

**Kasdi Merbah University\_ Ouargla**  
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**Department of English Language and**  
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Prepared by: **BENACHOURA Abdelbaki**

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**According to Davies' Strategies**

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Before the jury

**Ms. BOURAHILA Dalila**

President

UKM-Ouargla

**Mr. BELARBI Ahmed Nourddine**

Supervisor

UKM-Ouargla

**Ms. YAHYA OUI Laila**

Examiner

UKM-Ouargla

**Academic Year: 2015/2016**

قاصدي مرباح – ورقلة  
كلية الآداب واللغات  
قسم اللغة الإنجليزية وأدائها



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## ترجمة أسماء الأعلام في أليس في بلاد العجائب بالاعتماد على استراتيجيات ديفيس

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جامعة قاصدي مرباح ورقلة  
جامعة قاصدي مرباح ورقلة  
جامعة قاصدي مرباح ورقلة

رئيسة اللجنة  
المشرف  
المناقشة

الأستاذة دليلة بورحلة  
الأستاذ أحمد بالعربي  
الأستاذة يحياوي ليلي

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# Dedication

*This work is dedicated specially to my beloved parents, who have shown me what nobody else would ever have, and have provided me with their encouragement, love, prayers and understanding.*

*To my dear sisters and brothers.*

*To all my uncles, aunts and cousins.*

*To all my friends, mainly Abdelkader Chelalga.*

*To all who have even a small piece of love to me.*

*I dedicate this modest work.*

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# List of abbreviations

**ST:** Source Text

**TT:** Target Text

**ChL:** Children's Literature

**PNs:** Proper Nouns

**CSI :** cultural specific items

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قائمة المصادر والمراجع باللغة العربية

ملخص الدراسة باللغة العربية

## Abstract

In this short study, we will discuss one of the most challenges that encounter, we will shed light in the problem of translating proper nouns in children's literature and to investigate to what extent can Davies' strategies be adoptable in solving the problems translating proper nouns or not. This study is both analytical and descriptive one, we counted and gathered all proper nouns of the short story *Alice in Wonderland* in which we examined the strategies that have been used. We have reached to the results that consider Davies' strategies are adoptable and applicable in translating proper nouns in texts written for children.

**Keywords:** Children's literature, proper nouns, Davies strategies.

## Resume

Dans cette courte étude, nous allons discuter de l'un des défis les plus que rencontrent, nous allons faire la lumière dans le problème de la traduction des noms propres dans la littérature pour enfants et d'examiner dans quelle mesure les stratégies de Davies adoptable pour résoudre les problèmes de traduire les noms propres ou ne pas. Cette étude est à la fois une analyse et descriptive, nous avons compté et rassemblé tous les noms propres de l'histoire courte Alice au pays des merveilles dans laquelle nous avons examiné les stratégies qui ont été utilisées. Nous avons atteint les résultats qui tiennent compte des stratégies de Davies sont adoptables et applicables dans la traduction de noms propres dans des textes écrits pour les enfants.

**Mots-clés:** la littérature de son, noms propres, des stratégies de Davies.

## المخلص

نناقش في هذه الدراسة الموجزة وحدة من أبرز التحديات التي تواجه المترجم حيث سنسلط على ترجمة أسماء الأعلام التي يتم توظيفها في أدب الأطفال وبحث إلى مدى يمكن الاعتماد على استراتيجيات ديفيس في مشكلة ترجمة أسماء الأعلام. هذه الدراسة تحليلية ووصفية في نفس الوقت، قمنا بجمع كل أسماء الأعلام في رواية " أليس في بلاد العجائب" ثم حللنا الاستراتيجيات التي تم استخدامها في ترجمة تلك الأسماء. توصلنا إلى النتيجة إن أسماء الأعلام يمكن ترجمتها إذا كانت قد وظفت لغاية ما، أن استراتيجيات ديفيس يمكن تطبيقها والاعتماد عليها في ترجمة أسماء الأعلام بشكل كبير.

الكلمات المفتاحية: أدب الأطفال، أسماء الأعلام، استراتيجيات ديفيس.

## Introduction

Children literature is a place where children can meet their needs, expectations, wants, likes and desires. Here, they enjoy what has been written and they feed their minds as well as they take wisdom and inspiration. But, children may not understand some sentences, phrases, or some words due to their poor experience, age or due to mistranslation of that type of text (Children texts). So translating this kind of text is not an easy task because of some translating problems translators may encounter.

Translating for children is taking the risk of violating a lot of the children's ideas and background of the world they live in. Translators in this regard may meet with a lot of and hard obstacles that hinder them to get the ideas as reflected in the source texts.

Children's stories, beside the moral and the adventure they tell, contain devices through which the writer uses to say the moral in a given way he/she implies. One of the devices used to reflect these background intentions is the proper nouns. Proper nouns do not only name things; they go beyond to color the entities with the loads they have.

Proper nouns do differ according to the geographical areas and cultural dimensions they belong to. And hence, they serve not the same purposes found in the parallel half. The noun, the name and the proper noun do have different distinctions and sometimes may be used to refer to one thing. This should be all put in the translator's mind before he/she adopts a strategy he/she opts for.

### **The statement of the problem**

The present study focuses on the different interpretations a proper noun may reflect and how can a translator deal with. From a semantic point of view, all proper nouns are used for a given purpose and this latter may be expressed through variety of linguistic and cultural loads.

In "Alice in Wonderland" Louis Carroll used a punch of proper nouns in the form of puns, with different colors and different forms. Since the fact is so, how can we choose the appropriate equivalent proper noun for the proper noun in the ST?

One of these difficulties and problems is translating proper nouns, especially the ones that are functional; that's to say, proper nouns which have meaning and senses that is intended by the writer in which it should be rendered by the translator into the TT(target text) as the writer intended so that he/she can achieve faithfulness. If the translator fails in rendering proper nouns as intended,

# Introduction

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here will arise the problem of semantic ambiguity that makes the text not understandable and ambiguous. This led many translation scholars to look for and to strive for solutions to encountering this problem.

## Research questions

In order to deal with this problematic, we raise the following questions:

- To what extent can Davies' strategies be adopted as a reliable device for translating proper nouns in children's literature?
- What were the strategies that translator 'Amira Kiwan' used in translating proper nouns "Alice in Wonderland"?

## Hypothesis

From all the strategies we have read preparing for this research paper we found that Davies' ones are reliable whenever they are used to cover proper nouns semantic ambiguity in children's literature. For that reason, we hypothesize that: If a translator knows how to apply Davies' strategies in translating proper nouns and uses them correctly he/she may avoid all aspects of semantic ambiguity that the very nouns may imply.

## Objectives of the study

- To investigate the problem of translating proper nouns that hinders the translator when in when translating children literature texts.
- To list some recommendable solutions suggested by some translation scholars that can help translator in translating proper nouns.
- To see to what extent are Davies' strategies applicable in this field.

## Methodology

In order to examine the above mentioned hypothesis, we shall adopt the comparative method whereby we describe first all the meanings of proper nouns in the English text, then we match them with the Arabic ones. After that, we check the extent to which Kiwan succeeded in applying Davies' strategies. So our method is a corpus-based analysis that focuses on the data available within the text.

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## Structure of the study

This research paper will be divided into two chapters; the first chapter is a theoretical one in which is divided into two parts. The first part will be discussing the children literature in general and the proper nouns in Arabic and English. The second part will be talking about semantic ambiguity that occurs in translating proper nouns and the strategies of translating proper nouns. The second chapter is a practical one in which we will analyze and discuss the corpus which is *Alice Adventure in Wonderland*.

## Limitation of the study

We will limit our study to the Alice in Wonderland by Carroll and we will only tackle the proper nouns it contains and discuss just the semantic side reflected in all the meaning conveyed by Carroll and translated by Kiwan in the Arabic version. So our study limits itself to: proper nouns and the various interpretations they may have in the ST and the ways they are reflected in the TT.

# Part I

## Children's Literature and Translation



## **Chapter one:** Children's Literature Background, History and Proper Nouns in English and Arabic.

### **1. Introduction**

Children literature has been a topic of interest that attracts many researchers and translators all over the world. In this part, we are going to talk about the definition and the historical background

d of children literature in which there are six main stages in the European world and in the Arab world. We are going also, to discuss the proper nouns in English and in Arabic.

#### **1.1. Definition of children's literature**

We cannot define children literature without understanding of the concept of the word **literature** which means in general picturing and expressing life, thought, and feelings through linguistic devices.

Literature is a place where people attempt to express and speak about their daily lives and adventures in different ways. Literature is divided into oral and written in which people talk, explain and share their everyday experiences. The reader can understand and meditate changes of life through those experiences which reflect life challenges and problems. Literature can have effects on the reader socially, psychologically and ethnically. The author might impulse the reader to think, to imagines and to meditate.

Literature is a broad major; it is divided to different types; each of which is oriented to certain society class such as teenagers and children. Some authors and writers choose for the last category in a certain style, this kind of writing is called **children's literature**.

Defining children literature is something difficult because there is no single universe definition for it. We shall have definition of children literature based on the views of some scholars of that domain.

Some scholars see that children literature has two meaning; a general meaning and a specific one. The general meaning is the mental production that is written for children in various branches of knowledge like in school books whereas the specific meaning is the

eloquent speech with an aesthetic value made by the children themselves that make them an artist. Also, it engages in enriching their thought. (Djalouli, 2003, P.8) (Translated)

Researchers base the definition of children literature on some certain norms which are the range of age, dichotomy of good and bad and the interest of the child. (Cited in Barone, 2011, P.6). The age of literature for children is in the range of infancy till early adolescence approximately 13 or 14. (Olexová, 2009).

One view to define children's literature is that the books for children are the one written by adults and read by children. as Beiggs stated:" 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 nonmembers on behalf of child members" (Lathey, 2006)

Lennart holds that children literature from a sociological and psychological angle; children literature is anything the child reads or hears; anything from newspapers series TV shows and radio presentations to what we call books. (Quoted in Oittinen, 2000, P.62)

Lennart also stated that we could also include not just literature produced for children but also literature produced by children themselves (ibid) .and A. Wolf in started a question "Why would a child want to write? What would persuade a small person to pick up a pencil and put it to paper?" (Lennart 2008, P.201).

Hunt commented on this and he said: "All of this suggests a species of literature defined in terms of the reader rather than the author's intentions or the texts themselves." (Oittinen, 2000, P.61). Puurtinen (1995:17) defines children's literature from view of a social-educational system which improves the educational and social behaviors saying:

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).

With this amount of definitions of children literature, it can be understood as literature written for children. And these definitions are based on the researcher opinion and views of childhood as well as of adulthood.

## **1.2. Historical development of children's literature**

### **1.2.1. In the European world**

Children literature in European world went through six phases. It was not children-directed at first, but there was development by time until the coming of some authors who for write children as special literature.

#### **a. The Classical World**

In this period, literature was told by ancestors and old people in a frame of storytelling for instructing lessons, entertaining and shifting the cultural and religious heritage to children. Stories were passed down orally from one generation to another. Children's literature and adult's literature was not separated in this period.

The aim of storytelling is to provide children with personal and cultural values, and that's obvious in some prominent stories like; The Travels of Odysseus from Homer's Odyssey, Adventures of Hercules and Aesop's Fables, The Trojan War from Homer's Iliad, and stories of Jason and the Golden Fleece. In Rome civilization, the same stories of the Greek previous stories were told in Addition to some other one such as; Gods and heroes of the classical world and stories of Virgil's Aeneid. (Lachraf, 2014, p.8)

#### **b. The Middle Ages**

Biblical stories and lives of Saints are model to children and adults which are religious, nonreligious and secular stories; Romantic tales of King Arthur and the Knights of the Round Table and the Cid are an example of this kind of stories. (ibid)

**c. The Renaissance World**

In the Middle is like the previous ages. Here, was the emergence of the educational philosophy of John Locke in the essay he wrote "Thoughts concerning Education" 1663, in which he presented the concept of the mind of children likened their mind with blank slates that needs to be filled up. We also, see some interesting stories in this period like;

Daniel Defoe's Robinson Crusoe which is a tale shipwreck. (1719), the story of Jonathan Swift's Gulliver's travels, a factious stir tale (1726), a story that tells men's trip to Heavens which is John Bunyan's A Pilgrim's Progress (1678). (Lachraf, 2014, p.9)

**d. The Eighteenth and Early Nineteenth Century**

John Newbery succeeded in the promotion of children's literature and one of the first books he published was (a Little Pretty Pocket 1744) that aim to teach and entertain children.

Emile is the book that the French Philosopher Jean Jacques Rousseau wrote. His main focus was moral development; Rousseau considered that living simple life can fulfill the proper moral development. Didactic books were written by his follower to instruct children how to be good and proper person. In the early of 1792's, folktales were published in a form of prints in England, and the most famous ones are; Little Red Riding Hood, Cinderella and Sleeping Beauty in the Wood. A French teller was prominent, she is Beaumont.

In the middle of the Eighteenth century, we find stories like "The Three Wishes" and "Beauty and the Beast", whereas in the at the beginning of the nineteenth century, a large number of folktales was collected and published by Wilhelm Grimm and Jacob in collections. (ibid)

**e. The Victorians: The Golden Age**

The British and the American literature we discover that most of the literature was boy's stories or girl's stories, domestic, fantastic or realistic stories. Children's literature magazines have also emerged in this period in the Nineteenth century. (ibid)

**f. From World War II to the Present**

In this period the focus was on the children themselves; their desire, likes, dislikes tragedies...etc. The last past fifty years witnessed the emergence of fantasy stories such as: Mary Norton's The Borrowers and Lewis's Narnia chronicles. Writer's realism tenancy is

obvious in children's literature productions. For example, crisis of childhood or adolescence is the main focus in Judy Blume's book "Problem novel"(McCulloch, 2011)

### 1.2.2. In the Arab World

Children's literature in Arab World started with storytelling as in Europe. Arabs aim at shifting and passing down their culture and traditions to their children through storytelling, also to preserve the behavior and loyalty to the tribes.

The literature of this period was stories of superstitions and legends, until the emergence of Islam in which the stories converted to stories about the religion like the new of openings, conquests of the prophet Mohamed (Peace be upon him), and stories of his companions and friends and all people that the Holy Quran mentioned them. A lot of new stories has been entered through the Islamic conquests and openings, these stories are from different languages and cultures such as: Roman, Persian and Greek civilizations, the majority of these stories were talking about superstitions and animals. Then, the phase of translation began through the translation of two prominent novels *Kalila wa Dimna* كليلة ودمنة and *Alf Layla wa Layla* ألف ليلة و ليلة (Lachraf, 2014, p.10).

Some European stories have been transferred into the Arabic by some translators. The first one who translated from English into Arabic was Rifa'ata Tahtawi رفاعة الطهطاوي then Mohamed Othman Djalal محمد عثمان جلال who translated international classic works from French. . (Djalouli, 2003, P.26) (Translated)

Ahmed Chawki أحمد شوقي was the first one the Arab world who published a book for children in his collection of Shawqiyat (a collections of poetic stories and tales) in 1898. Despite a lot of writings, children's literature was not the main focus until the 1922 when a library of Elsamir for children was launched by Mohamed Elahrawi محمد الهراوي in which he comprised some songs and wrote some stories. After that, Kamel Kilani كمال كيلاني published some stories for children and the famous one was *Asindibad Elbahri* "السندباد البحري" and he has more than 200 stories for children that was an answer for some children questions. Also, he published some works in other fields such as: religion and history, the foreign cultures, Arab traditions and some stories about the Prophet Muhammad and his companions.

Children's literature has developed in the Arab world since 1930. Its emergence was in a form of theater, magazines and songs. A great attention was given to the children's literature in many Arab countries, creation of quizzes, and conferences has been done and various

associations has been created for children such as Dar Elhilal that publishes the two magazines of Elsamir and "السمير" "Micky Mouse" "ميكى ماوس". (Hamdani,2010) (Translated)

### 1.3. Characteristics of children's literature

Children literature is a part of literature in general, but it has some properties that differentiate it from adult literature especially the style. It is a literary creativity that suits children in terms psychological, social, and educational and mantel sides.

Rendering the content to children needs the use of a good style. The content is the food for children and the and the style is the dish that carries that food, so the dish should attract the children before they know what kind of foods that the dish contains thus, it has been said that children's literature should be provided in dished of gold and the clarity is the most important property. (Ismael, 2004, 65) (Translated)

The simple definition of children CLs is that creative work in all its different forms that speaks to the mind and sentiment of the child in a literary elegant style that fits the mental, sentimental and linguistic capabilities of the child. (ibid) (Translated)

Mahmud Hassan Ishmael stated five properties of children's literature as following:

**1-Economical style:** It provides ideas in literary forms that neither exhaust the child nor make him spare great efforts by using simple words and expressions that have no more than one meaning and they should be expressive suggestive without resorting to redundancy.

**2-Clarity, the beauty and powerfulness of style:** The most outstanding properties of style in children literature is its clarity, powerfulness, and its beauty. The clarity and simplicity of style appear in clarity of words, clarity and coherence of linguistic structures and clarity of ideas. Any ambiguity of one of these sides will spoil and deface the literacy substance. (Ismael, 2004, 69)

The powerfulness of style appears in incentives and stimuli that awake the child 'sensations and emotions; activate his imagination awareness and that impulse him to meditation and sympathy in addition, it adds beauty to the ideas. Whereas the beauty of style appears in the harmony between sounds and meanings by using a series of suggestive words and expressions, it also appears in the compatibility between ideas and attitudes and stirring sensations and feelings without affectation. One of the features of style beauty is the harmonization between the style and ideas, because different ideas create different

expressions beside the compatibility of style with the children's literary, mental and emotional capabilities.

**3-The cognitive dictionary:** children linguistic dictionary is not enough; they have also their cognitive one which means the children's ability to understand the other words and expressions out of their linguistic dictionary that they talk.

**4-Availability of lightness in the style of children's literature:** Every paragraph should carry an idea and smile.

Language function: every writer of children's literature should take under consideration the function of languages, because it is a tool of social communication the more you go deep in this function, the more you make the child go deep into community in which he will be saved from introversion. The writer should prepare the children from now to make them grow with language that suit them and suit their time.

**5-Availability of artistic ingredients:** the existence of artistic elements is prerequisite. Any absence of this element means the absence of literary substance character which turns into a advisory substance. (Ismael, 2004, 70) (Translated)

#### **1.4. The importance of children's literature**

Children literature is a key that enables the adults to open the child's mind and enter to his heart in which adults contribute in building cognitive and intellectual frame of the child and form his sentiment to contribute in building his virtuous and moral frame.

Children literature takes the opportunity of today's children that's to say, children who read and understand the literature of today, they can be the men or writer of tomorrow. Children literature may open the doors for today's children to work in the field of culture because literature has a big part of culture inside especially the translated literature of the other cultures.

Bo Mohl and May Schak ( As cited in Oittinen, 2000, P.65) have also examined children's literature by its various functions. In their view "it should be entertaining, didactic, informative, and therapeutic, and it should help the child grow and develop. Children's book should also strengthen the child's feelings of empathy and identification. Emotivity is considered a very important characteristic in a children's story"

**1.5. Aims of translating children's literature**

Children literature has aims and goals for special audience. They are not as mature as adults in life experience; they are in need to expand their knowledge, imagination to have more views about the world. Children should not be restricted to their society or country; they should have a look at the other's literature and culture through the translated literature. Many researchers in this field listed some aims of translating ChL, among them is Klingberg.

Klingberg listed 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)

The main purpose of translating ChL is to accomplish international understanding between children from different nations in a line with him, we find Pinsent who affirmed 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.

The founder of the International Youth Library Richard Bamberger believed that children's books can contribute to "building bridges" between foreign cultures. (Tabbert, A review of critical studies since 1960)



## 2. Proper nouns in English and Arabic

### 2.1. Proper Nouns in English

#### 2.1.1. Definition of proper nouns

Nouns in language are divided into common nouns and proper nouns. Many linguistic scholars are sharing the same or similar view of its definition.

According to *The Oxford Advanced Learner's Dictionary* (2011): a proper noun is "a word that is the name of a person, a place, an institution, etc. and is written with a capital letter" (p.1016).

A closer definition by *Merriam-Webster dictionary* (2012): a noun that designates a particular being or thing, does not take a limiting modifier, and is usually capitalized in English —called also proper name.

Nord (2003) stated that:

Proper names are mono-referential, but they are by no means mono-functional. Their main function is to identify an individual referent. It has often been claimed that proper names lack descriptive meaning... In the real world, proper names may be non-descriptive, but they are obviously not non-informative: If we are familiar with the culture in question, a proper name can tell us whether the referent is a female or male person (*Alice – Bill*), maybe even about their age (some people name their new-born child after a pop star or a character of a film that happens to be *en vogue*) or their geographical origin within the same language community (e.g., surnames like *McPherson* or *O'Connor*, a first name like *Pat*) or from another country, a pet (there are "typical" names for dogs, cats, horses, canaries, etc., like *Pussy* or *Fury*), a place (*Mount Everest*), etc. Such indicators may lead us astray in real life, but they can be assumed to be intentional in fiction.

*Real Academia Española* (2006) pinpointed that 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 PNs of place when they are part of the toponymy: Mexico City; Sierra Nevada.
- c) Last names: 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: Charismas, Eid, Women's Day.
- h) Divinities' names: Allah, God, Buddha.
- I) Sacred books: Bible, Koran.
- j) Commercial brands: Audi, Samsung.

(Aguilera, 2008)

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.

(Saeideh, 2012, p. 63)

### 2.1.2. Semantic aspects of Proper Nouns

Proper nouns are one of the most difficulties that encounter translators. According to linguistic point of view, proper nouns are linguistic items fulfilling a referential function, i.e. they refer to single entities existing in the real world (Lyons 1977: 214–223). There was a point of contention between translation scholars about PNs if they should be translated or not, this debate has raised a very complicated question which is "Do proper nouns have meanings and senses? «Some translations theories were adopted for answering this question.

**The descriptive theory** is one theory that studied the sense of proper nouns; it was established by Strawson, Carnap, and Searle. They argued that proper nouns have senses, denotations and connotations. According to this theory, proper nouns do not stand by it because it is related to its referent its meaning is presented by the individual it refers to.

They believe that epistemology helps in understanding the different texts that, when we say "Flower" for instance, it comes to our minds a picture of a beautiful plant with a nice smell. So, it gives an opportunity to the reader to imagine a certain image or draw it about the name we talked about. (Pilatova, 2005)

Donnellan, Kripke, Marcus Barcan, Quine, Stalnaker, Kaplan and Putnam have opposed to this theory in the seventeen's. **Kripke's theory** for instance refuses the ideas that proper nouns contain senses; they assert that names are just "empty tags", a kind of labels on objects. They believe that there is a causal chain links the name with its referent. This is why they are called "the causal theories of reference ", we may need to describe a referent in certain context to understand it. These descriptions are part of the meaning or semantic value of the proper name. So, we cannot identify a proper name by its meaning but by its referent. (Pilatova, 2005)

In his book "*System of Logic*"1872, John Stuart Mill proposed a theory in which he gave his radical view about proper names. **Millian theory** see that " 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". Mill claims that "proper names have denotation but not connotation" and just marks used to indicate the objects they refer to. (Pilatova, 2005)

Also, proper nouns can be used figuratively as metaphors, hyperboles, similes, 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, it became a popular term for someone with the same very optimistic outlook.

In the sentence (b) the word "Vietnam" refers to country of troops in US which shows the image of war and unrest. (Pierini, 2008)

Through all those theories, we have seen that proper nouns was an subject of interest and widely discussed by many scholars and researchers where the Descriptive theory argue that proper names have both denotation and connotation, but Kripke's theory claim that proper names have denotation but not connotation and the Millian theory that shares a similar view with the Kripke in which it believes that PNs are not meaningful and they haven't their own meaning and senses.

### **2.1.3. Onomastics**

Naming people differs from one language to another because each language has its own culture and each language express the world in a particular point. Thus, the English people name their children. They generally name them according to their big family.

The English names of family members are related to their grandparents in the following order:

The English people name their first son in the name of the father's father, the second son in the mother's father name, the third one named by the father's name, the fourth son in

the father's eldest brother's name and the fifth son in the father's second eldest brother's name or the mother's eldest one. Whereas they name their daughters as the following: the first daughter is named by the mother's mother, the second daughter is named by the father's mother's name, they name the third one in the mother's name, the fourth daughter is named by the mother's eldest sister and the fifth daughter have the name of the mother's second eldest sister or by the father's eldest one. (Doherty, 2011)

Some exceptions in naming child in the English family:

When a child is dead, it was common that his name will be given to the next child in the same gender. It was common to name the child with their parent of the same gender in a case of mother's death during childbirth or a father during a pregnancy.

## **2.2. Proper Nouns in Arabic**

### **2.2.1. The concept of Proper Name**

#### **2.2.1.1. First name, surname and family name**

Proper name is used to particularly define the named person, whether it indicates praise or vituperation like Saed "سعيد" and Hantala "حنطلة" or it doesn't indicate like Zaid "زيد" and Omar "عمر" or whether it is preceded by "father of" "أب" or "mother of" "أم" or it didn't preceded with any of them. The real sense of the proper name is the first use.

The proper surname: is used directly the second after the first name, it is preceded by "father of" "أب" or "mother of" "أم" such as "أبي الفضل" "Abylfadl" or "أم كلثوم" "OmKalthoum"

The proper family name: is used the third after the surname, it gives the feeling of praise like: Rashid "رشيد" or Zinlabidin "زين العابدين" or the feeling of invective like: Alaasha "الأعشى" and Shanfari "الشنفري" or it may refer to the person a district, tribe, clan, or country such as: Alhachimi "الهاشمي", Atamimi "التامي", Albaghdadi "البغدادي" and Almisri "المصري".

(الغلاييني, 2005, 110ص) (Translated).

### 2.2.2. Types and Classifications of Proper Names.

#### a. The Extemporized Proper and the Imparted Proper in Arabic

The extemporized proper name is used directly as proper name in its first use like Omar "عمر" or Souad "سعاد"

The imparted Proper name is (the majority of proper nouns), it is what has been used before and imported from the others; original like Fadel "فضل", sex like Assad "أسد", adjective like Saed "سعيد" verb like Yahia "يحيى", or sentence like JaaLhak "جاء الحق"

#### b. Proper of Person and Proper of gender:

Proper name of person is what particularly named person such as: Khaled "خالد" or Souad "سعاد". It cannot be affected by using it to name another person. Whereas the proper name of sex is what is used in all sex not one sex in particular like Ouassma "أسامة" (Proper of loin) or Kiasar (for the Romania King). "قيصر". It can be a name like Thuala "ثعالة" (for the fox), surname like Abilhareth "أبي الحارث" (for the lion) or family name like AL Akhtel "الأخطل" (for the cat). It can also be a proper name to indicate a meaning like Biraa "برة" (for benevolence) or OmoKachaam "أم قشعم" (for death). (الغلاييني, 2005, ص 11). (Translated).

#### c. Proper by predominance

The adjunct combined with "ال" can dominate its definite noun to be a proper because it shares meaning with its noun, they both will be proper by dominance use for specific individual and they didn't indicate to another one except him like Ibn Abbas "ابن عباس", Ibn Malik "ابن مالك" and Al Olfeya "الألفية". So, these proper nouns are proper due to the predominance of use:

- Ibn Abbas is Abdullah Ibn Abbas Ben Abdelmoutalib.

-Ibn Malik is Mohammed Ben Malik.

-Al Olfeya is the famous poem of Ibn Malik which is about Arabic Grammar.

### 2.2.3. Semantics of Proper Nouns and their Meanings in Arabic

Arabs are not like the English in naming their babies. They take different norms under consideration to choose names despite the fact that these norms differ from one area to another, but they share some common norms which are as following:

-Arab used to name their babies with things that they see it first directly after women gives birth to the baby like Gazzhal " غزال " or Qamar " قمر "

- They used to name their male babies with fearful names like Albashik "الباشق" (a kind of eagles) or Dirgam " ضرغام " ( a very strong lion) ,so that they fright their enemies in wars with those names. While they choose beautiful names for girls like Raghd "رغد" which means welfare and softness of living, or Linda " ليندا " that means a very charming and beautiful women arguing that women are for them and for their allies not for their enemies.

- Birth and pregnancy circumstances are another criterion for selecting names for babies like khadidja "خديجة" which means a premature female child or that name their children according to the order numbers of family members like Rabea "ربيع" (the fourth) and Khamis " خميس " (the fifth) . Also, they choose names to put birth limitation for girl; for example, the name in some Algerian districts they use the name Hada " حادة " which means (limitation or boundary). Parents use the names like Khalifa " خليفة "when they want to replace a new male child with a dead one.

-Hoping that their children be great or successful in the future, they use names for women like Amani "أماني" (it means hopes) or Ahlam ( it means dreams) and for men names like Amjad ( it means more pride or greater ) and Sami "سامي" (for a very high position). Also some other names that express blessings and happiness like Brakat "بركات" ( for blessings), Toufik "توفيق" (for success) and Moubaraka "مباركة" ( blessed girl) and some names that express the beauty like Jamel "جمال" (for beauty) and Hasnaa "حسنا" (for beautiful woman).

- Nature is another source of naming babies in Arab culture. We find names like Shams "شمس" (for the sun) and Badr "بدر" (for the state time of full moon); names of some planets like Zahra "زهرة" (for a flower) and Yasmin "ياسمين" (for jasmine ) ; names of animals like Khouala (for a female deer ) "خولة", laith "لايث" (for lion ) and Haithem "هيثم" (for falcon chick).

- Arabs has also chosen their children names from some weapons like Houssam; names of things they use in their daily life like Siraj "سراج" (for lamp) or Hafsa "حفصة" (for a sall house).

Religion is one of the most important sources that Arabs and no matter what their religion is. in Islam for instance, some children are named with the names like Islam "اسلام" which refer to the mentioned religion; names of prophets like Muhammad "محمد" or Moses "موسى" -peace be upon them- or names of the Prophets' respected companions like Ali "علي" and Omar "عمر"; names of religious places like Makah "مكة" and Arafat "عرفات" ; names of religious occasions and festivals like Ramadan "رمضان" , Eid "عيد" or by names of

days like Jamaa "جمعة" or Jamea "جمعي". Also, some names are extracted from Alla's names like Abdullah "عبدالله" (it means the slaver of God) or Abdurrahman "عبد الرحمن" (it means the slaver of the most merciful).

“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.” (Lachraf, 2014, p. 22)

From abovementioned criteria of naming children in Arab world, we conclude that proper nouns in Arabic do have senses and meaning not like the English.

## **Part Two: Semantic Ambiguity and Strategies of Translating Proper Nouns**

### **3. Introduction**

#### **3.1.Semantic Ambiguity in translation**

##### **3.1.1. Definition of semantic Ambiguity**

We cannot define semantic ambiguity without understanding the meaning of what is meant by ambiguity in language. Ambiguity is a phenomenon and one of properties of human languages and is one of the most challenges problems that the translator encounters when translating.

Kent (1998) defines ambiguity as: a word, phrase or sentence that has more than one meaning. He explained that “The word ‘light’, for example, can mean not very heavy or not very dark. Words like ‘light’, ‘note’, ‘bear’ and ‘over’ are lexically ambiguous. They induce ambiguity in phrases or sentences in which they occur, such as ‘light suit’ and ‘The duchess can’t bear children’. However, phrases and sentences can be ambiguous even if none of their constituents is. The phrase ‘porcelain egg container’ is structurally ambiguous, as is the sentence ‘The police shot the rioters with guns’. Ambiguity can have both a lexical and a structural basis, as with sentences like ‘I left her behind for you’ and ‘He saw her duck’.

According to *Merriam Webster English Dictionary*: Ambiguity is:



**A:** the quality or state of being ambiguous especially in meaning

**B:** a word or expression that can be understood in two or more possible ways: an ambiguous word or expression

While the Adjective “ambiguous means:

**1a:** doubtful or uncertain especially from obscurity or indistinctness <eyes of an ambiguous color> **b:** inexplicable

**2:** capable of being understood in two or more possible senses or ways <an ambiguous smile> <an ambiguous term> <a deliberately ambiguous reply>

### Semantic Ambiguity

Semantic ambiguity arises when a sentence contains more than one way of interpretation within a context. For example, the sentence “Every student thinks she is a genius”.

In this context, this sentence has various possibilities of interpretation.

A- Does each female student in the class think she is a genius?

هل تظن كل طالبة في الصف أنها عبقرية؟

B- Does every student in the class think a particular girl in the class is a genius?

هل يظن كل الطلبة أن فتاة معينة عبقرية؟

C- Does every student in the class think the female teacher is a genius?

هل يظن كل الطلبة أن أستاذتهم في الصف عبقرية؟

Without enough context, this sentence is easily prone to be misinterpreted. (Shane, 2003)

Daniel, Erik, and Michael M (2003) semantic ambiguity arises when a sentence has more than one way of reading it within its context even if it there is no lexical or structural ambiguity. Semantic ambiguity is logically viewed as a form of sentence; it is expressed in predicate logic. So, it occurs when a sentence contains an ambiguous word or phrase.

#### 3.1.2. Causes of Semantic Ambiguity.

Semantic ambiguity as inevitable property in natural human language, it has many things that cause this kind of ambiguity in the word level or sentence one and here are some of those causes:

- The use of pronouns without determining their referent, an example of the following sentence “John called his father last night; they talked for an hour and he said he will come back home next Monday”.

There is unclarity in using the personal pronoun “He”. Is “He” referring to John or to his father? So the translator has two options of interpretation to translate it into Arabic:

A- referring to John's father:

اتصل جون بوالده ليلة البارحة وتحدثا لمدة ساعة حيث أخبره والده أنه سيعود يوم الاثنين القادم.

B- referring to John:

اتصل جون بوالده ليلة البارحة وتحدثا لمدة ساعة حيث أخبر والده أنه سيعود يوم الاثنين القادم.

The second example in this sentence: “The truck hit the dog while it was moving”.

The interpretations can be the truck, while moving, hit the dog or the truck hit the dog while the dog was moving.

Possible translations:

A- referring to the truck:

صدمت الشاحنة الكلب عندما كانت تتحرك.

B- referring to the dog :

صدمت الشاحنة الكلب عندما كان يتحرك.

- Polysemy is one of direct causes of ambiguity. Polysemy occurs when a single word has more than one meanings, in Arabic it's called ( الاشتراك اللفظي )

Here are some examples of polysemy:

He is sitting beside the bank.

The word “bank” has two main meaning,

The first one is: an establishment for the custody, loan, exchange, or issue of money, for the extension of credit, and for facilitating the transmission of funds

The second one is: the rising ground bordering a lake, river, or sea or forming the edge of a cut or hollow.

The translator may translate as: إنه جالس بجانب المصرف

Or as: إنه جالس على ضفة النهر

Another example of polysemy: Maria can't *bear* children.

Here the verb "bear" has two meanings the first is to endure and the second is to give birth (to children)

The translator may translate it as: ماريا لا تتحمل الأطفال.

As: ماريا لا تنجب أطفالا

- Some parts of speech are another reason of arising semantic ambiguity, they are multifunctional words. We take the following sentence as an example:

"Speeding cars can kill".

Notice that this sentence contains gerund which is "speeding" that means riding in a car that is speeding can be fatal or means that cars that are speeding may kill people outside.

The translator may translate it as: الركوب في السيارات السريعة يمكن أن يكون قاتلا

Or as: السيارات السريعة يمكن أن تقتل من حولها

Or the example of this sentence: Omar is calculating.

The sentence contains present participle which is calculating that means counting numbers or selfish.

The translator may translate it as: عمر يحسب

Or as: عمر أناني

- Cultural specific items are one of the causes of semantic ambiguity as well.

### 3.1.3. Semantic Ambiguity and Proper Names

Some may ask is there any relation between semantic ambiguity and proper nouns?

This question is being asked because some people may think that PNs have no senses. That's why they should not be translated. But semantic ambiguity occurs when some nouns are functionally used especially in poems, novels, plays, articles...etc.

For example, this sentence: Sandy is coming. If we take the word "Sandy" without capitalization, it means an adjective of or concerning sand but here it's not the bottom line.

If we take the word "Sandy" capitalized here, it has two interpretations; Sandy might be a name for a girl or the name of the famous hurricane Sandy that hit USA.

The translator may translate it as: إن ساندِي قادمة

Or as: إن إعصار ساندي قادم

The second example: A lot may find it difficult to translate this noun as a proper noun if the context is not put into action." " حياة هنية is a title of a novel that most of translators rendered it as an adjective as follow : « Happy life » « Hania » is a proper noun proper to a person and not an attribution.

We conclude that semantic ambiguity is really one of the complicated problems in translation and a difficult challenge for the translators especially in dealing with proper nouns.

### **3.2.Strategies of Translating Proper Nouns According to Davies.**

#### **3.2.1. What is a strategy?**

Strategy is a word that can be used in many contexts. Many translation theorists in translation studies have used this word with their different points of views. Below are some more general definitions of the word strategy.

*Oxford dictionary (2011)* defines strategy as a plan of action designed to achieve a long term or overall aim: time to develop a *coherent* economic strategy.

#### **3.2.2. Davies Eirlys**

She is a professor at Abdelmalek Essaadi University Tetouan, Tanger-Tétouan, Morocco. Davies graduated from Bangor University in the United Kingdom, instructor and translator of language, linguistics and translation. Davies is specialized in translation, theory cross-cultural communication, and French-English translation.

#### **3.2.3. Davies' Strategies**

In translation studies, many theorists and translation scholars have strived for solutions to solve the problem of ambiguity within the text to render a faithful translation product to the

receiver. There are famous theorists who created some of those strategies like Ghazzala, vermas and Davies Eirlys E.

Davies also suggested seven strategies that can be applied by the translator in order to translate proper nouns which are as the following: preservation, addition, omission, globalization, localization, transformation, and creation. According to Davis, proper nouns are considered as **cultural specific items** elements. , (Davies, 2003, p.72-89).

**A- Preservation:** is used when the term is transferred directly from the ST to the TT by the translator. This strategy is used when there is no close equivalent in the target language and target culture. (Davies, 2003, p.72).

Davies divides preservation into two types:

**\_Preservation of form:** it is when “a translator may simply decide to maintain the source text term in the translation”, David \_David, Frank \_Frank. فرانك

**\_preservation of content:** it's when “the actual English words are not preserved, but Where a cultural reference receives a literal translation, with no further explanation”, It used when the translator wants to preserve the content of the message e.g., Rose وردة– Moony قمرَة (Davies, 2003, p.72-73).

**B- Addition:** it occurs “when the translator decides to keep the original item but supplements the text with whatever information is judged necessary”. Davies (2003, p.77). In this strategy, Davies emphasize that the translator should be very careful about the target culture in order to add some appropriate elements in which the target reader can understand them.

Davies distinguishes two types of addition.

- **Addition inside the text:** it is when a translator inserts the explanation directly in the text, e.g., Ouargla \_east south of Algeria\_ is the capital of oil.
- **Addition outside the text:** it is when the translator provides the explanation outside the text. (Davies, 2003, p. 77).

**C- Omission:** This strategy is the opposite of the previous one. Davies (2003, p.79) stated "omit a problematic CSI altogether, so that no trace of it is found in the translation"

arguing that, when “the inclusion of a problematic culture-specific item might create a confusing or inconsistent effect,” it’s had better to delete it. Omission is subdivided into full omission like: I have visited New York and Verment (لقد زرت نيويورك) the name “verment” is completely omitted and partial omission like in: he is Sami the Giant with my brother انه سامي مع أخي. Notice that the “giant” has been omitted with keeping the name “Sami” (Davies, 2003, p.80).

**C- Globalization:** This strategy is defined by Davies as “the process of replacing culture-specific references with the ones which are more n

D-

E- eutral or general” , e.g., I will take a bus \_سأستقل وسيلة نقل (Davies, 2003: p.83). Davies said that: Globalizing of texts seem to be currently popular in the publicity materials of companies offering editing or translation services, which advice website creators, that, if they wish to communicate successfully with multicultural audiences, they must ensure that their sites are suitably “globalised” (Davies, 2003, p. 82).

**E- Localization:** Is the opposite of globalization. Davies calls it when “translators instead of aiming for ‘cultural-free’ descriptions, [...] may try to anchor a reference firmly in the culture of the target audience” (Davies, 2003, p.83-84) Phonological and grammatical adaptation of names and use of gender endings are included in this strategy. i.e: Delia is a studious student دليلة تلميذة مجتهدة

**F- Transformation:** Davies lists it as the sixth strategy, he said that this strategy involves “an alternation or distortion of the original” (Davies, 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 were transformed into Harry Potter and the Sorcerer’s Stone for the American publication (Davies, 2003, p.86 - 87).

**G\_ Creation:** creation appears when “translators have actually created cultural specific items not present in the original text” (Davies, 2003, p. 88). Davies sees that creation is used when translators presuppose that the original form would be too strange for the target readers (Davies, 2003, p. 88). Creation may comes from the translator intention to make CSI more transparent and comprehensible for the target audience (Davies, 2003, p. 87)

# **Part II**

Analyzing the corpus

## Introduction:

In this chapter, we are going to identify the above mentioned Davies' strategies of translating proper nouns. We have selected the famous short novel "*Alice adventures in wonderland*" for analyzing Davies strategies of translating proper nouns that the translator Amira Kiwan has used, and to see whether she applied them or not and if yes, did she apply them correctly or not.

## Defining the corpus

### 1. Alice Adventure in Wonderland

#### a. Abstract of the story

"*Alice in Adventure Wonderland*" is a novella that has been written by the English writer Lewis Carroll, Alice is the protagonist in this novella who started her adventure while she was sitting with her sister she felt very sleepy and she entered to a world of fantasy by falling into a hole of a White Rabbit who directed her to a marvelous adventure where she met many factious characters such as the White Rabbit, The Caterpillar who represents a wise man that gives Alice some pieces of advice like telling her to eat mushroom to adapt her size with the new environment, how to behave in difficult situations and how to control her growth, but he is also unfriendly man. Another funny character is the Cheshire Cat who is always smiling, have the ability to disappear and appear again and he represents the time between adulthood and childhood. Other characters are the Hater and the Queen of Heart who are the antagonists of the story. The Hater leads the perpetual tea time and the Queen of Heart is the crazy and angry tyrant ruler of the Wonderland, and there are many other characters like the Hare, Duchess, Mary Ann, and the Footman...etc. eventually, Alice woke up to found out that her sister is taking away leaves from her when she was sleeping by the bank of the river. She told her sister about the Adventures and she went back home. This story is somehow complex because it contains symbolism and wordplay implicated in many characters and each character guide Alice through life and teaches her how to grow. This story has attracted both the adults and children.



### b. The Writer's biography

Lewis Carroll (1898-1832) is the pen name of Charles Lutwidge Dodgson the English writer, poet, photographer, logician and mathematician, his famous works are "*Alice Adventure in Wonderland*" (1865) that he wrote for children and the novella "*Through the Looking-Glass*" (1871) in which these two novellas are considered to be the most prominent and popular novellas in the world, he is known by using logic, fantasy and word play in his writings.

Lewis Carroll was spending most time with children; he has friendship with children more than the adults. He wrote "*Alice in Wonderland*" when he was inspired by his journeys with the daughters the dean of the faculty that he was a teacher there, they were ones of his best friends. One of these daughters was named "Alice". He wrote with some explaining pictures the novella and gave it to little friend Alice Liddell without thinking of publishing it, but some of his friend impulse him to publish it, and then he edited and published in (1865). After the novella Alice, Lewis Carroll has published a new one which is "*Through the Looking-Glass*" in (1871). Also, he wrote some poems, but they were not published all. In 1856, a poem has been published with his pen name. In 1869, his poems were collected, the famous one were "*Jabberwocky*" and "*The Hunting of the Snark*". Lewis was also creative as a photographer of children and he has more than 3000 picture. He was suffering from stammer but it has been said that this stammer vanishes when he speaks with children. Lewis Carroll published just few works in his last years like *Sylvie* (1889) and *Bruno* (1893).

He was home educated when he was young; entered Rugby School In 1846; he registered at Oxford (1850) as a member of his father's old college Christ Church where he was appointed a lecturer in mathematics there.

Born on January 27, 1832 in Daresbury, Cheshire, England and He died on January 14, 1898 and He has been buried in Guildford at the Mount Cemetery.

### 2. The translation of proper nouns in *Alice in Wonderland*

When Lewis wrote the story, he gave it to the little friend Alice Liddell and to her sisters Lorina Charlotte and Edith Liddell. Some of the story characters are taken from the girls' real situation in an explicit way or in an implicit one.

*Alice in Adventures in Wonderland* includes the following proper names forms:

- a. Nouns refer in an explicit way to the real world of author and original addressees,

- b. Nouns indicate in an implicit way the real world of author and original addressees by means of wordplay,
- c. Nouns refer to fictitious characters. ( Nord, 2003)

**a. Proper nouns explicitly referring to the real world of author and original addressees**

There are many real worlds such as “England” which is the country in the 19 century, it includes historical that are known by the first addressees of the story, that’s to say, Alice Liddell and her sisters. Also there are other names from the real world like “Alice, her nurse Mary Ann, her school mates Ada and Mabel” but any way, they are fictitious characters in the story, some nouns of places like “New Zealand, Australia, London, Rome, Paris, and the Nile”. Some historical personalities are in this story like “Shakespeare, Edwin, the Earl of Mercia, Morcar, the Earl of Northumbria, Stigand, and the Archbishop of Canterbury, Edgar Atheling, and William the Conqueror”. These nouns are previously identified and that’s depending on the previous knowledge of the receiver to realize them. (Nord, 2003)

**b. Nouns implicitly alluding to the real world of author and addressees by means of wordplay**

English language is one of the important elements of the author and addressees real world. There are some proper nouns that indicate real people’s names implicitly like “Duck” that refers to Lewis Carroll’s friend (Robinson Duckworth), the “Lory” and the “Eaglet” refer to Alice’s sisters Lorina and Edith. The three little sisters “Elsie”, “Lacie” and “Tillie”, also symbolize, the Liddell sisters: Elsie represents Lorina Charlotte, Tillie for Edith Mathilda, and Lacie is an anagram of Alice. Certain names carry some idiomatic expressions like “Dodo” which stands for “as dead as a Dodo”, “Hatter” for “as mad as a Hatter” and “March” for “as mad as a March Hare” these expressions has no direct equivalent in the other languages.

“The Cheshire Cat” indicates a specific brand of Cheshire cheese which contained a picture of a smiling cat sounds to be the origin of the idiomatic expression “to grin like a Cheshire Cat”, the connotation is unrealizable in the other cultures, and if we substitute the name “Cat” with “قط” in Arabic for instance it will be out of context. The Dormouse may call

to mind the connotations of drowsiness in English. These were some example of implicitly used names of the real world.

### **C. Nouns referring to fictitious characters**

*Alice in Wonderland* has some fictitious characters, mostly fantasy creatures and animals are often presented by a description and used as proper names just by written it capitalized. For instance, at the end of chapter 4 we read: "...and her eyes immediately met those of a large blue caterpillar, that was sitting on the top with its arms folded" the word "caterpillar" is not capitalized but see the word in the beginning of the next chapter: "The Caterpillar and Alice looked at each other for some time in silence..." here the word "Caterpillar" is capitalized". White Rabbit is a generic noun that converted to a proper name; the same case is with the Mouse, the Duchess, and the Gryphon. Also, there is a personification of playing cards: "Two", "Three", and "Five", with the Knaves, the King, and the Queen. There are no translation problems concerning these names.

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

In this part, we are going to study the used strategies suggested by Davies for translating proper nouns in children's literature to avoid the semantic ambiguity within proper nouns. We are going to analyze proper nouns in the novella "*Alice Adventure in Wonderland*"

All the nouns mentioned in the practical part are proper nouns and treated as such. They are written in the original version in capitals and dealt with as so.

### **3. Analysis of strategies used in translating proper nouns in Alice in Wonderland**

**1-Preservation:** the lions' share of the used strategies is preservation and it's subdivided into two methods: using transcription and literal translation. In the novella, we observe 28 nouns transcribed to Arabic and 39 nouns are literally translated.

**A- Transcription:** the translator has used this strategy for preserving the name as it is in the SL by using the transcription 28 time and we the following table contain 14 example:

Source text	Target text	strategy used
Alice	أليس	Transcription
New Zealand	نيوزيلندة	Transcription
Dinah	دينا	Transcription
Mabel	مايبل	Transcription
London	لندن	Transcription
Paris	باريس	Transcription
Edwin	أدوين	Transcription
Stigand	ستيغاند	Transcription
Edgar Atheling	ادغار اثلينغ	Transcription
Elsie	ألسي	Transcription
Tillie	تيلي	Transcription
Mary Ann	ماري ان	Transcription
Bill	بيل	Transcription
Seven	سفن	Transcription

**Table 1. Preservation of Proper nouns Using Transcription**

The translator Amira Kiwan has openly used the strategy of “Preservation” by using “transcription” especially in translating proper names referring to the real world of the author and original addressees. The translator transcribed the names for two reasons: first, it’s a difficult to find an equivalent in Arabic language for such names, and second, the translator aimed at saving the particularity of the foreign language in order to make them known to the

target reader.

### B- Literal translation

The translator used this strategy in translating 39 nouns where she aimed at translates the meaning of names. Here are 14 examples of literal translation in the table below:

Source text	Target text	strategy used
The White Rabbit	الأرنب ابيض	Literal translation
Duchess	الدوقة	Literal translation
Eaglet	النسر الصغير	Literal translation
Little Lizard	السحلية الصغيرة	Literal translation
Caterpillar	اليسروع	Literal translation
The Fish-Footman	الخادم السمكة	Literal translation
Pig	الخنزير	Literal translation
Hatter	صانع قبعات	Literal translation
March Hare	أرنب مارس الوحشي	Literal translation
Dormouse	زغبة	Literal translation
Queen of Hearts	ملكة الكبة	Literal translation
Owl	البومة	Literal translation
The Pigeon	الحمامة	Literal translation
The Mouse	الفأر	Literal translation

**Table 2. Preservation of Proper Nouns Using Literal translation**

The translator has literally translated some names. She opted for this strategy according to Davies. 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 Jaleniauskienė, Vilma Čičelytė, 2009). Like these names shouldn’t be transcribed because they may lose the intended meaning by the writer.

Names of kind they are proper nouns capitalized in the ST

**Addition:** Amira Kiwan used the strategy of Addition in translating these 06 nouns:

Source text	Target text	strategy used
Dodo	طير الدودو	Addition inside the text
Caucus –race	مؤتمر سباق الخيل	Addition inside the text
The Mock Turtle	ذكر السلحفاة الزائف	Addition inside the text
Old Turtle	ذكر السلحفاة عجوز	Addition inside the text
Dinn	الغدا(الغداء)	Addition inside the text
The Rabbit	الأرنب الأبيض	Addition inside the text

**Table 3. Translating Proper Nouns Using Addition**

The translator has used this strategy in order to give clear ideas about cultural items and attitudes to the Arabic reader. These names include semantic ambiguity, so the translator has to clarify their use, like the name “Turtle” can be seen as a female not male. The child cannot guess the meaning of the name if the translator did not use some informative addition that identifies the role of that name within the text.

**Localization:** this strategy has been used in 02 cases:

Source text	Target text	strategy used
Turtle Soup	حساء السلاحف	Linguistic localization
Wonderland	بلاد العجائب	Linguistic localization

**Table 4. Translating Proper Nouns Using Localization**

The translator used the strategy of localization just twice. Despite that these nouns have an equivalent in Arabic language which is "سلحفاة" for "Turtle" and "بلاد العجب" for "Wonderland" the translator could use the literal translation, but she used the linguistic localization in a plural form (العجائب, السلاحف) instead of the singular one to suit the Arabic language in which Arabic prefers the plural form in such uses.

**Transformation:** is one of the used strategies that the translator has adopted; it was used 3 times.

Source text	Target text	strategy used
Old Crab	أنثى السلطان	Transformation
Panther	الكركدن	Transformation
Tortoise	البطيء	Transformation

**Table 5. Translating Proper Nouns Using Transformation**

In the name "Old Crab", the translator has transformed the word "Old" which means in Arabic "عجوز" into the word "أنثى" to clarify the gender of the referent, she transformed the name "Panther" which means in Arabic "نمر" to "كركدن" which means in English "rhinoceros". The Translator has also transformed the name "Tortoise" which means in Arabic "سلحفاة" into "البطيء" which means in Arabic the adjective of tortoise (very slow).

**Omission:** this strategy is used just one by the translator.

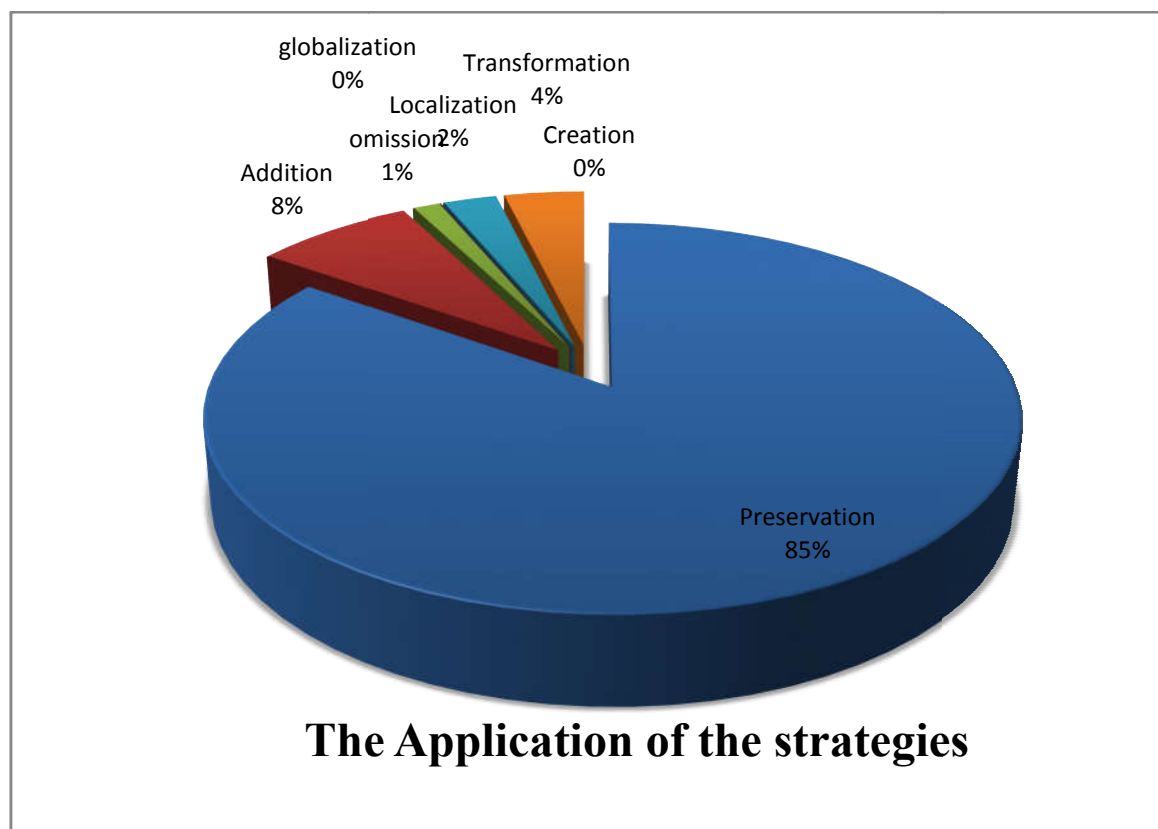
Source text	Target text	strategy used
Cunning old Fury	الماكر العجوز	Partial omission

**Table 6. Translating Proper Nouns Using Omission**

Here the translator used this strategy by omission just one part of the proper name because she saw it that this partial omission does not affect the meaning of name.

**Globalization and creation:** these two strategies have not been used in this novella.

The following figure shows the application of Davies strategies in Alice adventure in wonderland by Amira Kiwan:



**Figure 1: Davies' strategies in Alice Adventure in Wonderland**

#### 4. The Application of Davies' Strategies by the Translator

Amira kiwan has successfully applied some of Davies' strategies for translating proper nouns in the "*Alice Adventure in Wonderland*" in order to avoid the semantic ambiguity. But the translator did not apply some strategies appropriately in translating proper nouns, noticing



that the story full of word play (puns). Here are some examples below with some suggestions of translation:

\_The proper names "Seven, Five and Two" have been translated into "سفن", "فايف", and "تو", here the translator has used the strategy of preservation by using transcription. But these names are referents to the playing cards within the story and each number of the mentioned cards has a semantic meaning, so if transcribed, they may lose their meanings. So, the literal translation is the best solution in this case and the suggested translation is "سبعة" for "Seven", "خمسة" for "Five" and "اثنان" for "Two".

\_The proper noun "the Old Crab" that indicates the stage of life is translated into Arabic as "أنثى السرطان" by using transformation strategy, and the back translation gives "Female Crab" in English, but the child reader or the reader who reads for children in Arabic may ask this question "is this Female Crab a child, young or old one? So here the noun became semantically ambiguous, so it's better to translate such a noun by using the strategy of addition not transformation. The suggested translated for the name "Old Crab" is "أنثى السلطان العجوزة" to get rid of the semantic ambiguity and because the stage of life for age really matters in such stories (an old person may represent the wisdom and a young or child person may represent the inexperience and).

\_ The name "panther" is translated into Arabic as "كركن". The translator has applied inappropriate strategy in translating this noun; he lies in choosing the right equivalent in the TT. The noun is translated as "كركن" which means "rhinoceros" in English. But the appropriate equivalent is "النمر" or "الكوجر".

After analyzing the proper noun in the story, we conclude that the proper nouns can be translated if they have function within the text, and Davies 'strategies are very appropriate and useful in translating proper nouns. Also, it is clear that the translator has not applied all the strategies correctly in order to exorcize the semantic ambiguity within the nouns of the story.

# Conclusion

Children's literature is unlike the adult one, and the translator should be aware when translating for children because this kind of literature has its own characteristic which is another challenge for the translator. This overall study was to discuss the semantic ambiguity of proper nouns found in Alice story and the reliable strategies according to Davies that were used by the translator Amira Kiwan.

After the description of all nouns and classification, we concluded the following findings:

\_ Davies strategies which are: preservation, addition, omission, globalization, localization transformation, creation.

\_ The strategies that were used by Kiwan in " أليس في بلاد العجائب " were five among seven:

Preservation. (Transcription and literal translation).<sup>36</sup> She used this strategy because first, it's a difficult to find an equivalent in Arabic language for such names, and second, the translator aimed at saving the particularity of the foreign language in order to make them known to the target reader, and to preserve the descriptive meaning of a name rather than its form by using a literal translation and they may lose the intended meaning by the writer if they were transcribed.

Addition. (Inside the text addition). The translator has used this strategy in order to give clear ideas about cultural items and attitudes to the Arabic reader and to avoid any kind of ambiguity.

Omission. (Partial omission). The translator used this strategy for deleting one part of the proper name because she saw it that this partial omission does not affect the meaning of name.

Localization. (Linguistic localization). Despite the nouns that have been translated by this strategy have an equivalent in Arabic language the translator could use the literal translation, but she used the linguistic localization in a plural form instead of the singular one to suit the Arabic language structure in which Arabic prefers the plural form in such uses.

Transformation. This strategy has been used to clarify the gender of the referent and to clarify the adjective of the referent.

\_ Kiwan succeeded in translating some proper nouns appropriately.

\_ Kiwan also applied some strategies inappropriately in translating some other proper nouns.

## Conclusion

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\_ At the end, we recommend that:

- Proper nouns can be translated if they have a certain senses and they are functionally used.
- Some proper nouns should be translated by the literal translation not by transcription according to their function within the text and these nouns are “Seven, Two and Five”.
- Proper “the Old Crab” nouns should be translated by Addition inside the text not by transformation.
- The proper noun “panther” should be translated by literal translation not by transformation to give it its real sense.

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## قائمة المصادر والمراجع باللغة العربية

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## ملخص البحث باللغة العربية

حاولنا في هذه الدراسة أن نناقش أحد الإشكاليات البارزة في علم الترجمة الحديث. تتمثل هذه الإشكالية في ظاهرة مشكلة ترجمة أسماء الأعلام في النصوص الأدبية الموجهة للأطفال ضمن الإشكالية التالية:

\_ إلى أي مدى يمكن الاعتماد على استراتيجيات ديفيس في ترجمة أسماء الأعلام في أدب الأطفال؟

\_ ماهي الاستراتيجيات التي في استخدامها وتطبيقها أمير كيوان في ترجمة أسماء الأعلام في أليس في أليس في بلاد العجائب؟

تمت هذه الدراسة على الرواية المشهورة "مغامرات أليس في بلاد العجائب" للكاتب الانجليزي لويس كارول. قمنا باختيار هذه القصة تحديدا نظرا لاختلافها من ناحية الأسلوب اللغوي ولأنها قصة مشهورة ومميزة في مجال أدب الأطفال أي تتضمن أهداف مرجوة لتحقيقها ونظرا لأنها تحتوي الكثير من التلاعب اللفظي. استخدمنا طريقة جمع المعطيات التي تمثلت في جمع كل أسماء الأعلام الموجودة في القصة و ثم تحديد الطرق التي استخدمها المترجم في ترجمة هذه الأسماء ومن ثم تحليلها.

ينقسم هذا البحث إلى جزئين، الجزء الأول نظري أما الجزء الثاني تطبيقي. تطرقنا في الفصل الأول في فصله الأول إلى مفهوم أدب الأطفال، وذلك استناد إلى بعض الباحثين لتعريفات بعض الباحثين في هذا المجال حيث نجد أنه ذلك النوع من الأدب الذي يكتبه الكبار ولكن يوجهه إلى القراء والجمهور الأطفال. يوجه هذا الأدب إلى الأطفال ما بين مرحلة الطفولة و بداية مرحلة المراهقة. يري بعض الباحثين أن أدب الأطفال أدب مستقل ذاتيا له خصائصه ونظريته الخاصة. قمنا بذكر الخلفية التاريخية لأدب الأطفال في أوروبا والعالم العربي باختلاف مراحلهم. لم يكن هناك شيء يعرف بأدب الأطفال في العالم العربي إلا في السنوات الأخيرة حيث كانت تتمحور المواضيع في الغالب حول الأحداث والقصص الدينية المختلفة، أما بالنسبة للعالم الأوربي فقد ظهر أدب الأطفال منذ العصور القديمة إلا انه لم يعرف باسم أدب الأطفال حيث كانت المطالعة و رواية القصص لغاية ترفيهه محضة ولم يعتبر أدب مستقل و له ميزاته الخاصة لأنه اعتبر كل من يكتب لأطفال مبتدئ و غير مؤهل لأدب الكبار. لكن أصبح أدب الأطفال أدب مستقل وله ميزاته و كتابه منذ القرن التاسع عشر في كلا العالمين، العالم الأوربي و العالم العربي.

بعد التطرق إلى مراحل أدب الأطفال، قمنا بذكر بعض خصائص أدب الأطفال مثلا:

\_ أسلوبه الاقتصادي.

\_ وضوح و بساطة الأسلوب و خفته.

\_ احتوائه على العناصر الجمالية.

أدرجنا بعد ذلك بعض أهداف وأهمية أدب الأطفال وهي تمكين الطفل من استكمال العملية التعليمية وإثارة العواطف و تحريك الوجدان و تنقية السلوك و تحريك الوجدان و بناء لغة سليمة لدى الطفل و ترفيتها وتوسيع خيال الطفل و تشجيه على الإبداع و تزويد الطفل بالخبرة في الحياة.

تطرقنا بعدها إلى أهمية ترجمة أدب الطفل المتمثلة في تعريف الطفل على الثقافة الأجنبية وبيئتها ومساعدته عن فهمها و توفير أدب أكثر للأطفال و زيادة الفهم على المستوى الدولي بين الأطفال من مختلف البلدان.

كما تحدثنا في هذا الفصل عن مفهوم اسم العلم في كلا اللغتين الانجليزية والعربية. عرفنا اسم العلم في اللغة الانجليزية وناقشنا جانبه اللغوي و جانبه الدلالي و تناولنا كيف يسمي الانجليز أولادهم. يعتقد بعض الباحثين أن اسم العلم يحمل معنى مرجعي فقط أما البعض الآخر يرى أن اسم العلم يحمل معنى مرجعي و الآخر ضمني حيث اتضح لنا في الأخير أن اسم العلم في اللغة الانجليزية يحتوي على معنى مرجعي فقط هذا ما جعل بعض. في بالنسبة لاسم العلم في اللغة العربية فهو يختلف عن الاسم في اللغة الانجليزية. فقد عرفنا اسم العلم في اللغة العربية وعرضنا أنواعه و أقسامه ثم ناقشنا على أي أساس يسمي العرب مواليدهم الجدد وما يحمله من دلالات حيث استنتجنا أن اسم العلم في اللغة العربية يحمل معنيين أحدهما مرجعي و الآخر ضمني.

تطرقنا في الفصل الثاني من إلى الحديث عن الالتباس الدلالي بصفة عامة والالتباس الدلالي في ترجمة أسماء الأعلام بصفة خاصة. في البداية عرفنا مفهوم الالتباس بصفة عامة في اللغة ثم عرفنا الالتباس الدلالي على أنه ذلك الالتباس الذي يقع عندما تحتوي جملة ما أكثر من طريقة واحدة لتفسيرها في سياق ما. بعد ذلك قمنا بمناقشة الأسباب وراء هذا النوع من الالتباس. ففي اللغة الانجليزية مثلا، نجد أن استعمال الضمائر و خاصة الشخصية دون ذكر الشخص أو الشيء المشار إليه و نجد التنوع الثقافي و اللغوي سببا أيضا. واحد من أهم الأسباب الرئيسية هي "الاشتراك اللفظي" أو ما يعرف ب'polysemy' في اللغة الانجليزية حيث أعطينا أمثلة وشروحات لكل سبب. ناقشنا بعد ذلك الالتباس الدلالي الذي يحدث في أسماء الأعلام ووضحنا ذلك بمثال. في آخر هذا الفصل ذكرنا واحد من أبرز الحلول المقترحة لترجمة أسماء الأعلام للتخلص من الالتباس الدلالي الذي تحويه ألا وهو الاستراتيجيات التي اقترحتها المترجمة دايفيس أورليس. قمنا أولا بتعريف كلمة "إستراتيجية" ثم عرفنا المترجمة دايفيس وبعدها شرحنا استراتيجيات دايفيس السبع لترجمة أسماء الأعلام لإزالة أي اللبس الدلالي و التي تمثلت في:

1\_ إستراتيجية الحفاظ على الاسم والتي تنقسم إلى طريقة الترجمة الحرفية و إلى طريقة النقل الحرفي التام أو النقرة.

2\_ إستراتيجية الإضافة وتنقسم إلى طريقة إضافة معلومات إلى اسم العلم داخل النص أو طريقة إضافة تلك المعلومات خارج النص.



3\_ إستراتيجية الحذف والتي قسمت إلى طريقة الحذف الكلي للاسم أو طريقة حذف جزء من هذا الاسم.

4\_ إستراتيجية التعميم التي تتمثل في تحويل الاسم من الخاص إلى العام.

5\_ إستراتيجية التوطين وهي أن تكيف الاسم حسب البيئة المنقول إليها وقسمت إلى طريقة التكيف الثقافي إلى أو طريقة التكيف اللغوي.

6\_ إستراتيجية التحويل وهي استبدال اسم العلم بأخر وليس له علاقة بالجانب الثقافي اللغوي.

7\_ إستراتيجية الإنشاء وهي أن يتم إبداع اسم علم جديد في النص الهدف لم يكن موجودا في النص المصدر.

بعد كل هذه التوضيحات النظرية يتبين لنا أن على المترجم التحلي بالوعي في حال ترجمته لنصوص أدب الأطفال بصفة عامة وأسماء الأعلام في هذا النوع من النصوص بصفة خاصة نظرا لما يمكن أن تحمله من لبس دلالي بعد الانتهاء من الجانب النظري للدراسة انتقلنا إلى الجانب التطبيقي في الفصل الثاني. في البداية قمنا بالتعريف بالرواية "أليس في بلاد العجائب" وعرفنا أيضا كاتب الرواية المشهور "لويس كارول" في حين أننا لم نجد معلومات عن المترجم. بعدها انطلقنا في جمع المعطيات حيث قمنا بجمع جميع أسماء الأعلام الموجودة في القصة وتحديد أصنافها ثم قمنا بتحديد مختلف الاستراتيجيات التي استخدمتها المترجمة أميرة كيوان في ترجمة هذه الأسماء. بعد التحديد لجأنا إلى التحليل، بدأنا أولا في تحليل أصناف الأسماء من حيث الأصل:

\_أسماء تشير بشكل واضح إلى العالم الحقيقي للمؤلف والمخاطب الأصلي مثل أليس و لندن و ويليام الغازي وشكسبير.

\_أسماء تشير بشكل ضمني إلى العالم الحقيقي للمؤلف والمخاطب الأصلي عن طريق التلاعب بالألفاظ مثل قط الشيشاير و طير الدودو و داك (البطة).

\_أسماء تعود إلى العالم الوهمي وهي أسماء للحيوانات في الأغلب مثل الأرنب الأبيض والفأر والدوقة. كانت النتيجة في تحليلنا للاستراتيجيات التي استعملتها المترجمة في ترجمة أسماء الأعلام كالآتي:

استعملت إستراتيجية الحفاظ على الأسماء في ترجمة 67 اسم وذلك عن طريق استخدام الترجمة الحرفية في ترجمة 39 اسم والنقحرة والنقل الحرفي التام في ترجمة 28 اسم أي تمثل هذه الإستراتيجية نسبة 85 بالمائة من الاستخدام.

تم استخدام إستراتيجية الإضافة داخل النص في ترجمة 6 أسماء أي ما يمثل نسبة 8 بالمائة.

استخدمت إستراتيجية الحذف في ترجمة اسم واحد فقط وهو حذف جزئي أي بنسبة 1 بالمائة

بالنسبة للإستراتيجية التوطين، فقد تم استخدامها في ترجمة اسمين عن طريق التكيف اللغوي أي بنسبة 2 بالمائة.

استخدمت طريقة التحويل في ترجمة 4 أسماء، أي بنسبة 4 بالمائة.

أما بالنسبة إستراتيجيتا التعميم والإنشاء لم يتم استخدامهما على الإطلاق

في آخر هذه الدراسة حولنا الإجابة على إذ ما كانت المترجمة قد طبقت كل الاستراتيجيات بشكل مناسب أم لا. بعد التحليل وجدنا أن المترجمة قد طبقت الاستراتيجيات في أسماء الأعلام بشكل مناسب لأغلب الأسماء في الرواية، إلا أنها لم تطبق بعض الاستراتيجيات في ترجمة بعض أسماء الأعلام بشكل صحيح ومناسب. الشاهد على ذلك هو ترجمتها لأسماء بطاقات اللعب باستخدام طريقة النقل الصوتي أو ما يعرف النقحرة كالأتي: "سفن" و "تو" و "فايف" وهذا ما يؤدي إلى اللبس بصفة عامة هو ما سيصعب على الطفل فهم المقصود, لهذا كان من الأفضل أن يتم ترجمة هذه الأسماء عن طريق استخدام الترجمة الحرفية لتصبح "سبعة" و "اثنان" و "خمسة" لأن الكاتب تلاعب كثير بالألفاظ داخل الرواية و خاصة في أسماء الأعلام.