proper nouns as CSI elements.

**A- Preservation:** occurs when a translator transfers the term directly from the ST to the TT without explaining that term, Davies classifies the process of literal translation under this term.

**B- Addition:** Davies (2003, p.77) define it as "when the translator decides to keep the original item but supplements the text with whatever information is judged necessary"(Evelina Jaleniauskienė, Vilma Čičelytė, 2009). Davies in this strategy confirms that the translator has to be aware of the target culture in order to add appropriate elements that can be understood by the target reader. This addition can be in different forms: within the text, in a footnote, gloss, introduction and notes. (Aixelá cited in Davies 2003, p.77). Davies argues his view by giving the example of translating Harry Potter in Chinese language, the translator explains the English terms in the form of footnote. (Davies, 2003, p.77)

(Evelina Jaleniauskienė, Vilma Čičelytė, 2009)

**C- Omission:** this strategy is the opposite of the previous one. Davies (2003, p.79) points out "omit a problematic CSI altogether, so that no trace of it is found in the translation" Davies argues that, when "the inclusion of a problematic culture-specific item might create a confusing or inconsistent effect," it is better to omit it (Davies, 2003, p.80).

**D- Globalization:** Davies defines this strategy as "the process of replacing culture-specific references with the ones which are more neutral or general" (Davies 2003, p.83). Davies said that this strategy is a form of Domestication and it corresponds to what Mona Baker said: "translation by a more general word (superordinate)" or "[...] a more neutral word" (Baker 1992, pp.26-28). (Evelina Jaleniauskienė, Vilma Čičelytė, 2009)

**E- Localization:** is the opposite of globalization. Davies (2003, pp.83-84) calls it when translators "try to anchor a reference firmly in the culture of the target audience". This strategy includes phonological and grammatical adaptation of names and use of gender endings.

**F- Transformation** is the sixth strategy suggested by Davies; he said that this strategy involves the alteration or the distortion of the original. (2003, p.86) Davies argues his view by the difference made between the titles of the first Harry Potter book in the United Kingdom and the United States. J. K. Rowling's *Harry Potter and the Philosopher's Stone* was transformed into *Harry Potter and the Sorcerer's Stone* for the American publication (Davies, 2003, pp.86-87).

**G- Creation** is the last strategy for Davies, where the translator creates a new situation to make balance between the ST and the TT. It means a creation of a CSI which is firmly or totally different from the ST or is not present in there (Davies, 2003, pp.72-89).

(Evelina Jaleniauskienė, Vilma Čičelytė, 2009)

These are two main theorists who studied the translation of proper nouns and suggested different strategies the translator can use to translate names in different texts.

### **3-2-5 Theoretical boundaries between adaptation and translation**

Translation and adaptation are two similar terms; the former refers to the transfer from one language to another one while the latter refers to the transfer of a particular text from one the SL culture to the TL one. As we mentioned before there is a debate between researchers about translation and adaptation. Some of them believe that adaptation is a necessity in translation whereas others believe that there is no need to use adaptation and translation is enough in order to produce a new text appropriate to the target culture.

Mona Baker in her book "Routledge Encyclopedia of Translation Studies" crosses the borders between adaptation and translation. In this encyclopedia, Bastin deals with this debate and its researchers. He said that there are some scholars who claim that we don't need the term adaptation at all because the term translation can achieve any kind of transfer. In the contrary; a Quebec translator, Michel Garneau supposed the term "**tradaptation**" to describe the close relationship between translation and adaptation. (Delisle 1968).(Baker, 2005)

Generally, the main point of translation is to produce a text that looks an original work in the target culture. The translator has to follow particular methods in order to gain a text with such criteria, adaptation is one of the methods the translator can use to get texts that look like an original work in the target language. With this idea, translators appreciate adaptation

With the appearance of translation studies, researchers got the chance to study adaptation as a separated field. Also they change their study attitude; their attention would be on the translator as a mediator because the main reason that leads to adaptation is to have successful communication.

## **Chapter Three: CaseStudy**

### **Introduction**

In this part of study we are going to identify the four stories then we move to the analysis of the different translations. The story of "Harry Potter and the Deathly Hallows" will be analysed



in details to show the model of the analysis while for the other stories we are going to show just the strategy used widely in every translation.

**Part one:** Defining by the corpus

### **3-1-1 Harry Potter and the Deathly Hallows**

#### **A- Summary of the story**

"Harry Potter and the Deathly Hallows" is the seventh and the last novel in the series of Harry Potter. The series of Harry Potter is the most famous work of fiction all over the world, it is written by J. K. Rowling. This novel develops in 36 chapters, where Harry was doing his best to kill Voldemort and will leave with other people in peace.

In "Harry Potter and the Deathly Hallows", Harry became adult when he started his journey to kill Voldemort. At this time Dursleys were compelled to hiding, they were afraid from the Death Eaters of Voldemort to torture them while asking about Harry's location. At that time, Harry met with Hermione and Ron to destroy the last remnants of Voldemort's Horcruxes but they could destroy just one of them, and Harry understands that the matter of killing Voldemort is not an easy one. At the beginning of the play, Harry, Hermione and Ron were weak; because of their weak plan and Ron prefer to leave them. After the departure of Ron, Harry and Hermione thought of somewhere to find some clues to help them, they went to Godric's Hollow although it was a dangerous place and Voldemort may face them at any moment. They were disappointed because Harry discovered that his wand was broken in the battle. After few weeks Ron joined his friends again and saved Harry's life, they did a new plan which is to destroy another Horcrux with Gryffindor's sword, and they were learnt about mysterious trio of magical objects called the Deathly Hallows. These new lessons and secrets helped Harry so much and he could be sure that he can kill Voldemort. Through time and the progress of adventure, Harry revised his events with Dumbledore and he understood what he wants him to do. In this moment, then he met Dumbledore in death where he answered a lot of his questions and asked him whether to stay with him or to get back, and he chooses to get back and fight. The fight between Harry and Voldemort ended by one spell, where Voldemort has been killed and Harry stayed alive.

After that long series of adventures, Harry knew the real value of love, friend and sacrifice.

#### **B-Defining the Writer**

J. K. Rowling is the pen name of the writer. The "J" is for Joanne, her real first name, but she prefers to be called "Jo". "K" doesn't refer to a particular name, but as a pen name her publisher advised her to write a name with two initials. She was born in July 1965 at Yate

General Hospital in England and grew up in Chepstow, Gwent where she went to Wyedean Comprehensive.

J. K. Rowling got a French and Classic degree from Exeter University. After graduation, she went to London and worked as a researcher at Amnesty International with other jobs. She started writing her series "Harry Potter" where she was in a train trip from Manchester to London. This work writing has 5 years, outlining the plots for each book.

After that she went to northern Portugal to study English as a foreign language. She married in October 1992 and procreated her daughter "Jessica" in 1993. After her divorce, she returned with her daughter to the UK to live in Edinburgh where she has completed from "Harry Potter and the Philosopher's Stone" which has been published in June 1997. After that she continues the other parts of the series as follows:

- "Harry Potter and the Chamber of Secrets" was published in July 1998.
- "Harry Potter and the Prisoner of Azkaban" was published in July 8<sup>th</sup>, 1999.
- "Harry Potter and the Goblet of Fire" was published in July 8<sup>th</sup>, 2000.
- "Harry Potter and the Order of the Phoenix" was published in June 21<sup>st</sup>, 2003 in Britain, the USA, Canada and Australia.
- "Harry Potter and the Half-Blood Prince" was published in June 16<sup>th</sup>, 2005 in UK, USA and other English-speaking countries.
- "Harry Potter and the Deathly Hallows" was published in the UK, US, and other English speaking countries.

A part from the series of Harry Potter, J. K. Rowling has many other editions such as: Fantastic Beasts and Where to Find Them.

She has a lot of degrees in different fields like: The Prince of Asturias Award for Concord, The Hans Christian Andersen Award and she had been a Commencement Speaker at Harvard University USA.

From another side, she worked in the field of charity by supporting a lot of projects and improving children's lives.

For the moment she is leaving with her husband and 3 children in Edinburgh. She is writing the screen play: "Fantastic Beasts and Where to Find Them", an original story set in the wizarding world, which has some scenes from Harry Potter fans.

### **C- Defining by the Translator**

Sahar Djabr Mahmoud was born on August 21<sup>st</sup>, 1971. She is a writer and a translator, lives in Giza, Cairo. She studied in the University of Cairo, Faculty of Literature, Department of English Language where she had many diplomas like:

- Bachelor in English Literature.

- English translation.
- Certificate in Journalism Translation.

She translated a lot of works and "Harry Potter and the Deathly Hallows" is one of them.

### **3-1-2 Popular Tales of the West Highlands**

#### **A- Summary of the story**

*Popular Tales of the West Highlands* is a four-volume collection of fairy tales, collected and published by John Francis Campbell, and often translated from Gaelic as well. Alexander Carmichael was one of the main contributors. The collection in four volumes was first published 1860-1862 in Edinburgh. A new edition (with different pagination) appeared under the auspices of the Islay Association in 1890-1893. (Wikipedia, 2014)

This is J. F. Campbell's four-volume collection of Scottish folklore. Campbell, who was fluent in Gaelic, spent years in the field eliciting these stories from people in all walks of life. This was a salvage project, as the stories and the storytellers were rapidly dying out under the impact of the dominant British culture and the inroads of the industrial revolution. It is because of Campbell's pioneering effort that we have a comprehensive record of this rich vein of folklore. (Hare, 1999).

#### **B-Defining by the Writer**

John Francis Campbell is a Gaelic writer born on Islay in December 29, 1821, he was also known by the name **Young John of Islay**. He was specialized in Celtic studies, he was known as an authority on Celtic folklore particularly of Gaelic peoples. He has a lot of works, the most famous among them are: *Popular Tales of the West Highlands* (4 volumes, 1860–62), *The Celtic Dragon Myth* (published posthumously in 1911) and separate Gaelic texts. He educated in Eton and Edinburgh and works as a Secretary to the Lighthouse Commission, he discovered the sunshine recorder which has his name "Campbell–Stokes recorder". Campbell was proficient in Gaelic, Danish, Norwegian, Swedish, Lapp, Italian, Spanish and German. He didn't marry all over his life span; he died in Cannes on February 17, 1885. (Wikipedia, 2014)

### **3-1-3 English Fairy Tales**

A series of Fairy tales written by "*Thomas Frederick Crane*" in 1885, it includes some old tales from the English society.

### **A-Defining by the Writer**

Thomas Frederick Crane was an American folklorist, academic and lawyer. He was born on July 12<sup>th</sup>, 1844 in New York. He studied law at Princeton where he graduated with A.M in 1867. After graduation, he studied law at "Columbia Law School". He was among the founders of the *Journal of American Folklore*. He worked as the first Dean of the Arts College and later as Acting President of the University. (Wikipedia, 2014)

### **B-Defining by the Translator**

The translator of this book is "طاهر وليد" by "دار الفرعونية للنشر" on 2001.

### **3-1-4 Folktales of Greece**

This is another series of old children's stories written by "Georgios A. Megas".

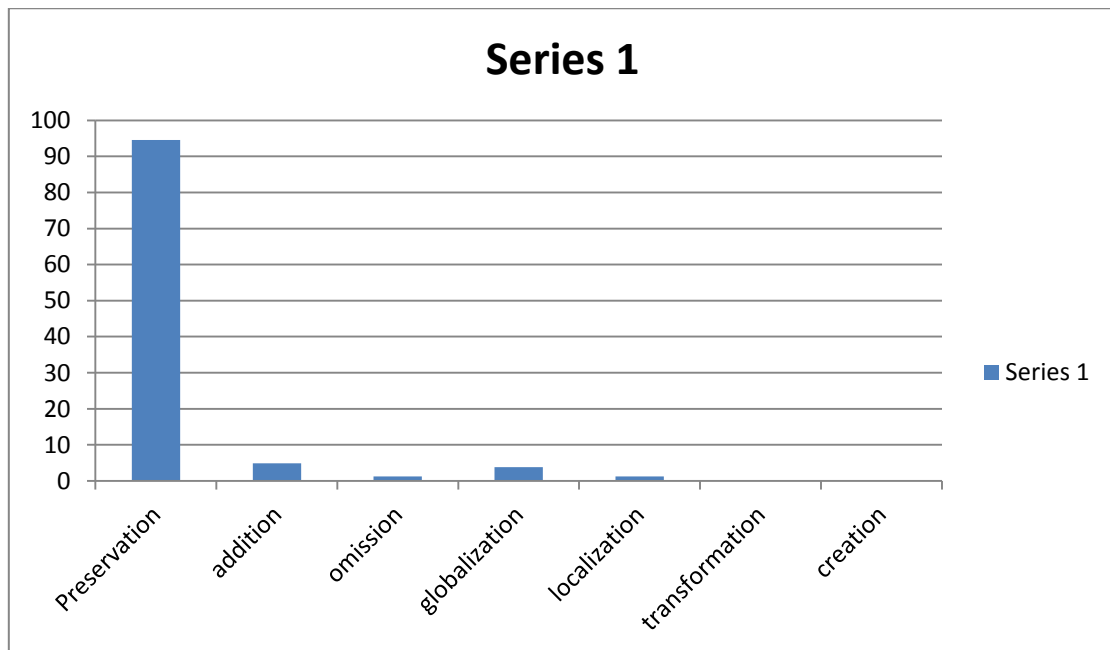
This work translated by "صقر إيهاب", in the house of publication of "دار نهضة مصر" in Egypt on 2004.

### **Part Two: Examples Analysis.**

In this part, we are going to study the strategies suggested by Davies for translating proper nouns in children's literature. We are going to analyse the novel "Harry Potter and the Deathly Hallows" in addition to three stories: "Popular tales of the West Highlands", "English Fairy tales" and "Folktales of Greece". The novel of Harry Potter will be discussed in details as a model of study whether for the other three stories we are going to show just the strategy the translator used widely in every one of them.

### **3-2-1 Analysis of "Harry Potter and the Deathly Hallows"**

The application of different strategies shown in the following chart:



**Figure1. Davies' strategies in Harry Potter and the Deathly Hallows**

**Preservation:** This term includes the two methods: transferring the name as transcribed and literal translation. In the first two chapters we observe 43 nouns transcribed to Arabic, here are some examples:

<b>ST</b>	Harry Potter	Charity Burbage
<b>TT</b>	هاري بوتر	تشاريتي بورباج
<b>ST</b>	Narcissa	Wizengamot
<b>TT</b>	نارسيسا	ويذنجاموت
<b>ST</b>	Voldemort	Azkaban
<b>TT</b>	فولدمورت	أزكابان
<b>ST</b>	Grindelwald	Aberforth
<b>TT</b>	جريندلوالد	أبيرفورث

**Table1. Preservation of Proper nouns**

Sahar Djabr used widely the strategy "Preservation" especially in translating character names. She used this strategy because they belong to different origins; like: Harry which is an Anglo-Saxon name which means "Power", Narcissa which means "the excessive love of oneself",

Wizengamot which was a council of wise elders in the Anglo-Saxon period, Aberforth which is a Gaelic name which means "from the river" and Grindelwald which is an Anglo-Saxon name.(Muggle net)

It is difficult to the translator to find equivalents for such names in the Arabic language so he transcribes them. The other reason behind leaving these names unchanged is the aim of the translator of saving the features of the foreign languages in order to identify them to the target reader.

**Literal translation:** The translator used this strategy in translating 35 nouns where she translates the meaning of names. Here are some examples:

<b>ST</b>	Deathly Hallows	Gravel
<b>TT</b>	المقدسات المميّنة	الحصى
<b>ST</b>	Order of the Phoenix	The Ministry
<b>TT</b>	جماعة العنقاء	الوزارة
<b>ST</b>	Daily Prophet	Challenges in Charming
<b>TT</b>	المتنبئ اليومي	التحديات في التعاويذ

### **Table2. Literal translation of Proper nouns**

The translator used this strategy widely in translating names of orders, books and newspapers. Davies (2003, p.75) stated that "if a name contains clearly recognizable descriptive elements, translators often opt to preserve the descriptive meaning of a name rather than its form, and use a literal translation" (Evelina Jaleniauskiene, Vilma Čičelytė, 2009). Such names couldn't be preserved because they may lose their meaning and the presumptive reader will not reach the aim intended by the writer.

**Addition:** Sahar Djabr used the strategy of "Addition" in translating 04 nouns:

<b>ST</b>	Auror	The Auror Office
<b>TT</b>	المدافع ضد السحر الأسود	مكتب الدفاع ضد السحر
<b>ST</b>	Prophet	Quick-Quotes Quill
<b>TT</b>	المتنبئ اليومي	ريشة تكتب كل ما ينطقون بأسرع ما يمكن

**Table3. Addition of Proper nouns**

The translator used this strategy in order to produce appropriate ideas to the Arabic reader that are appropriate to its culture and attitudes. These names are ambiguous so the translator has to clarify them, like the name "Auror" may be seen as those who bring the light, vanquishing the darkness. The young child cannot reach the meaning of the name if the translator doesn't add informative information which describes the role of that name within the text.

**Globalization:** We can distinguish 3 cases where the translator used the strategy of "Globalization":

<b>ST</b>	Confundus Charm
<b>TT</b>	تعويذة للخلط بين الأشياء
<b>ST</b>	Imperius Curse
<b>TT</b>	تعويذة تحكم
<b>ST</b>	Blast-Ended Skrewt
<b>TT</b>	حيوانات سكرويت

**Table4. Globalization of Proper nouns**

As we have mentioned above, this strategy is used for replacing culture-specific items by general or neutral ones. These nouns are a little bit ambiguous and belong to old English so the translator used this strategy to clarify them for the Arab reader.

**Localization:** Under this strategy we can differentiate 01 case:

<b>ST</b>	Galleons
<b>TT</b>	جالونات

**Table5. Localization of Proper nouns**

In the first two chapters from the novel the translator used the strategy of localization just once. Although this noun has an equivalent in the Arabic language which is "سفينة شراعية ضخمة" but the translator localize the noun because it doesn't refer to this meaning within the text.

### 3-2-2 Analysis of the three stories:

#### A- Popular tales of the west Highlands

<b>ST</b>	Lily	Jasmine
<b>TT</b>	ليلي	ياسمين
<b>ST</b>	Gouri	Dudji
<b>TT</b>	غوري	دوجة
<b>ST</b>	Anna	Adella
<b>TT</b>	هناء	عديلة
<b>ST</b>	Pedra	Dolly
<b>TT</b>	بدرة	داليا

**Table6. Localisation**

In this story the translator localized all the proper nouns into the Arabic language.

#### B- English Fairy tales

<b>ST</b>	Mr. Big	Rosetta	Flowretta
<b>TT</b>	سيد كبير	زهرة	وردة
<b>ST</b>	Swan	Mr. Brown	Mr. Giant
<b>TT</b>	فاتنة	أسمر	سيد عملاق

**Table7. Literal translation**



The translator based on the strategy of "Literal translation" in this story, he transfers the meanings of the names from the English language to the Arabic one.

### C- Folktales of Greece

<b>ST</b>	Piggy	God of gods
<b>TT</b>	ثعالة	رب الأرباب
<b>ST</b>	Mr. Devilos	Angelica
<b>TT</b>	السيد شرير	ملیكة

### Table8. Creation and Transformation

From the analysis mentioned above we can observe that different strategies have been applied by different translators. In the novel "Harry Potter and the Deathly Hallows" the translator didn't adapt the different nouns but he preserved the majority of them, he kept them unchanged. Whereas in the other three stories the different translator used different strategies to adapt the stories with the Arabic language. In the story of "Popular tales of the West Highlands", Mohamed Zakaria localized the different proper nouns with Arabic names. In the story "English Fairy tales", Tahar Oualid used the strategy "Literal translation" for translating the different names; he translated the meaning of the names into Arabic. Also Sakr Ihab adapted the names of "Folktales of Greece" using the two strategies "Creation and Transformation", he changed the names completely in order to convey the intended message of the story which is to show the children the benefits of being good.

These differences among the strategies applied by the translator returned to the aim of the translator from his translation. For instance, the aim of translating "Harry Potter and the Deathly Hallows" is to give the Arabic child an idea about the foreign culture and the world of wizards which is based on imagination and fiction. So here the translator cannot adapt the text otherwise he may lose its value in the target language. In the contrary, in the other three stories every translator adapts the proper nouns using different strategies especially in the story of "Folktales of Greece" where the translator used the strategy of transformation and tries to create an equivalent for every name, because of the topic of the story is not the same as the story of Harry Potter and the Deathly Hallows, the translator wants to convey moral advice, his aim is to teach children how the evil is always bad and cannot prevail. This story focuses on attracting the child's attention to the benefits of being good, thus the character of the story were drawn from the Holy book, so the translator in this case has to adapt the different names in order to convey the intended message to the Arabic children, . The aim here is not defining by a foreign culture but guiding children and advises them.

## **Conclusion**

From the previous analysis, we can observe that adaptation is governed by the aim of the translator and the topic of text. The translator uses a particular strategy unless the others because of the intended aim from his translation, for instance in the novel "Harry Potter and the Deathly Hallows" the translator used widely the strategy "Preservation" which aims at keeping the features of the foreign language but in the other stories the different translators used different strategies to adapt their texts to the foreign language. Because here their aim is to introduce texts with Arabic features to the Arabic children, these texts aren't written for a particular readership, but their purpose is to enjoy children and give them moral lessons.

# Conclusion

## Conclusion

The main aim of this research paper is to investigate the reliability of applying "Adaptation" as a strategy for translating proper nouns in children's literature.

The case study for this research applied in four cases: "Harry Potter and the Deathly Hallows, Popular tales of the West Highlands, English Fairytales and Folktales of Greece".

From their analysis we reach the result that "Adaptation" can be used as a strategy for translating proper nouns but in some cases not in all texts. The translator's choice of whether to use it or not is governed by the purpose intended from the translation. If the translator wants to introduce his reader a foreign culture, he will not adapt the proper nouns of his text but if the text has a particular message the writer wants to convey, he has to adapt his text to fulfill the aim intended by the writer, especially in children's literature where the readers are children with their young ages and little experience may face difficulties to understand foreign nouns especially when the text has particular message like moral or ethnic one.

In conclusion we have resulted that "Adaptation" is not a necessity in translating proper nouns but it can be used in particular texts that have specific topics, they should be adapted in order to be understood by the target reader.

## ملخص البحث باللغة العربية

في هذه الدراسة الموجزة حاولنا أن نناقش إحدى اشكاليات الترجمة التي ظهرت في الآونة الأخيرة في العلم الحديث دراسات الترجمة. تتمثل هذه الاشكالية في موضوع التكيف في الترجمة و قد طبقنا هذه الدراسة في ترجمة الاسم العلم في النصوص الموجهة للطفل، نصوص أدب الأطفال، تحت الاشكالية التالية:

" هل من الممكن أن نستعمل التكيف في الترجمة إستراتيجية لترجمة الاسم العلم في نصوص أدب الأطفال أم لا؟"

تمت هذه الدراسة في أربع قصص مختلفة و هي:

- هاري بوتر و مقدسات الموت.
- القصص الشعبية الجبلية الغربية.
- الحكايات الجنية الانجليزية.
- القصص الشعبية لغريس.

تناولنا هذه القصص لأنها تختلف من حيث الأسلوب اللغوي و من حيث الأهداف التي ترمو إلى تحقيقها. إستعملنا طريقة جمع المعطيات الأ و هي الأعلام الموجودة الموجودة في كل قصة و من ثمة تحديد طرق ترجمتها و تحليل الطريقة المعتمدة من طرف كل مترجم.

كان هذا البحث في ثلاثة فصول، فصلين نظريين و فصل تطبيقي.

في الفصل الأول تطرقنا إلى مفهوم أدب الطفل حيث:

عرفناه على أنه ذلك الأدب الذي يكتبه الكبار و يقرؤه الصغار، حيث يكون بين سن الطفولة و بداية سن المراهقة. هناك بعض الباحثين الذين إعتبروه نوع من الأدب مستقل بذاته له نظامه و نظرياته الخاصة.

بعد تعريف أدب الأطفال أدرجنا أهم المراحل التي إنتقل عبرها، تختلف هذه المراحل بين المجتمعين العربي و الأوربي. في العالم العربي لم يظهر أدب الطفل في شكله الكامل إلا في السنوات الأخيرة و مواضيعه كانت في عمومها متعلقة بمختلف الأحداث الدينية و مجرياتها، أما في العالم الغربي فقد ظهر منذ القديم إلا أنه لم يطلق عليه إسم "أدب الأطفال" فقد كان الأطفال يطلعون عليه من باب المتعة و الترفيه، لأم يكن يكتب كنوع خاص من الأدب لأنه في القديم كان من يكتب للأطفال يعتبر كاتب مبتدئ أي أنه لم يتمكن من الوصول إلى مستوى الكبار و البالغين ففضل أن يكتب لهذه الفئة من المجتمع التي لا تميز بين أسلوب جيد و أسلوب رديء و لا تجيد نقد ما كتب إليها. إلا أنه فيما بعد ظهر أدب الأطفال كنوع مستقل.

بعدما تطرقنا إلى مراحل تطور هذا النوع من الأدب أدرجنا بعض النقاط التي تمثل أهمية هذا النوع من النصوص بالنسبة للأطفال، على سبيل المثال: كونه مساعد على تقليل الضغوطات التي يتعرض لها الأطفال في حياتهم اليومية، أنه يعطي الطفل صورة حول ظروف الحياة سواء السهلة منها أو الصعبة، أيضا يطور مختلف المهارات لدى الطفل مثل الحساب و المطالعة

و في آخر هذا الفصل عرضنا إشكالية ترجمة أدب الأطفال و تأثير الاختلافات الثقافية عليها. حيث أن لترجمة أدب الأطفال عدة فوائد نذكر منها:

- يزود الطفل بالعديد من النصوص لزيادة التحصيل و المطالعة
- يوفر للأطفال صورة حول مختلف الثقافات و المجتمعات.

أيضا كيف على المترجم أن يولي الإنتباه اللازم في ترجمة هذه النصوص أخذا بعين الاعتبار الاختلافات الثقافية بينها.

أما في الفصل الثاني فقد عرفنا كلا المفهومين: الإسم العلم و مفهوم التكيف في الترجمة. فيما يخص دراسة الإسم العلم فقد تمت في كلا اللغتين الانجليزية و العربية حيث درسناه من مفهوم دلالي. في جزء الدراسة الدراسة الانجليزية عرفنا الإسم العلم ثم درسنا دلالاته في اللغة الانجليزية حيث ناقشنا موضوع المغنى اللغوي و المعنى الدلالي للإسم العلم في اللغة الانجليزية. بعض الباحثين يعتقدون أن الإسم العلم يحتوي معنيين إحدهما لغوي و الثاني دلالي في حين هناك آخريين يعتقدون أن الإسم العلم لا يحتوي معنى ضمني بل معنى دلالي فقط، حيث خلصنا في الأخير أن الإسم العلم في اللغة الانجليزية يحمل معنى دلالي فقط. أما مناقشة الاسم العلم في اللغة العربية فتناولت تعريف الإسم العلم و أهم أقسامه و أنواعه، ثم تطرقنا إلى كيفية صياغة الإسم في اللغة العربية و أهم الدلالات التي يحملها كونه ليس كمثلها في اللغة الانجليزية فالإسم العلم في اللغة العربية يحمل معنيين دلالي و ضمني.

بعد الدراسة الموجزة للإسم العلم، حاولنا دراسة مفهوم التكيف. أولا: ما المقصود بالتكيف؟

حيث عرفناه على أنه نوع من أنواع الترجمة أين يكون المترجم حرا في تعبيره و غير مقيد بالنص الأصلي. الهدف من التكيف في الترجمة هو الحصول على نص يحمل معنى النص الأصلي و يتلاءم مع ثقافة النص المصدر. من خلال هذا التعريف عرضنا أهم الطرق و الاستراتيجيات المقترحة من عدة باحثين نذكر منهم: جورجس باستين و حسن غزالة و كلينجبرج و دافيبس. كل من هؤلاء الأربعة إقترح عدة استراتيجيات للتكيف في الترجمة لكن على الرغم من إختلاف مسمياتها إلا أنها متقاربة في المعنى. في دراستنا هذه إعتمدنا الاستراتيجيات المقترحة من طرف دافيبس لأنها الأنسب لموضوع دراستنا و لأنها متعلقة بترجمة الإسم بصفة خاصة.

بعدها إنتهينا من الجانب النظري للبحث توجهنا إلى الجانب التطبيقي في الفصل الثالث. في هذا الفصل، عرفنا القمص الأربعة و أعطينا ملخص بعض منها، لمننا واجهنا بعض الصعوبات في إيجاد كافة المعلومات حول مختلف القمص و كتابها و مترجميها. بعد التعريف أنطلقنا في جمع المعلومات و المعطيات، قمنا بجمع الأسماء الموجودة في القصة ثم حددنا مختلف الاستراتيجيات التي استعملها مختلف المترجمين و حللنا السبب وراء اعتماد المترجم لاستراتيجية ما دون غيرها. حللنا رواية " هاري بوتر و مقدسات الموت" تحليلا تفصيليا كنموذج للتحليل المعتمد أما في بقية القمص فقد عرضنا أهم الاستراتيجيات التي طبقها المترجمين.

من خلال دراستنا لاحظنا أن المترجمة سحر جابر إعتمدت استراتيجية النقل الحرفي للأسماء من اللغة الانجليزية إلى اللغة العربية في قصة " هاري بوتر و مقدسات الموت" مثل إسم "Harry Potter" فقد بقي كما هو في اللغة الانجليزية " هاري بوتر" أما في القمص الشعبية فقد إعتد المترجم تقنية تطبيع معاني الأسماء مثل إسم "ياسمين" للإسم " Jasmine" و في قصص الجنية كانت الطريقة المتداولة هي نقل معاني الأسماء فعلى سبيل المثال "زهرة" للإسم "Rosetta" و في القصة الرابعة و الأخيرة فقد غير المترجم الأسماء كلها إلى أسماء عربية مثل "ثعالة" للإسم "Piggy".

في الثلاث قصص الأولى لم يكيف المترجمون الأسماء مع الثقافة العربية بينما نلاحظ في القصة الأخيرة أن المترجم كيف جميع أسماء القصة بأسماء عربية و يعود هذا الإختلاف إلى إختلاف الأهداف المرجوة من النص و من ترجمته. ففي النصوص الأولى كان الهدف التعريف بثقافة غربية و وصف عوالم غربية كعالم السحر و السحرة في قصة هاري بوتر بينما في القصة الأخيرة الهدف يختلف، فهي تهدف إلى غرس قيم أخلاقية لدى الأطفال.

من خلال تحليل هذه القمص توصلنا إلى أن التكييف في الترجمة يمكن أن يستعمل كاستراتيجية لترجمة الإسم العلم في أدب الأطفال و لكن في حالات خاصة و ليس في كافة أنواع النصوص. أي أنه إذا كان النص يهدف إلى تعريف الطفل بثقافة غربية و توسيع معارفه حول مختلف اللغات و الثقافات فإن المترجم في هذا النوع من النصوص لا يلجأ ألى تكييف الأسماء الموجودة في النص بل ينبغي عليه أن يحافظ على خصائص هاته الأسماء في النص المصدر. أما إذا كان الهدف من النص هو إعطاء نصائح أو أخلاقيات و خاصة الدينية منها ففي هذا النوع من النصوص يجب على المترجم أن يكيف الأسماء الموجودة في النص و إلا سيفقد الهدف المرجو إيصاله في النص المصدر.

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## Abstract

In this brief study we tried to examine the strategy of "Adaptation" in translating proper nouns in children's literature. Our study was descriptive analytical one, we gathered proper nouns of the four stories and we checked the strategy of translation for each one of them. The result we have reached is that "Adaptation" can be used as a strategy for translating proper nouns in moral texts of children.

## ملخص البحث

في هذه الدراسة الموجزة حاولنا أن نختبر استراتيجية التكيف في الترجمة و استعمالها كآلية لترجمة الإسم العلم في نصوص أدب الأطفال. كانت هذه الدراسة وصفية تحليلية، حيث قمنا بجمع مختلف الأسماء من القصص الأربعة و درسنا طرق ترجمتها. فتوصلنا في نهاية الدراسة إلى أن التكيف في الترجمة يمكن أن يستعمل في ترجمة الإسم العلم في نوع محدد من النصوص ألا و هي النصوص التي تهدف إلى وعظ و أرشاد الأطفال و تعليمهم القيم الدينية و الأخلاقية.