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## *Dedication*

*All praise to Allah, who gave us the strength to accomplish this work.*

*The biggest grace to our parents and families who supported us emotionally to reach this day.*

*I dedicate this work to all our teachers who taught us during the past five years, and especially our supervisor "Hemza ZEGHAR" who never hesitated a moment about helping us.*

*And finally, to my friend whom we wouldn't have this work done without "Sabrina Sandid".*

*Benkaddour Nour Elhouda*

*This work is dedicated specially to my beloved parents, who have provided me with their love, prayers and support. and To my dear brothers (Amine and Islem) and sisters (Sarah and Amina) and my sweet little nephew (Oussama) and to all my family and friends.*

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## **List of abbreviations**

CSI: culture specific items

SL: source language

TL: target language

TA: target audience

TC: target culture

TAs: target audiences

ST: source text

TT: target text

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## **General Introduction**

### **Background:**

One of the most interesting and difficult things to do is writing for a child. There are many factors that should be taken into consideration while doing that because it is not like writing for adults without limits, we should respect the age of the audience and take into account the message behind every work. The field of children's literature is full of adventures and imaginary things such as fairy tales and so on. This field flourished with time and became more interesting so that history witnessed many children's works (Harry Potter, Alice in wonderlands.....)

After this stage, comes another challenging matter: translating for children, which is a very hard task too. When we translate for children we cannot render everything as it is. Sometime we have to change the whole context just to make it suitable for a given TA. Sometimes we have to omit something that does not belong to the TA culture or that may affect them negatively or considered inappropriate for their age and culture. In our dissertation we chose to treat food items in Harry Potter and the Philosopher's Stone, in our study we will make a comparison between the original novel and the translation version in term of food items. We will try to discover the procedures and the strategies used by the translator to overcome the difficulty of translating for children.

### **Purpose of the study:**

Our study aims to investigate the procedures and strategies that can be used to overcome difficulties of translating children orientated works through a practical study on the English and Arabic versions of Harry Potter and the Philosopher's Stone.

### **Objectives of the study:**

Our study aims to:

Investigate the translation procedures used to translate food items in children's literature from English into Arabic.

### **Research questions:**

The main research question is:

-How did the translator operate in translating food items that are deemed to be shocking and unacceptable to the TA?

Sub-questions:

a/- Which translation procedures can be used to translate children's texts?

b/-What should the translator take into account when translating for children?

### **Hypothesis:**

To answer the research questions we hypothesize:

1. Translation procedures classified by Eirlys E. Davies can be effective in translating CSIs.
2. Deleting items that are difficult to be reproduced or considered as taboos in some cultures is one of the solutions
3. Translators should respect the values and morals of specific cultures and ages and provide faithful translation in the same time

### **Method:**

The method used in our research is the comparative analytical method. We are comparing the translated version of Harry Potter and the Philosopher's Stone with the original English novel (From English culture into Arab Muslim culture). We will analyse the differences to discover how did the translator manage to fix such problems.

### **Structure of the study:**

Our research is divided into two main parts (theoretical part and practical part), it consists of three chapters.

In the theoretical part, Chapter one is devoted to the definition, characteristics, background history and food items in children's literature.

The second chapter is more concerned with culture specific references and translation procedures.

In the practical part, Chapter three will be about the comparison and analysis of the collected data.



# **Chapter I**

## **Children's Literature**

## **Introduction:**

In this chapter we will try to provide general background about children's literature starting with on the definition of children's literature according to many scholars and theorists, then we will try to set its characteristics. After that, we will mention a brief outline history of children's literature to enable the readers to know more about its beginning and its emergence followed by children's literature in the Arab world where we discuss some details on translating children's literature from and into Arabic. After that, we will move to food items in children's literature.

### **I.1. On the definition of children's literature:**

Right from the outset the term "children's literature" itself is fraught with difficulties, theorists have had different points of view when tried to define it. Peter Hunt is one of the leading authorities in the field of children's literature thinks that "one of the most interesting starting points for the study of children's literature is the term itself".

The reason behind this is the concept of Childhood itself, its definition varies and **it** is different from one culture to another but Peter Hunt notes that "perhaps the most satisfactory generalization is that childhood is the period of life which the immediate culture thinks of as being free of responsibility and susceptible to education (Peter Hunt 1994:5) Here he tried to avoid this problematic by giving a simple definition that fits all cultures. Childhood, according to the UNESCO is "the period from birth to eight years old, is a time of remarkable growth with brain development at its peak. During this stage, children are highly influenced by the environment and people that surround them." [www.unesco.org](http://www.unesco.org)

UNESCO's definition is conventional; all people agree that children at this stage are still developing their skills, and that they are affected by the actions of people surrounding them.

Having regard to the definition of children's literature, Hunt added that "children's literature seems at first sight to be a simple idea, books written for children; books read by children. But in theory and in practice is vastly more complicated than that" (Peter Hunt 1994: 4). In fact, everyone not specialized in the field would understand it the same way. Hunt also noted that "Children's Literature might be a contradiction in terms: the values and qualities which constitute literariness naturally cannot be sustained either by books designed for an audience of limited experience, knowledge skill, and sophistication or by the readers".(Peter Hunt 2001:2),

and He suggested the use of "children's text instead of “children’s literature“ because this term is more limited”.

The term children's literature itself is controversial, some theorists think that it is suitable to use this term to describe books that are supposed to be read by children. Jacqueline Rose a British academic who is Professor of Humanities at the Birkbeck Institute for the Humanities referred to the impossibility of children's literature. Rose was in fact referring to the nature of the adult-child relationship in children's fiction and her concerns as well as other of the more theoretical issues that complicate the study of children's literature. But in many ways, even at the practical level children's literature is impossible: impossibly large and amorphous for a field of study. According to her children’s fiction, she rests on the idea that there is a child who is simply there to be addressed and that speaking to it might be simple. It is an idea whose innocent generality covers up a multitude of sins... (Jaqueline Rose 1984: 30)

Addressing children is not that easy matter as it seems, it may affect the child either negatively or positively, and we see this reflected on the definition of the Canadian critic Michelle Landsberg that good books can do so much for the children. At their best, they expand horizons and instil in children a sense of the wonderful at complexity of life. no other pastime available to children is so conducive to empathy and the enlargement of human sympathies. No other pleasure can so richly furnish a child's mind with the symbol's patterns, depth and possibilities of civilization. (Landsberg 1987: 34)

children's literature still represents the works and the literary productions that are made specifically for the young, and despite all the different points of view around this fuzzy term, it still the appropriate one to describe our study, because we are focusing much more on children’s works and not on the term itself.

## **I.2. Characteristics of children’s literature:**

Many scholars have provided different and various definitions of children's literature to better understand this fuzzy notion, and for the purpose of this study, we decided to study and enumerate the characteristics of children’s literature in order to fully understand it. Children’s literature is intended for children and read by or for them, it has some characteristics that are summarized below.

1/- It is considered as a teaching device: it helps the child to improve his knowledge, skills, and emotional intelligence. We can see this reflected in Canadian critic

Michelle Landsberg's belief: « that good book can do so much for children. At their best, they expand horizons and instil in children a sense of the wonderful complexity of life....no other pastime available to children is so conducive to empathy and the enlargement of human sympathies. No other pleasure can so richly furnish a child's mind with the symbols, patterns, depth and possibilities of civilization ». (Landsberg 1987:34)

2/- It helps the child to know a lot about his culture, history, and traditions. (Indeed, its long history and the fact that writing for children straddles the domestic and institutional, official and unofficial, high and mass cultures, and often includes visual elements, means that material written for children can be a particularly valuable source of historical information about everything from how children in the past looked and the environments they occupied, to shops, servants, the treatment of disease, religion, wars, migration, scientific development, exploration, and much more.) (Kimberly Reynolds 2011: 35)

Indeed, children can learn many things about their history or even the history of the others and they can even find this illustrated with images in some books.

3/-Writing for children is a part of socializing process setting good examples, and help readers learn approved ways of behaving to help them lead successful and fulfilling lives.

(Until the late 20th century, there was an unwritten agreement that children's books would not include sex, bad language, or gratuitous violence, on the grounds that writing to children is part of the socializing process and so ought to set good examples and help readers learn approved ways of behaving that are likely to help them lead successful and fulfilling lives.) children's books can affect the child positively or negatively, they learn a lot about behaving through this works and that is why we're conducting what should our children read and what should they don't. (Kimberly Reynolds 2011:75)

4/-Children's literature is also a path to developing knowledge and stretching imagination and enlighten the mind according to Cramer « Literature allows us to imagine ourselves as different persons than we are, to live different lives than we lead, to abide in different places than we are stationed in. Literature allows us to live in palaces or hovels, cabins or penthouses, wigwams or igloos. Through literature we imagine ourselves bolder and braver, richer or poorer, kinder or meaner than we may be in daily life» (Cramer 2004)

We've already mentioned that children's works expand the horizons of the child and let him imagine and discover many things by his own. It gives the child the opportunity to imagine and to create his own thoughts and beliefs.

### **I.3.An Outline of Children's Literature:**

#### **II.3.1. The Beginnings of Children's Literature:**

Children's literature is any literary work that is addressed only for children from birth to adolescence such as stories, plays, fables, books etc. in all the different genres.

The history of children's literature emerged in the 17<sup>th</sup> century in the works of some religious dissenters such as John Amos Comenius's picture book "Orbis Sensualium Pictus" which was written in Latin and German in 1658. This book reveals a lot of things about the history of writing for children, it begins with the alphabet then a combination of words and pictures that represent everything in the world such as (creatures, plants, holy trinity ...etc (Kimberley Reynolds 2011:16)

Comenius tended to write for very young children, those who are under the age of years who were learning to read in their native language and others who are older than 6 years and who were learning in Latin. In order to learn to read, children used to share the same books with adults who have the same reading abilities. However, young and old from all walks of life used to read chapbooks – small books that represent words along with its pictures, names, illustrations etc. for the purpose of education - which started to appear in the 16<sup>th</sup> century that attracted many young children, and were destined specifically for children in the 18<sup>th</sup> century. (Kimberley Reynolds 2011:16)

During the 17<sup>th</sup> century, many writings that were made specifically for children were inspired by puritans (religious dissenters) which tended to teach children how to read, live godly lives, make sure to avoid hell and its torment and make religion as a main principle in their lives such as James Janeway's a token for children. Janeway's book was popular in both England and America and was reprinted and retold roughly for 200 years, which was a useful reference in tracking the origins and the development of children's literature in all times. This book addressed young readers and clarified the understanding of childhood and children in early modern England, and highlighted the relationship between the creation of childhood at any period and writing for children during the history. (Kimberley Reynolds 2011:17)

The history of children's literature was supported by puritan texts in pointing out the idea of writing for children that should focus on teaching the readers how to behave and what to believe in the desires that aim to entertain them.(Kimberley Reynolds 2011:17)

The reason behind the beginning of children's literature in the 17<sup>th</sup> century is because works that were produced for children used to be printed for public dissemination more than hand production for private usage, which considered them as an important element in the history of printed works which was a starting block in the history of writing for children. For the reason that few works were produced for children such as Comenius and Janeway's, popular books remained in print for long times like Charles Lamb's "a great book of martyrs". Their long-time lasting histories made them important case studies from different perspectives.

(Kimberley Reynolds 2011:17)

### **I.3.2. Children's Literature During Antiquity and Middle Ages:**

The history of children's literature according to Seth Lerer includes a discussion of Roman, Greek, and medieval texts that were provided for the young. He reveals that in each one of these periods, traditions had a fixed and undiscovered influence on children's literature. Skills of citizenship, characteristics of heroism, values of morality and more were taught to the Greek and Roman children, by learning to recite passages from works such as Aesop's fables, the Aeneid, Iliad etc. and they were also learning passages from works that were addressed to general audience instead of those that were only for children, the way how these works were modified to suit the requirements of the young brings such writings to the field of children's literature for instance, some works that were addressed only for children were adjusted to suit their needs and abilities by including some features such as rhyme and illustrations. These features were used in writing only for children in the Middle Ages and Britain and across the Europe, for example 'mirror for princes' that tended to teach lessons to kings, giving advice to children who live in monasteries, providing guidance for apprentices etc. as a result, Lerer aims to emerge many genres that continuously in writing for children.(Kimberley Reynolds 2011:17)

New examples of writing for children started to appear as a result of the new areas of scholarship. For example, in the 18<sup>th</sup> century the histories of children's literature celebrated the beginning of children's literature as we know it today as the arrival of commercial publishing for children, where the idea of selling different printed works for children began to be used in the 18<sup>th</sup> century. (Kimberley Reynolds 2011:17)

The whole matter was a series of events that had been happening in partnership with teachers, parents, adults and the young in order to finish up by creating interesting works for the children.

### **I.3.3. Children's Literature in the 18<sup>th</sup> Century:**

Researchers have discovered in the last decade of the Twentieth century that Jane Johnson while she was teaching her children how to read using handmade materials that she created in 1740s,

such as cards, toys, mobiles and personalized books, that she created for her children, which points to the fact that children's literature was practiced traditionally at home. A study which was conducted after the discovery of Jane's materials showed that commercial publishers did not invent new methods of writing for children but they were adjusting existing practices, which may lead to the assumption that popular figures in the domain of printer-publishers such as John Newbery (1713-67), Mary Cooper (d.1761), John Harris (1756-1846) and others were reproducing the relationship between homemade materials for the purpose of learning to read and a caring person who reads to children and teaches them, and replacing their printed versions of those materials with those that are made at home.(Kimberley Reynolds 2011: 11)

Printer-publishers intended to produce reading works such as books, short stories etc. for the purpose of selling them, which means that they attracted and cared for adults who buy their reading products and printed materials even more than the children themselves. Early works involved the relationship between adults and children, for instance Jane Janeway's 'a token for children' where she advises the children to love and praise their parents, and so for the parents to care and save their children. Adults involved in producing printed works for children have developed the design of their printed materials such as focusing on the size and make it smaller, adding the word 'little' to the titles, using colored end papers, illustrations, pictures etc. in order to make it specifically for children. These features made the access easier for children to identify books that were especially produced for them. (Ibid: 12)

The change of childhood ideas was followed with the change of children's needs in the modern view. But there is an evidence which shows that many young readers were attracted to early produced materials even after a long time they appeared such as John Bunyan's the Pilgrim's Progress (1678) which was repackaged for children and loved by young readers. The philosophical the commercial and the pedagogic features that built publishing for children in 18<sup>th</sup> century were included under the shade of the Enlightenment, with its scientific perspective, commitment to reason and progress. In antiquity, writing and producing materials for children was considered as a teaching tool in education to make them good citizens and learning them to read. Children's literature has always warned from false beliefs and failure in order to create a good quality of education. It tended to teach values and principles of reasoning and injustices such as slavery. Texts that were produced in the 18<sup>th</sup> century for young reader tended to be free from the religious matters such as sins which were included in the 17<sup>th</sup> century works. The second half of the 18<sup>th</sup> century was known as 'the golden age' of children's literature because many literary works and artistic features appeared in this period.(Ibid: 14)

In the 19<sup>th</sup> century, children's literature became commercially beneficial area for many publishers such as the society for promoting Christian knowledge (1698) and the religious tract society (1799), these to publishers and more have battled using resembling narrative styles and strategies, young characters, plots from reality and heroic illustrations for the purpose of keeping their religious associations. In the end of the 19 century publishers have overcome those religious works that were influencing children and replaced them with different genres such as fantasy, adventure, fairy tales, school stories etc. and also picture books and periodicals. The business of publishing for children became commercially successful in 1899. Much of Henry James's productions were for high quality and fine literature, however, he felt that his works and efforts were put aside by the marketplace that didn't distinguish between high quality writings and those that were enjoyed by other readers who considered them as irreflective and uncritical, especially children and women. And also, by the end of the 19<sup>th</sup> century publishers of marketplace started distinguishing between the readers and divided them into categories and gave them importance according to their ages, classes, genders and interests.(Kimberley Reynolds - Children's Literature: A Very Short Introduction.p20)

Henry James complained about the lack of literary works that are addressed specifically for girls unlike the boys, both of them used to share the same books and stories. But writing for girls has developed in the 19<sup>th</sup> century. For instance, John Newbery's A LITTLE PRETTY POCKET-BOOK (1744) which targeted both genders at the same time, LITTLE MASTER TOMMY for boys and PRETTY MISS POLLY for girls, all in one book. There were also generic differences: adventure books and stories were addressed to boys and family stories to girls. Even though girls' stories lacked exotic features, battles and exciting tales of discovery that were involved in boys' stories; Yet, many female characters that were created appeared and attracted many followers. (ibid)

North American writers were great at producing books engaging female characters. For example, the Swiss author Johanna Spyri's Heidi (1880–1, translated 1884), Louisa May Alcott's Jo March (Little Women, 1868) etc.

#### **I.3.4.Twentieth Century Developments**

The series of female characters that emerged in the early 1900s is associated with the cultural romance along with the idea of childhood which characterized the shift of the 20<sup>th</sup> century and reached its climax in J.M Barrie's peter pan or the boy who wouldn't grow up. where the original play first performed in 1904. A huge importance was given to childhood through the discourses of modernism and the symbolic power that is associated to children in the postwar period when they represented hope for the future after the two world wars and the entry into an



atomic era. In 1989 the United Nations convention on the rights of the child have supported children's rights to have their needs to survive and grow up safe and protected. In the first half of the 20<sup>th</sup> century, Anglo-American children's literature was dominated by a very particular view of childhood.

In the middle decades of the 20<sup>th</sup> century, nostalgia was no longer a dominant refrain in writing for children and this is because childhood itself was being prolonged. The leaving school age was raised in the US and the UK which means that more children relied financially on their parents for longer; as a result teen culture was born. The very first books that were written specifically for children started to appear in the US and then in the UK like S.E. Hinton's *The Outsiders* (1967) where he rejects the carefree type of youth and in line with influential studies such as Erik Erikson's *Childhood and Society* (1950) where he focused on the problems of the young and their struggle to become independent.

Children's literature including films, plays television and other sources of entertainment, started to provide ideas and experiences that were previously considered as outside the context of childhood which made some people claim that childhood is disappearing because of lack of experience, in fact it was not disappearing but being challenged because in mid-20<sup>th</sup> century children's literature was represented by white, middle-class and happy families.

From first readers and fairy tales to young adult fiction, pages of children's books, magazines, and comics were filled with young people from different backgrounds, nationalities, ethnicities and sexualities. John Rowe Townsend's *Gumble's Yard* (1961) where he shows abandoned, working-class children who live in very hard conditions trying to empower themselves and avoid being taken care of.

Writers for children started to include a variety of genres such as tragedy and comedy, realism and fantasy in order to defy many topical issues, like Anne Fine's *Bill's New Frock* (1989) where The young schoolboy Bill Simpson wakes up in the morning and figures out that he has turned into a girl who wears pinky clothes, it is funny but in the same time provides response to equality between genders. Also *Falling* (1995, translated to english 1997) by the Belgian writer Anne Provoost, where she reveals the relationship between the betrayal of Jews to Nazis in the Holocaust and the rise of the right-wing groups in a town in France.

In this time, writing for children reflects different periods of childhood and many teenage experiences from different types of families. Making children's literature representative is not complete, because even in the countries that provide developed publishing industries, they have many groups that are under- represented. For instance, in North America there is a small

body of children's literature about indigenous peoples, which explain that their understanding of telling stories is different from typical dominant culture that editors may not recognize indigenous writers' stories as stories when they provide them for publication, if an indigenous story is published, the series of changes that may occur to this story in the process from editing to illustration may modify the original one that is no longer valid in that culture.

The members of the dominant culture in any country will be the main guardians -writers, publishers, educators, librarians and parents of children's literature and what they select to offer will be influenced by their own understanding, backgrounds and inspirations for literature and childhood. The history of children's literature would never be complete without the discussion of the ways that writers and publishers have engaged with the new ways and styles of storytelling and writing texts for children.

### **I.3.5. Contemporary Children's Narratives**

The most important aspect in the history of children's literature is how did the writers, illustrators and publishers provide regularly new ways of producing children's literature in a very cheap and attractive way, starting from the time when illustrations used to be colored by hand to today's beautifully illustrated books, the aim of children's publishers is to produce a fully colored, attractive and inexpensively book. Meaning that children's literature has experimented new technologies of printing and innovations in paper engineering for the purpose of creating novelty books like harlequinade's pop-ups and other books with movable parts. The dividing line between books, games, toys is fine actually. This change had an impact on the day of telling stories, this impact was seen in the series of "choose your own adventure stories" that were popular in 1980s. These simple books offered readers different plotlines and outcomes through a combination of chance and strategy. (Kimberley Reynolds 2011: 23)

Since new media emerged, it has influenced the form, formats and the narrative techniques of writing for children, the stories of children have been inspired to the extent were they were Adapted for film and television, read on the radio, recorded on vinyl and more.

Children's literature has been written by adults specifically for children and unlike other forms of writing, it is defined by its audience more than anything else like genre, style, the writer etc. Children are the essential part of children's literature they have always been story producers, jokes, riddles, plays, poems and more.

The way adult writers address child readers is similar to the way adults speak to children and also affects tone of voice, lexis, register and the details that are contained in explanations and descriptions. There are three modes that are used in writing for children, the first mode is double address in which narrators move from between addressing child readers and adults assumed to

be reading with them or monitoring the reading process. The second mode is single address which addresses child readers exclusively while the third mode which is the dual address that addresses both the child and the reader at the same which results a satisfying reading experience for both of them. Wall's category of address Helps determining how far a book assumes a child readership and also tracking the relationship between adult and child in Texts through the time. Early writing for children used double address including specific sections for adults. And from the 20<sup>th</sup> century till now, single address has dominated writing for children who read books independently. Picture books tend to employ dual or double address, while dual address is a defining feature of crossover writing.

Address is not the only difference between writing for children and writing for adults. In a comparison between the two types of writing, Myles McDowell concludes that:

“Children's books are usually shorter, they tend to favor an active rather than a passive treatment, with dialogue and incident rather than description and introspection; Child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism... children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order; probability is often discarded; and one could go on endlessly talking of magic, fantasy, simplicity, and adventure.” (ibid: 26)

The Danish scholar Torben Weinreich has provided evidence supporting McDowell's summary, who demonstrates that the process of adapting adult texts for children aims to make them shorter, simpler and often contains illustrations. In the first chapter of Perry Nodelman's detailed analysis of children's literature *The Hidden Adult: Defining children's literature* he concludes that it is important to distinguish between simple and simplistic writing. (Ibidem)

Until the late 20<sup>th</sup> century, there was an agreement which lists that children's books would not contain sex, violence, bad language or any unacceptable behavior that would influence children and childhood negatively, writing for children is an important part of socializing and it should set good examples, morals and positive manners. However, as ideas about childhood have changed; thoughts and agreements that support implanting those good and positive morals have broken down. As a result, there are now many books and texts that include sex, swearing and violence. Now the label 'children's literature' is becoming increasingly problematic. (Ibid: 27)

Child, childhood and children, these terms are usually used to define children's literature but there is no a fixed version of those terms that truly represent children or children's literature. Because children's literature is produced by adults, they do that according to their expectations on how childhood should be like so they choose what they want from the child to learn or believe and they add it to the books and narratives. Many literary productions that are addressed to children nowadays contain evil and savage characters that leave a bad influence on children and this is resulting from the change of time, childhood and the different backgrounds that children and adults come from. In addition to that, many characteristics have emerged and dominated writing for children that helped in changing the basics of children's literature such as involving religion, sex, violence and subject which can only be understood and read by adults.(Ibid: 29)

#### **I.4. Children's Literature in the Arab World**

Despite the existence of rich tales in the Arabian Nights such as the stories of Aladdin, Sinbad and Ali Baba that were not meant for children in the first place, there was almost no special literature for children or any writing that specifically addresses them in the Arab world. European children know those stories as much as they know other stories like Cinderella, Hansel and Gretel, Snow White... etc, because the manuscripts of these Arabian stories were brought to Europe in the eighteenth century by travelers from Middle East.

Children's literature in the Arab world did not see the light until the late nineteenth century thanks to the industrial revolution that touched the Arab world in the first place, that was followed by the creation and establishment of public educational institutions. Schools have played an essential role directing children's thoughts and ideas according to their needs. There are other reasons behind the late emergence of children's literature in the Arab world, Arab children were neither given so much importance nor considered as a target audience; despite the fact that the Arab culture is rich and abounds with stories about heroes and characters such as El-Shater Hassan, Goha, Abu Zaid Al Hilali, Antar and El Khalifa to name but a few. Another fact is that book publishers at that time were used to bring translated stories from the European tradition; which were eventually deemed exotic by Arab children.

In the late nineteenth century, interests of writing for children in the Arab world emerged in Egypt and after a while in Lebanon. Othman Jalal (1828-1898) is one of the first writers for children; he wrote fables in the manner of Aesop and the French writer la Fontaine. Also, the poet Shawki (1889-1932) have published fables, songs and also poems for children, but the big

start was made by the Egyptian Kamel Kilani (1897-1959) who was the first specialized writer in producing children's literature in Arabic. Among the writers who contributed to the modernization of Arabic children's stories were Al Ourian, Al Barkuki and Al Abrashi, Al Tawab was known for his religious stories and also Ahmad Naguib who won a national award in children's literature for his contributions and publishing of many books for children such as the adventures of Al Shatter Hassan and tales for the new generation. Naguib is considered as one of the most popular story writers nowadays.

Children's literature in the Arab world is impregnated with morality, didacticism and many other ideological aspects. In the past, Arab children used to memorize and learn Quran and Arabic grammar in the Quranic schools, but after the great changes in the educational system in the western world following the industrial revolution, Arab countries were influenced by the west through their contact with Europeans during the colonization which led them to establishing an educational system and replacing the Quranic schools with public schools.

#### **I.4.1. Translating Children's Literature from and into Arabic:**

The translator is a reader in the first place, he/she reads the original text and then rewrites it in the target text language according to his/her experience in the field of translation, during this process, the translator is subjected to the authority and influence of the publisher, the editor and should therefore meet and come up to the expectations of the target audience and also the literary system in the target culture. Translating for children is a very sensitive work because every translated or written product that addresses them will automatically influence their thoughts, ideas, and personalities.

According to the article of Sabeur Mdallel entitled "Translating Children's Literature in the Arab World: The State of the Art, he states that "In short, the translator is part of a certain dialogics without which words are void of meaning. These constraints tend to be even more binding when the source and target languages belong to two different semiospheres and two different cultural entities whose relation has not always been friendly. It has at moments been antagonistic, like during the Crusades, the colonialising period of the West, which started in the late nineteenth century and included most of the Arab and Islamic countries, or the current Middle East war and all its repercussions. All these factors make that any translation of Western children's literature into Arabic will be carefully thought of before being undertaken, if it is not categorically rejected."(Mdallel 2003: 302)

##### **I.4.1.1. Translating Children's Literature from Arabic to European Languages:**

The Arabian Nights or The Thousand and One Nights are the most common Arab stories in the world for the simple reason that this work was translated into many different languages, some

of the translations of these stories were translated directly from the original Arabic version; while some other stories were translated from the first French translation by Antoine Galland (1646-1715) which appeared in twelve volumes 1704-1717.

Three years before Galland's translation, Francois de la Croix published his first translation of the Sinbad tales in 1701 and affirmed in the introduction that the Arabian nights are originally Persian which created doubts about the origins of those stories. The original text that Francois de La Croix used in his translation was given to him by a dervish who also translated it from Indian; later on these ideas were negated by the Austrian orientalist Joseph van Hammer and the translator of the Arabic version of The Thousand and One Nights Richard Burton. Both of them affirmed that the allegations of François de La Croix lacked any historical or scientific evidence which made it invalid. Fandrich asserted that when de La Croix was translating the thousand and one nights, he was aiming for recognition from western audiences by reproducing stories about the east that fitted the literary taste of the target audience of that time, where the stories met with the western image of the wonderful east, the translations of de La Croix and Galland are responsible for the clichéd images about the east. (Mdallel 2003:302).

The Arabian nights are a collection of stories told by Scheherazade to the king Shahryar who was deceived by his wife and swore to marry a new woman every single day and kill her by dawn, until he married Scheherazade who decided to tell stories to Shahryar and save herself and the other women of the kingdom by leaving the story of each night unfinished, which made him obliged to let her alive so he can hear the end of the story. And after a thousand and one nights, when all the stories were finished Shahryar fell in love with Scheherazade and decided to keep her life.

Sinbad, Alibaba and Aladdin are some characters of the thousand and one nights tales and they are as well-known as the ones in the stories of H.C Anderson and the Grimm Brothers to the children all over the world.

The book of the Arabian Nights is rarely published in its integrity nowadays, yet some stories that attract western audiences are selected and published like the ones that were reproduced by the Walt Disney cartoons.

The tales of the Arabian nights became a part of the western literary tradition to the extent that the French writer Théophile Gautier had them written into parody, *La Mille et Deuxième Nuit* that was published at the end of the first half of the nineteenth century (Marzouki 2001: 115). Though the influence of the Arabian nights on German writers has been the greatest, like Christoph Martin Wieland, Gotthold Ephraim Lessing and Johann Wolfgang von Goethe.

#### **I.4.1.2 Translating Children's Literature from Russian & Chinese to Arabic:**

As mentioned earlier, children's literature in the Arab world is impregnated with morality and didacticism. And Arabs were influenced by the west because of the colonization which made them translate many different types of literary works such as Lewis Carroll's *Alice's Adventures in Wonderland*, Charles Perrault's *Cinderella*, Rudyard Kipling's *The Jungle Book*, and most of Andersen's stories, some of Gianni Rodari's tales, Mark Twain's *Tom Sawyer*, Tove Jansson's *Moomin* tales, all The Grimm brothers' stories, some of Edith Nesbit's tales and many other books that are considered as international children's classics.

Russian and Chinese literature also was translated into Arabic but the translation from those languages decreased especially between (1995-1999) because according to Mdallel who pointed out in his article "Translating Children's Literature in the Arab World: The State of the Art" to the fact that "This might be partly explained by the fact that after the collapse of the Soviet Union, governmental interest in communist propaganda faded away." (Mdallel 2003: 304).

The majority of the literary works that were translated for children into Arabic from other languages are about the different genres of fairy tales, adventures, fables and famous international children's classics. Those types of stories that teach good lessons and behaviours about morality and good intentions which show no threat for young readers' beliefs and principals.

Modern children's literature in the west is seldom translated into Arabic because children's literature in the United States no longer deals with good and evil or fairy tales, the main concerns and the popular topics in modern children's literature are: drug addiction, sex, juvenile pregnancy and more. That is why such works are shunned by Arab translators to translate into Arabic not because they do not exist in Arab countries but because publishing houses have the power to decide what can be published or refused according to the morals and the ideological concerns applied in the Arab and Islamic culture. Also because they believe that children should be spared from such problems. Carnavalesque literature in which the teacher is mocked like in Morris Gleitzman's *Sticky Beak* (1993) (see Pinsent 1997: 31-32) cannot be translated into Arabic because it distorts the image of the teacher which is considered immoral in the Arab culture. It also seems that there is a general tendency that is not specific to Arab cultures which is to overestimate the power of books on children. For instance, in Sweden sex education is taught in nursery school and topics like homosexuality are tackled in the magazine of *Kamratposten* which is read by elementary school children. Magazines like this would never be published in the Arab community because it is against the morals of Arab and the Islamic

culture. Also, books publishing taboo topics such as homosexuality like Aidan Chamber's (Dance on my Grave) or Lesléa Norman's (Heather Has Two Mommies) would never be translated and published in the Arab world.

As a conclusion, children's literature in the Arab world is impregnated with the good values and morals that prevail the Arab and the Islamic culture. Literature is very important to children because it plays an essential role in cultivating them and building their personality, therefore, translated children's literature is governed by the same rules and principles that govern writing for them in order to be published by publishing houses. Children are as clear as a white paper so what they read, watch or learn will definitely influence them negatively or positively.

Arab translators find many difficulties when translation children's literature to Arab audience. Translating a story from western or European literature that addresses children into Arabic is challenging to translators, because Arab culture has a set of principles and morals that are governed by Islam.

Children's literature in Western cultures is filled with bad behaviours, cursing, mocking and subjects that are considered as taboos in Arabic culture such as (sex, juvenile pregnancy, drugs and so on...). And translating such works to Arabic young audience with keeping the same image and concept of the text is difficult because it somehow causes loss of meaning and effect, for that reason Arab translators do their best to at least make the translation close to the original text.

### **I.5. Food in Children's Literature:**

Food is indispensable in our life; no one can live without this biological need. Nations are competing every day in this domain so that it became an industry. It is considered as one of the most important features of a culture or a civilization. David Belasco an American theatrical producer, impresario, director and playwright affirmed that: «Food is important. In fact, nothing is more basic. Food is the first of the essentials of life, our biggest industry, our biggest export, and our most frequently indulged pleasure. Food means creativity and diversity. As a species, humans are omnivores; we have tried to eat virtually everything on the globe, and our ability to turn a remarkable array of raw substances into cooked dishes, meals, and feasts is evidence of astounding versatility, adaptability, and aesthetic ingenuity. (Keeling& Pollard 2012: 5).

The importance of food is not only related to our daily life but also to many other domains among them «Literature ». We cannot imagine reading a book or a literary work which doesn't contain any food item. This industry allowed us to find in markets cookbooks and journals concerning food and cooking. Some of the most important literary and cultural theorists



have addressed food and literature. In his book entitled *Mythologies*, Roland Barthes, French literary theorist, essayist, philosopher, critic, and semiotician, pursued semiotic analyses of food in a chapter on « Wine and Milk », « Steak and Chips », and « Ornamental Cookery ». Barthes used his article « Toward a Psychosociology of Contemporary Food Consumption » to develop a general semiotic theory of food and culture.

“For what is food? It is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the same time, a system of communication, a body of images, a protocol of usages, situations, and behaviour.” (Roland Barthes 2008: 29)

Food is fundamental too in children’s literature because it is important to them as it is important to adults. Wendy Katz Professor of Art History at the university of Nebraska-Lincoln thinks that to understand the relationship between children and food is to understand the world of the young. Katz illustrated her point with brief analyses of a number of texts: *Alice in wonderland*; *The Wind in The Willows*; *The Lion, The Witch*. (Wendy Katz 1980: 192)

Katz identifies a wide range of themes that are applied to particular texts: civilisation, community, identity, emotional stability, meals and food events, empowerment. Her article represents short point of views about the thematic ideas that can be developed within the new context of food studies. She used food as a tool for social analysis to define the child’s world.

In J.Ellen Gainor's 1992 article “the slow eater tiny bite taker': an eating disorder in McDonald’s Mrs piggle wiggle”-the researcher offers a single work study where the main focus is on male anorexia: the issues of control, identity and social integration, she sheds light on the character of Allen a boy who alarms his mother by eating less and slowly. Gainor used the table of manners as a therapy where society and child define their relationship towards one another throughout eating and the way of food consumption. In this story, the analysis of Gainor shows that food is considered as a mean of understanding character and redefining social relations. The table is the centre of socialization where Allen isolates himself and Mrs Piggie Wiggle uses the same table, and gable setting to normalize his behaviour and reintegrate him into society. Gainor's essay tends to widen the scope of literary inquiry within food itself to the connection of ways of consumption.

Carolyn Daniel, a teacher of children’s literature in Monah University a comprehensive study of food in children’s literature. In her book (*Voracious Children: Who Eats Whom*) she studied a vast number of children’s texts chiefly from the Anglo-Australian tradition. In her study she-carried out extensive research into children’s literature and food. She cited most known authors in the field of food studies: Julia Kristeva, Roland Barthes, Mary

Douglas, Norbert Ilias, Peter Farb, Sidney Mintz, Pierre Bourdieu, and Margaret Visser. She also thinks that food in children's literature is a means to socialization:

“As far as adult culture is concerned, children must internalize very precise rules about how to maintain a « clean and proper » body, what to relegate to abjection, and how to perform properly in social situations. Children must also learn all sorts of rules about food and eating. Most important- they must know who eats whom Food events to teach children how to be human.”(Keeling& Pollard 2012: 12).

Most of the authors this field agree that food is considered as a socializing process in children's literature. Children learn a lot through these works and especially about how to behave, or how to act.

**Conclusion:**

Writers pay a huge attention on children as an important audience after all those developments that happened in children's literature what made Arab translators carry the total responsibility when translating those literary productions. Because Arab audience is very conservative about western literary works and especially those that address children because such works are not appropriate for them for the reason that they implant bad behaviors and morals that are not acceptable in our community.

Among many other reasons, food which is essential in our life is one of the important things that differ from country to another. Some food types like pork meat, wine, bacon ect. Can be eaten in a specific country can be completely unacceptable in another one or can be difficult to be reproduced when translating them that is why translators use different procedures in order to deliver the message from SL to TL faithfully.

# **Chapter II**

**Culture specific items**

## **Introduction**

In many cases the translator cannot find the right equivalent to the ST, sometimes the text itself is untranslatable due to many reasons and factors. In fact, there are many problems that may make the translator either fail in his translation (untranslatability) or make wrong choices which lead to the same result, failure.

That is why we will discuss some of those problems in this chapter. Starting with the definition of culture specific references that make the translator in front of a big problem, then we will provide classifications of those elements. And finally, in this chapter we will discuss some translation procedures that the translator may use while translating.

### **II.1. On the definition of culture specific items**

The translation of children's literature into Arabic has seen a shortage of research and productivity because the field of study is relatively recent. Interests in the translation of children's literature have developed in 1970 with the third symposium of the International Research Society for Children's Literature (IRSCL) in 1976 which is considered as an important and significant date in the foundation of this academic field of research (Lathey 2006:1), and was the first and the only conference for the translation and the international exchange of children's literature for many years. Austrian scholar Richard Bamberger claimed at the symposium "that the role of translation had" hardly been touched upon...in spite of the fact that translations, as a rule, are of even greater importance in children's than in adult literature" (1978:19). He supported his idea of the primacy of translations for children by mentioning some of the universal classics like Pinocchio, Grimm's tales, Pippi long stocking, or Alice in the wonderland. Bamberger argued that children are not interested in books and tales because they are translations as it is for adults, but get attracted to them because of the narratives and the genre of the books like "adventure story, fantasies and so on, just as if the books were originally written in their own language" (Bamberger, 1978:19).

The list of international classics that Bamberger provided highlights the dominance of the North European texts that has been interrogated by O'sullivan (2005)

Bamberger has another point concerning children's unawareness of the foreign, it is when the quality of the unfamiliar attracts and catches the attention of young readers. However, the

emphasis of Bamberger was on the differences between the reception of translations for children and adults which provided overdue impetus for further research.

Scholars in the field of translations studies took a long time to examine the challenges of translating for children.

## **II.2. The classification of culture specific items**

Culture is defined as those specific elements or style of life that belong to a group of people or community that uses a given language as a means of expression and communication, Peter Newmark distinguishes three types of words in language; cultural, universal and personal.

When it comes to translating universal language there is no problem generally because it is easy to understand by any one, but when it comes to cultural words translation will face some difficulties or problems only if there was a cultural overlap between the source and the target language. He pointed out that universal words cover the universal function, and not the cultural description of the referent. Also, when we use a personal language it will be even harder because it is not social « idiolect » which will lead to translation problems.

In a given language, we may distinguish many cultures and even sub-cultures, Dialect words are not cultural anymore if they became universal. Generally, if there is a cultural focus there must exist a translation problem due to the cultural gap between the source and the target language. Newmark doesn't consider language as a component of culture because of it was so, translation would be impossible. Most cultural words are easy to be known, they are associated with a particular language and cannot be literally translated. Some cultural customs can be described in plane language because literal translation may distort their meaning but we can add appropriate descriptive- functional equivalent.

In order to translate foreign cultural words in a narrow sense Nida categorised them according to their gender: ecology, material culture, social culture- work and leisure, organisations, customs, activities, procedures, concepts and gestures and habits.

Translators should take into account some general considerations when translating cultural terms. The most important consideration is to recognise the cultural achievements that are referred to in the source language text, and should have complete respect to all the countries and their cultures in the world.

We find Two types of translation procedures that are commonly used in translating cultural terms; Transference, which gives a local touch to literary text and enables the reader to identify the referent (name or concept) in other texts with no difficulty. It focuses on the culture and

excludes the message it is also brief and concise; some say that it is not a procedure because it does not communicate. And Componential analysis, this procedure is based on components that are common in both source and target languages; it emphasises on the message and excludes the culture with adding an extra distinguishing component to the term.

In the end, the translator should take into consideration the cultural specialist and the linguistic level of the reader when translating cultural terms that are less context-bound than the ordinary language.

### **II.2.1. Ecology:**

According to Newmark, ecology contains plants, animals, mountains, plains and so on. Here are some examples translated from English into Arabic and vice versa that explain this category:

The Arabian animal “الفنك” Is translated into “fennec”, also “الجمل” is translated into “camel”, and “raccoon” is translated into “راكون” and the list is long.

And in plants, we have “artichoke” is translated into “ارضي شوكي”, also “الزعفران” is translated into “saffron”, and “cumin” translated to “كمون”.

In mountains, we have “the Alpes” which is translated to “جبال الألب”, also “The Atlas” is translated to “جبال الأطلس”.

### **II.2.2. Material culture:**

This category is divided into 4 subcategories: food, clothes, houses and towns and transports

A) food: in food we have plenty of culture specific words and we mention from them:

The word “كسكس” is translated into “couscous”, also “lemon” which is translated to “ليمون”, and “kebab” is translated to “كباب” and “kofta” is translated to “كفتة”, also the word “falafel” translated to “فلافل” and “pizza” translated to “بيتزا”.

b) cloths: there are many names of clothes that we find only in specific cultures such as:

The word “قفطان” which is translated to “kaftan”, also “kimono” is translated to “كيمونو”, and “kilt” is translated to “التتورة الاسكتلندية”.

c) houses and towns: there are many words that represent a special type of houses in specific cultures like “castle” which is translated to “قصر”, and “igloo” is translated to “بيت جليدي”, also in towns a town located in England called “pity me” translated to “بيتي مي مدينة” also the town “little snoring” translated to “مدينة ليتل سنورينغ”.

d) Transport: many words that refer to transport means in some cultures such as:

The word "lift" in British English is translated to "مصعد" , also, the word "helicopter" is translated to "هليكوبتر" and "tram" translated to "ترام".

### II.2.3. social culture (work and leisure):

Work and leisure words represent a large part in a given culture because they are commonly used in daily life. For example:

The word "imam" is translated to "امام" , also "pound" translated to "رطل" and "chocolatier" translated to "شوكولاتة عامل/بائع". And in leisure we have many games and activities that are popular only in some cultures such as in Europe "cricket" translated to "الكريكت" also "polo" translated to "لعبة البولو".

### II.2.4. Organisations, customs, activities, procedures, concepts:

a) Political and administrative: we have many culture specific terms in this category such as:

"Alexander the Great" translated to "الاسكندر الاكبر" , also "Kremlin" translated to "القصر الرئاسي" and "the corridors of power" translated to "أروقة السلطة" also "parliament" translated to "مجلس الشعب/مجلس الأمة".

b) Religious: we find plenty of culture specific words in this type and we mention:

"صلاة الاستخارة" which is translated to "Istikhara prayer", also "Quran" translated to "القرآن" and "Hijab" translated to "الحجاب" also "Kaaba" translated to "الكعبة" and the word "baptism" that is translated to "المعمودية".

c) Artistic: art is one of the most important culture components, for example:

We have "الفسيفساء" which is translated to "mosaic" and "العود" translated to "Oud" also "Rebab" translated to "الرباب" also the word "rock" translated to "الروك".

d) Historical: history is the depart of the culture which has a big role in developing and creating culture, for example: "هرقل" is translated to "hercules", also "The Golden Age" translated to "العصر الذهبي" and "الخليفة" translated to "khalifah".

### II.2.5. Gestures and habits:

These two elements are a part of the culture two, because many countries have some gestures and habits that refer to something which only known and used in the same culture. For example: "he nodded his head" translated to "لقد وافق على الأمر" also in sub-Saharan African cultures spitting or exchanging saliva is considered as blessing each other, "the head of the tribe spitted

on people” can be translated to “قام زعيم القبيلة بمباركة الناس” also in Arab culture kissing parents’ hands is considered as showing them special love and feeling grateful having them around for example “قبل الابن يدي والديه” translated to “the son kissed his parents”.

### **II.3. Translation procedures for rendering culture specific items:**

In order to discuss the treatment of culture specific items, we chose an article based on the seminal work of Eirleys E. Davies. A university professor and scholar from King Fahd School of Translation (Tangier, Morocco). Where she focuses in her study entitled “A Goblin or a dirty Nose? The Treatment of Culture-Specific References in Translations of Harry Potter books” on the treatment of CSIs in the translations of Harry Potter and the philosopher's stone, where she examines the procedures applied by the French and German translators who translated the novel and classifies translation procedures under 7 headings:

#### **II.3.1. Preservation**

Is when no close equivalent can be found in the target language so the translator maintains the source text term in the translation, this is what Aixelá (1996) calls “repetition”, Newmark (1988) “transference” and Hervey and Heggins (1992) “cultural borrowing”. In this procedure, elements of one language shift from into another and may be integrated into the host language over time.

For example, Ménard preserves the terms pub and porridge in his translations of (1) and (2):

(1) It was a tiny, grubby-looking pub. (HPPS: 53)

(2) His face went from red to green faster than a set of traffic lights. And it didn't stop there.

Within seconds it was the greyish white of old porridge. (HPPS: 30-31)

(3) C'était un pub minuscule et miteux. (HPES:72)

(4) Son teint passa alors du rouge au vert plus vite qu'un feu de signalisation. Et il n'en resta pas là. En quelques secondes, il était devenu d'un gris pâle de vieux porridge. (HPES: 40)

These two items would be familiar to many French readers because they are borrowings from English and they can be found in monolingual dictionaries, but this does not mean that French children will understand them. And using these items without any additional explanation will lead to what Hönig and Kussmaul (1982) call underdifferentiation.

Both references to the items pub and porridge can be ambiguous to the French readers, but providing additional explanation along with the items will make it easy to understand.



### **II.3.2. Addition**

In this operation, the original cultural reference is kept and a supplement is added to the target text by the translator. The additional information can be added between brackets, in footnotes, endnotes or incorporated in the target text as a part of the passage.

For instance, to convey the concept of prefects in the British school system, for example, he uses the French cognate word *préfet* and then inserts the following exchange:

- *Préfet ? Qu'est-ce que c'est que ça ?* demanda Harry.- *C'est un élève chargé de maintenir la discipline,* répondit Ron. *Une sorte de pion...Tu ne savais pas ça ? - Je ne suis pas beaucoup sorti de chez moi,* confessa Harry. (HPES:103) [*'A prefect? What's that?'* asked Harry. *'It's a pupil whose job is to keep order',* replied Ron. *'A kind of "pion" (member of staff at a French school whose role is to keep order). Didn't you know that?'* *'I haven't been around much',* confessed Harry.]

Translator are somehow obliged to provide sort of explanation of the source item in order to be defined and easy to be understood in the target text.

### **II.3.3. Omission**

Is a translation procedure where the translator omits a CSI problematic without letting any trace of it in his translation. He can do so for many reasons among them when he can't find any correct way to convey the original meaning or message, sometimes the translator can paraphrase or provide an equivalent but he chose to omit something because of the effort that may be required, and sometimes paraphrasing or explaining something in the translation may give it a prominence that the ST doesn't give so that the original emphasis will be distort.

As an example of omission, Ménard omitted the word Yorkshire pudding which is specific to British food:

(1) The dishes in front of him were now piled with food. He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrot, gravy, ketchup and, for some strange reason, mint humbugs.

Whereas the translation into French was:

(2) Les plats disposés sur la table débordaient de victuailles: roast-beef, poulet, côtelettes de porc et d'agneau, saucisses, lard, steaks, gratin, pommes de terre sautées, frites, légumes divers, sauces onctueuses, ketchup et, il ne savait pour quelle raison, des bonbons à la menthe.

Here we can notice that the description of the Christmas dinner is condensed in the French version, and this can be seen in another example that the author mentioned:

(1) A hundred fat, roast turkey, mountains of roast and boiled potatoes, platter of fat chipolatas, tureens of buttered peas, silver boats of thick, rich gravy and cranberry sauce....

While the French version was:

(2) Dindes rôties, saucisses grillées, sauce onctueuse, confiture d'airelles.....

The reason behind the omission of some items in the French version is that some kinds of food are not known in the French culture.

#### **II.3.4. Globalization**

Globalization or as Aixelá calls universalization, it means the replacement of CSI with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds. In the example of Ménard mentioned above he replaced the name of many British foods with more generic labels with fewer cultural associations, so that mint humbugs become bonbon à la menthe which actually means « mint sweets », also, gravy become sauces onctueuses.....and many other examples.

This strategy focuses more on conveying the essential characteristics of the referent, and it avoid what might be unfamiliar.

#### **II.3.5. Localization**

It is a strategy used to avoid loss of effect, the translator uses an opposite strategy, instead of aiming for culture-free descriptions, he may use a reference that is known in the culture of the target audience, using what Aixelá calls « neutralization » or what is called localization which is the opposite of globalization. In the novel of Harry Potter translators didn't seek total localization, but they used it for some individual CSIs. If the elements associated with the target culture were inserted into a frame centred in the source culture they may create inconsistency. Holmes mentioned that « in practice, translators.... perform a series of pragmatic choices, here retentive, there recreative, at this point historicizing or exoticizing, at that point modernizing or naturalizing ». He links this to the translator's aim of being fair to the original text and producing acceptable target text. Ménard when translating Harry Potter, he sometimes replaced British CSIs with French ones. For instance, where the author mentioned popular British dish which might be exotic or not appetizing to French children, he substitutes with a dish which is appreciated by French children. As an example of that « At the school's opening banquet, boiled and roast potatoes » becomes in French « Gratin and pommes de terre sauté »

### **II.3.6. Transformation**

It is the modification of CSIs that seem to be beyond globalization or localization, that could be seen as an alteration or distortion of the original. The distinction between this category and some of the others is not clear. The translator should take in account many considerations when it comes to modify the content of a text among them: the assessment of the target audience's flexibility, tolerance, and willingness to wrestle with possible obscurity. An obvious example of that is the comparison between the British and French versions of the first Harry Potter book; we can notice that the titles are totally different. The idea in the original title in the concept of « the philosopher's stone », to allow its possessor to change things into gold and to achieve eternal life, was deleted in the French version, which gave banal descriptive title « Harry Potter a l'Ecole des Souciers ». Only Ménard decided to substitute the title; the US edition is entitled « Harry Potter and the Sorcerer's Stone ». Such substitution may occur when the translator's choice is based on his intended audience's taste, aptitudes, and capacities.

### **II.3.7. Creation**

In this strategy the translator may create CSIs not present in the original text. Aixela calls this process « autonomous recreation » and he pointed out that it is very rare. We may find some interesting examples about it in the proper nouns that are used in Harry Potter translations. It is already suggested that alterations to proper nouns may occur when the original form seems too alien or odd in the target culture, or when it is wanted to make the target version more semantically transparent, in order to convey some descriptive meaning. Ménard replaced the name of Mrs Norris with its English literary associations with a name that incorporates explicit French descriptive epithet « Miss Teigne ». When combining this name with the English title we see that the Englishness of the name is not entirely lost. Also, when the translators were trying to make the name more meaningful to the target audience, they try to achieve an English-sounding effect.

### **Conclusion**

Culture specific items are a part of any given culture, and this is what distinguishes the countries around the world. But translating those items seem to be difficult sometimes; because cultures are different from each other and what is acceptable in one culture can be totally inappropriate in another culture.

Translators use many different procedures and techniques in order to deliver the meaning or the same message from culture to culture with faithfulness and respect to the values and principles of each community.

# **Chapter III**

**The treatment of food items  
in the Arabic translation of Harry Potter and the  
philosopher's stone**

## **Introduction**

This chapter is an attempt to treat, analyse, and interpret the collected data. We will provide a brief summary of Harry Potter and the Philosopher's Stone book, and then we will start analyzing food items in the translated version of the novel comparing them with the original text. We will conclude this practical part with the statistics and results that we have reached.

## **Harry Potter and the Philosopher's Stone**

Harry Potter and the Philosopher's Stone is a fantasy novel among the series of Harry Potter which is written by the British author **J. K. Rowling**. This novel contains seventeen chapters, and was first published in Great Britain in 1997. The novel has a simple plot, the aim of preventing the Philosopher's stone from falling into the wrong hands. The novel talks generally about an orphan kid whose name is Harry who is left with his aunt Petunia, her husband Vernon, and their son Dudley « The Dursleys ». They used to mistreat him, they have always considered him as an outsider, and especially their abominable son Dudley who was very rude towards Harry and never stops from annoying him. But despite this mistreatment he was never physically abused.

The Dursleys did their best to prevent Harry from receiving Hagrid's letter to join Hogwarts school. The writer started introducing magic by degrees in the novel, she started with the letter from Hogwarts which contains a rich mine of information about Harry's life and situation, followed by the appearance of Hagrid in the island. In this part of the novel the author tried implicitly to send messages about racism, tolerance, education, and even family values.

Rowling created a secure environment where the rules of magic were clearly drawn up. She created an appropriate magical place with all the equipments of a school of magic with an original touch of magic, such as the sorting hat that decides which house should every pupil go to, and the alive portraits that guard the entrance of each house.

After that the writer introduces Quidditch (a fantasy sport), this wizarding game involves Harry and his friends throwing balls called "Quaffles" through an opposing team's goals. It is a game involving athletic skills and the players rely on their magical flying broomsticks for support, locomotion and movement. Harry's ability of flying on a broomstick made him the star of his team, so that Professor McGonagall rewarded him with a gift of suitably sporty broomstick.

Rowling succeeded on keeping the sinister link between Voldemort and Harry, she didn't want to make him successful in a very short time, she created his character with limited magical skills.

Harry had two close friends in Hogwarts, Ron Weasley and Hermione Granger, but with time he discovered that he had enemies too. Concerning his best friends, Rowling introduced two familiar characters at the same time likeable and easy to identify with. Ron is given substance by his successful brothers and his pure blood family, while Hermione was eager, clever, and outspoken. The three of them made an attractive threesome. They did all their best to defeat their enemies Malfoy and his two acolytes Crabbe and Goyle, they have even broken some rules to defeat them, but their greater enemy was Voldemort.

In this novel Rowling succeeded in creating and describing the characters and their names that everything was well associated in the story.

Having regard to the translated version, it was translated by "Sahar Jaber Mahmoud" and was entitled "الفيلسوف وحجر بوتر هاري". The translation which we have here between our hands is the 4<sup>th</sup> edition, which was translated and published in Arabic by Nahdet Misr Publishing Group (Cairo, Egypt) نهضة مصر للنشر والطباعة والتوزيع. We chose 27 examples of food items and their translations to analyse them, these examples represent 1/3 of the food items that exist in the novel. The translator used different procedures in order to translate the culture specific items, i.e. (preservation, addition, omission, globalization, localization, transformation), the translated version is well adapted to the culture and values of the Arab young readers (target culture audience), due to its huge and phenomenal worldwide success both in English and in its various and multiple translations around the world, and also due to its worldwide influence, we thought that it is important to understand the processes of intercultural transfer between two incongruent languages, i.e. (Arabic and English).

#### **The translator's information**

Sahar Jabir Mahmud is a writer, translator and a member of the Egyptian writers union; she translated more than 27 books in different fields among them 3 books from the series of Harry Potter, Sahar also did theatre and performed in many plays such as takachir in 2012, I am Juliette in 2014 and the book of dan brown world in 2015.

In this chapter we discussed the findings of the analysis of the book under study, and we attempted to draw conclusions about the translation norms followed by the translator.

We chose 27 different examples of food items that existed in the original book of Harry Potter and the philosopher's stone along with their translation in the translated version. We are going to mention each example in a passage which was quoted from the original book and the translated version, provide definitions of the food item and then analyze the translation and detect which procedure did the translator use in order to deliver the message from the SL to the TL. What are the translation procedures followed by the translator in her rendition of the culture specific items?

### **Analyzing food items in Harry Potter and the Philosopher's Stone novel**

Chapter Three, The Letters from No One.

1." On Sunday morning, Uncle Vernon sat down at the breakfast table looking tired and rather ill, but happy. 'No post on Sundays,' he reminded them happily as he spread **marmalade** on his newspapers" (HPPS: 35)

According to Oxford Learner's Pocket Dictionary, the word marmalade means: a kind of jam made from oranges. Which means that this word refers to the jam that is made only from oranges.

The Arabic translation:

الفصل الثالث، الرسائل المجهولة.

"صباح يوم الأحد، جلس العم (فيرنون) حول مائدة الإفطار في المطبخ متعباً، ولكنه سعيد.. قال: «اليوم إجازة.. لا توزيع للبريد» ، وتناثرت منه المربى فوق الجريدة..." (HPPS TT:36)

The word "**marmalade**" was translated to "المربى" which means jam in Arabic.

The procedure that was used in this case is **Globalization**; the translator opted for this procedure in order to make it easy for the target audience to understand. That is why she used a more general word which conveys the same meaning than the specific one that does not exist in the target language.

Chapter Two, The Vanishing Glass.

2. "Uncle Vernon entered the kitchen as Harry was turning over the **bacon**" (HPPS: 20)



The word bacon according to the Oxford dictionary means meat from the back or sides of a pig that has been cured, usually served in thin slices. It is usually eaten on breakfast with fried eggs.

The Arabic translation:

الفصل الثاني، الزجاج المختفي.

"دخل العم (فيرنون) الى المطبخ بينما كان (هاري) يقلب اللحم" (HPPS TT:19)

Since there is no way of resorting to omission in this case because that would affect the meaning and lead to the loss of context, the translator sticks to the procedure of **Globalization** in order to replace the word 'bacon' which is considered as a culturally and religiously unacceptable item, that is why the translator used a general and a close word to the original one which conveys the same meaning.

In her rendition into Arabic of the word **bacon**, the translator used the word "اللحم" (**meat**) in order to avoid providing an item that could be unacceptable or inappropriate to the young readers. The translator used the word **meat** which is a general word to achieve ideological adaptation.

The term "**bacon**" was mentioned several times by the writer in the original book and was translated differently by the translator:

Using the procedure of **Globalization**:

« Well, get a move on, I want you to look after the **bacon**. And don't you dare let it burn, I want everything perfect on Duddly's birthday. » (HPPS: 20)

The Arabic translation:

الفصل الثاني، الزجاج المختفي.

«حسنا...هيا تحرك... وراقب اللحم الذي فوق الموقد ... إياك أن تتركه يحترق. لا أريد أي أخطاء، فاليوم عيد ميلاد

(ددلي). (HPPS TT: 18)

Using the procedure of **omission**:

In this case, translator deleted a long sentence and not only the term **bacon**.

Chapter Two, The Vanishing Glass.

« Harry put the plates of egg and **bacon** on the table, which was difficult as there wasn't much room. Dudley, meanwhile, was counting his presents. » (HPPS: 21)

الفصل الثاني، الزجاج المختفي.

"أخذ (ددلي) يحصي هداياه." (HPPS TT:19)

Using the procedure of **Globalization**:

Chapter Two, The Vanishing Glass.

« Harry, who could see a huge Dudley tantrum coming on, began wolfing down his **bacon** as fast as possible in case Dudley turned the table over. » (HPPS:21)

الفصل الثاني، الزجاج المختفي.

«شعر ( هاري) بهبوب العاصفة ... فأسرع يلتهم طعامه قبل أن يقلب (ددلي) المائدة.» (HPPS TT:19)

The translator translated the word **bacon** by "طعامه" (**his food**) because it is more general than the original word which is considered as culturally and religiously in the target culture and also because in this situation, she wanted to avoid the repetition of the term "**bacon**" (mentioned numerous times earlier).

Certain details were deemed unimportant by the translator, and she intentionally deleted or used a generic term to avoid using the word **bacon** for ideological reasons. Some foods and drinks popular in the western world are prohibited by Islam and are of lesser importance to Arab young adults and children.

Chapter Three, The Letters From No One.

3. "They ate stale cornflakes and cold tinned tomatoes on **toast** for breakfast next day" (HPPS: 36)

According to Cambridge dictionary, **toast** [uncountable] is a slice of bread that have been made brown and dry by heating it on both sides in a toaster or under a grill.

The Arabic translation:

الفصل الثالث ، الرسائل المجهولة.

"في اليوم التالي، تناولوا على الإفطار طعاما غير طازج وطماطم معلبة باردة على التوست" ( HPPS TT:37)

In this case, the translator used **Preservation** because no equivalent of this word can be found in the target culture, that is why she maintained the original item from the source language and also because this word is familiar to the target audience because it is considered as a loan word. And it is also translated to الخبز المحمص.

Chapter One, The Boy Who Lived.

4. "A sherbet lemon. They're a kind of **Muggle sweet** I'm rather fond of." (HPPS: 13)

According to Cambridge dictionary the word ‘**muggle**’ refers to a person who does not have a particular type of skill or knowledge. And in (the Harry Potter series of books by J.K. Rowling) it means a person who does not have magical powers.

And the word ‘sweet’ means a small piece of sweet food, made of sugar

The Arabic translation:

الفصل الأول، الطفل الذي نجا.

" «الليمون الحلو. إنه أحد أنواع حلوى العامة التي أحبها» " (HPPS TT :11)

According to the Shorter Oxford English Dictionary (6th Edition), Muggle, is a word invented by J. K. Rowling, the writer of Harry Potter books and used by her to mean “a person without magical powers” or a person who is not conversant with a particular activity or skill.

The term **Muggle** was coined by J. K. Rowling the writer of the original book and it is therefore difficult to translate into Arabic, because it has no equivalent. That is why the translator translated it literally but it cannot be understood by everyone unless those who know the real meaning behind the word “العامة”.

The translator translated “sherbet lemon” into “الليمون الحلو” which means sweet lemon.

“**Muggle sweet**” was translated into “حلوى العامة” using literal translation, “العامة” means: the commoners, the uninitiated, the common people, the laity.

Chapter Seven, The Sorting Hat.

5. “Blocks of ice-cream in every flavour you could think of, apple pies, treacle tarts, chocolate éclairs and **jam doughnuts**, trifle, strawberries” (HPPS:93)

According to Oxford dictionary, the word **doughnut** means a small cake made of fried dough, usually in the shape of a ring, or round and filled with jam, fruit, cream, etc.

The Arabic translation:

الفصل السابع، قبة التنسيق.

“ظهرت الحلوى بكل الأشكال والأنواع ..الجلاتي بكل النكهات التي يمكن التفكير بها .. المهلبية والجاتوه.. فطائر المربي والتفاح والفراولة” (HPPS TT : 106)

In this fragment the translator opted for the procedure of **Globalization** where she used general terms that refer to the same meaning of the source culture specific items that are difficult to be reproduced in the target language. This made it easy to be understood by the target audience.

“**jam doughnuts**” was translated to “فطائر المربي” in Arabic which means jam pasties.

Chapter Twelve, The Mirror of Erised.

6. "Harry had torn open the parcel to find a thick, hand-knitted sweater in emerald green and a large box of home-made **fudge**" (HPPS:147)

According to the Cambridge dictionary, fudge is a soft sweet made from sugar, butter, and milk.

The Arabic translation:

الفصل الثاني عشر، مرآة إيرسيد.

"كان (هارى) قد فتح الطرد ووجد فيه بلوفر مصنوعا يدويا.. لونه زمردى ومعه صندوق كبير من الحلوى المصنوعة منزليا" (HPPS TT:171)

There is no equivalent in Arabic for the word **fudge** that is why the translator opted for a general expression using **Globalization** where she used a general and similar item in order to convey the same meaning.

The food "**fudge**" was translated into "الحلوى المصنوعة منزليا" which means homemade sweet, that does not have and equivalent in the Arab culture.

Chapter Seven, The Sorting Hat.

7. "roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, **gravy**, ketchup..." (HPPS:92)

According to Oxford dictionary, gravy is a brown sauce made by adding flour to the juices that come out of meat while it is cooking.

The Arabic translation:

الفصل السابع، قبة التنسيق.

"المطبخات المختلفة.. والمشويات من كل الأنواع.. اللحم والدجاج.. والفطائر.. والصلصات والكاتشاب.."

(HPPS TT:105)

This kind of sauce cannot be found in the target culture, that is what made the translator go for the **Globalization** procedure; she used a more general and neutral word that expresses the same meaning.

The term "**gravy**" was translated into "الصلصات" which means sauces, the original term does not have an exact equivalent in the Arab culture which made the translator opt for a more general word that conveys the same meaning.

Chapter Four, The Keeper of the Keys.

8." Harry opened it with trembling fingers. Inside was a large, sticky **chocolate cake** with Happy Birthday Harry written on it in green icing" (HPPS: 40)

Chocolate cake is a kind of sweet cake that is made of chocolate or cocoa powder, usually covered with melted chocolate or chocolate frosting.

The Arabic translation:

الفصل الرابع، أمين المفاتيح.

"فتحته (هارى) بأصابع مرتعشة.. ووجد بداخله تورتة كبيرة من الشيكولاتة مكتوبا عليها باللون الأخضر: «عيد ميلاد سعيد.. يا (هارى)!» " (HPPS TT:42)

In this case, the translator used **Preservation** where she translated the items using the equivalent of each word and preserved the word "الشيكولاتة" which is considered as a loan word that became an Arabic word we use in our daily lives and also in all Arabic dialects and colloquialisms. "Chocolate cake" was translated to "تورتة من الشيكولاتة" which means a cake made from chocolate.

ChapterTwo, The Vanishing Glass.

9. "They ate in the zoo restaurant and when Dudley had a tantrum because his **knickerbocker glory** wasn't big enough," (HPPS:24)

According to the Cambridge dictionary, **knickerbocker glory** is a sweet dish consisting of layers of ice cream, fruit, jelly, and cream, served in a tall glass.

The Arabic translation :

الفصل الثاني، الزجاج المختفي.

"وتناولوا الغداء في مطعم حديقة الحيوان وعندما ثار (ددلى) وقال إن قطعة الحلوى ليست كبيرة بما يكفي ولا تعجبه" (HPPS TT:24)

In this case, the translator used **Globalization** procedure because this item cannot be found in the target culture that is why she replaced culture items with general ones that are accessible and known to the target audience.

"kinckerboker glory" was translated into "قطعة حلوى" which means a piece of sweets, ice cream in tall glasses is not uncommon in Arab countries, it is very familiar to them, however; the naming differs from a country to another according to the coffee shops and restaurants. Also,

the term “جلوري بوكر نيكير” is used in some of the Arab countries. Therefore, target language audience knows the kind of ice-cream in tall glasses this is why it is not uncommon for them.

Chapter Three, The Letters From No One.

10.” trying to knock in a nail with the piece of **fruit cake** Aunt Petunia had just brought him.”  
(HPPS: 34)

According to Oxford Advanced Learner's Dictionary, fruit cake [countable, uncountable] is a cake containing dried fruit

The Arabic translation:

الفصل الثالث، الرسائل المجهولة.

"وهو يحاول الطرق على احد المسامير بقطعة من الكعك كانت الخالة (بتونيا) قد أحضرتها إليه للتو" (HPPS TT:35)

In this translation as well, the translator opted for the procedure of **Globalization** by replacing the culture specific item with a more general one that is familiar to the target audience and conveys the same meaning.

“**fruit cake**” was translated to “الكعك” which means cake.

Chapter Two, The Vanishing Glass.

11.” because the smiling lady in the van had asked Harry what he wanted before they could hurry him away, they bought him a cheap **lemon ice lolly**” (HPPS: 24)

According to Cambridge Dictionary, **ice lolly** is a sweet piece of ice with a fruit flavour on a small stick. And in this kind of lollies it is made with lemon flavor.

The Arabic translation:

الفصل الثاني، الزجاج المختفي.

"وعندما سألت البائعة (هارى) عما يحبه اضطرت السيدة (درسلى) ان تشتري له قطعة صغيرة من الايس كريم بالليمون" (HPPS TT:23)

The procedure that was used by the translator in this translation is **Globalization**, where she used a generic word that is familiar to the target audience and carries the same meaning.

“**Lemon ice lolly**” was translated to “الأيس كريم بالليمون” which means lemon ice cream.

Chapter Three, The Letters from No One.

12.” They ate stale cornflakes and **cold tinned tomatoes** on toast for breakfast next day.”  
(HPPS: 36)

According to Oxford Advanced Learner's Dictionary, the adjective 'tinned' means: (also canned North American English, British English), (of food) preserved in a can  
For example: tinned fruit/tinned tomatoes. And tinned tomatoes mean tomatoes that are canned using preservatives in metal or glass cans.

The Arabic translation:

الفصل الثالث، الرسائل المجهولة.

"في اليوم التالي، تناولوا على الإفطار طعاما غير طازج وطماطم معلبة باردة على التوست" (HPPS TT:37)

The procedure that was used by the translator in this case is **Preservation**; some words are preserved because they are easy to reproduce in the target language.

Chapter Five, Diagon Alley.

13." 'He wants payin' fer deliverin' the paper. Look in the pockets.' Hagrid's coat seemed to be made of nothing but pockets – bunches of keys, slug pellets, balls of string, **mint humbugs**, teabags" (HPPS: 49)

According to Cambridge Dictionary, the meaning of mint humbug is a hard sweet, usually with a mint taste and strips of two different colors on the outside.

The Arabic translation:

الفصل الخامس، حارة دياجون.

" «انها تريد اجر توصيل الجريدة.. انظر في جيوب المعطف! »

كان المعطف مليئا بالجيوب التي تمتلئ بدورها بالعديد من الأشياء، حزم من المفاتيح.. بكر خيوط.. حلوى النعناع.. أكياس شاي.. " (HPPS TT :54)

The translator opted for the procedure of **Globalization** procedure in translating this culture specific item, where she used a general word (حلوى) instead of the original one (humbugs) and translated the rest using equivalence which will make it easy for the target young audience to understand.

"**mint humbugs**" was translated to "حلوى النعناع" which means mint sweets.

Chapter Eight, The Potions Master.

14." 'What have we got today?' Harry asked Ron as he poured sugar on his **porridge**" (HPPS: 100)

According to Oxford Advanced Learner's Dictionary, **porridge** is a type of soft, thick white food made by boiling oats in milk or water, eaten hot, especially for breakfast. (North American English usually oatmeal).

The Arabic translation:

الفصل الثامن، أستاذ الوصفات.

"سأل (هارى) (رون) وهو يضع السكر على عصيدته: «ماذا سندرس اليوم؟» (HPPS TT:115)"

The translator used **Localization** in this situation, where she substituted the original traditional dish (**porridge**) with a similar one that exists in the target culture (**عصيدة**). This will make it easy for young readers to understand the idea that the original writer of the book is trying to convey.

Chapter Seven, The Sorting Hat.

15." Great-uncle Algie came round for tea and he was hanging me out of an upstairs window by the ankles when my great-auntie Enid offered him a **meringue** and he accidentally let go." (HPPS: 93)

According to Oxford Advanced Learner's Dictionary, meringue is a sweet white mixture made from egg whites and sugar, usually baked until hard and dry and used to make cakes.

The Arabic translation:

الفصل السابع، قبعة التنسيق.

"يومها حضر عمي الكبير(الجي) لتناول الشاي عندنا، وكان ممسكا بقدمي ومعلقا إياي من النافذة واعطته عمتي الكبرى (ابنيد) قطعة من الحلوى فافلنتني دون قصد" (HPPS TT:107)

In this sentence, the translator used the procedure of **Globalization** in translating this word because no equivalent can be found in the target language. For that reason she provided a general word that is familiar to the target audience and used it in order to convey the same meaning.

"**meringue**" was translated to "قطعة من الحلوى" which means a piece of sweets.

Chapter Six, The Journey from Platform Nine and Three-Quarters.

16." Drooble's Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, **Liquorice Wands** and a number of other strange things Harry had never seen in his life." (HPPS: 76)



According to Cambridge Dictionary, liquorice is a black sweet made from liquorice ;the dried root of a Mediterranean plant, used in medicines and to give flavour to food, especially sweets.

The Arabic translation:

الفصل السادس، الرحلة من الرصيف رقم تسعة و ثلاثة أرباع.  
"شيكولاتة الضفادع.... وفطائر القرع وكعك المراجل.. واللبن المتفجر، والكثير من الحلوى التي لا يعرفها.. ولم يرها في حياته (HPPS TT:87)"

**Liquorice wands** were deleted using the procedure of **Omission** in the translation, because some food items are difficult to reproduce in the target language.

يوجد في اللغة العربية مقابل لكلمة "liquorice" وهو عصي العرقسوس وهذه الحلوى موجودة في كثير من البلدان العربية و هي معروفة و مع ذلك تم حذفها لهذا نطرح بعض الفرضيات :

1. قام المترجم بحذف الكلمة لأن هذا النوع من الحلوى غير معروف في بعض البلدان
2. حذف المترجم الكلمة لأن المقابل في العربي يمكن أن يكون معروف باسم آخر غير إسم المكون الأساسي المصنوع منه (عرق سوس)
3. هذا النوع من الحلوى معروف و محبوب لدي الأطفال لكن ليس بهذا الإسم من الممكن أن يبدو غريب لأنه غير متداول بكثرة

Chapter Six, The Journey from Platform Nine and Three-Quarters.

17." He had never had any money for sweets with the Dursleys and now that he had pockets rattling with gold and silver he was ready to buy as many **Mars Bars** as he could carry" (HPPS:76)

According to the Oxford Advanced Learner's Dictionary, a **Mars Bar** is a chocolate bar with a soft sweet filling of caramel and nougat. It was first sold in the 1930s and named after the American who originally made it, Forrest Mars. The advertisements for Mars Bars have used the slogan 'A Mars a day helps you work, rest and play.'

The Arabic translation:

الفصل السادس، الرحلة من الرصيف رقم تسعة و ثلاثة أرباع.  
"إنها المرة الأولى في حياته التي يملك فيها نقودا.. ويكون قادرا على شراء ما يريد" (HPPS TT:87)

The translator used **Omission** in translating ‘**Mars Bars**’ because it is difficult to reproduce in the target language, and even if it was borrowed it would not be understood by young audience which may affect the meaning of the text.

Chapter Seven, The Sorting Hat.

18. “....., carrots, gravy, **ketchup** and, for some strange reason, mint humbugs” (HPPS: 92)

According to Oxford Advanced Learner's Dictionary, ketchup is a thick cold sauce made from tomatoes, usually sold in bottles.

It is a kind of tomato sweet sauce that can be added to sandwiches, pizza..etc... in order to add a sweet sour flavour to the food.

It was translated as follows:

الفصل السابع، قبة التنسيق.

".. والصلصات والكاتشاب.. ولسبب ما، كانت هناك أيضاً أكياس من حلوى النعناع" (HPPS TT:87)

The procedure of **Preservation** is used in this translation, the translator preserved the word ‘ketchup’ in the translation, because it is considered as a loan word and it is familiar to the target audience due to the wide usage of this word, in addition to that this word can be found in the Arabic dictionary. Some words like “ketchup” have become loan words in the Modern Standard Arabic.

Chapter Twelve, The Mirror of Erised.

19.” They sat by the hour eating anything they could spear on a toasting fork – bread, **crumpets**, and marshmallows” (HPPS: 146)

According to Cambridge Dictionary, crumpet is a small, round type of bread with holes in one side that is eaten hot with butter.

The Arabic translation:

الفصل الثاني عشر، مرآة إيريسيد.

" وانشغلا عن البحث عن (فلامل) بقضاء الساعات جالسين بالمقاعد المريحة بجوار المدفأة يأكلان أي شيء يمكن فرده فوق

العيش المحمص والفظائر " (HPPS TT:169)

In this case, the translator used **Globalization** procedure where she used a general word in order to convey the same meaning as the culture specific item ‘crumpets’ that does not exist in the target culture which will make it difficult to reproduce.

The word “**crumpets**” was translated to “الفطائر” which means pasties.

Chapter Twelve, The Mirror of Erised.

20.” Flaming Christmas puddings followed the turkey. Percy nearly broke his teeth on a silver Sickle embedded in his slice. Harry watched Hagrid getting redder and redder in the face as he called for more **wine**” (HPPS: 150)

According to Oxford Advanced Learner's Dictionary, wine is an alcoholic drink made from the juice of grapes that has been left to ferment. There are many different kinds of wine (sparkling, red, sweet...)

The Arabic translation:

الفصل الثاني عشر، مرآة إيريسيد.

"وبعد الديوك الرومي جاءت حلوى الكريسماس المختلفة وكاد(بيرسي) أن يكسر أسنانه بسبب سيكل فضي داخل الحلوى، وشاهد(هاري)(هاجريد) جالسا على مائدة الأساتذة.. " (HPPS TT:173)

In this case, the translator used **Omission** procedure where she deleted the food item ‘wine’ for ideological reasons, because in the target culture; it is considered immoral and unethical to include names of alcoholic beverages in children's books. Besides, wine and alcoholic beverages are considered as impure, forbidden and unlawful in the Arab and Islamic world and these liquors cloud the intellect and have negative side effects.

Chapter Twelve, The Mirror of Erised

21.” Harry had never in all his life had such a Christmas dinner. A hundred fat, **roast turkeys**, mountains of roast and boiled potatoes” (HPPS: 149)

According to Oxford Advanced Learner's Dictionary, turkey [countable] is a large bird that is often kept for its meat, eaten especially at Christmas in the United Kingdom and at Thanksgiving in the United States.

The Arabic translation:

الفصل الثاني عشر، مرآة إيريسيد

"لم يتناول (هاري) طوال حياته وليمة كريسماس مثل هذه.. كانت مئات الديوك الرومي المشوية والضخمة تمتد على الموائد ومعها جبال من البطاطس المشوية والمقلية" (HPPS TT:173)

the procedure that was used by the translator in this case is **Preservation** the word in the source text has its equivalent in the target text which is known to the target audience.

According to the classifications of Davies, **Preservation** means Conservation where we conserve the source language item in the target language.

Chapter Fourteen, Norbert the Norwegian Ridgeback

22.” After a tea of turkey sandwiches, crumpets, **trifle**, and Christmas cake,” (HPPS:150)

According to Cambridge Dictionary, trifle is a sweet cold dish consisting of a layer of fruit and cake, a layer of custard ( thick, sweet, yellow sauce) and a top layer of cream.

The Arabic translation is:

الفصل الرابع عشر، نوربرت..التنين النرويجي.  
"وبعد الديوك الرومي جاءت حلوى الكريسماس المختلفة (HPPS TT:173)

The translator opted for **Globalization** procedure because that kind of sweets does not exist in the target culture that is why she used a general and neutral word that describes the same meaning in order to make easy for the young audience to understand

The translator translated “**trifle**” to “**حلوى الكريسماس المختلفة**” which means the different sweets of Christmas.

Chapter Seventeen, The Man with Two Faces.

23.” Now, enough questions. I suggest you make a start on these sweets.  
Ah! **Bertie Bott’s Every-Flavour Beans!**” (HPPS: 217)

Bertie bott’s every-flavour beans are one of the most popular sweets in the wizarding world. Invented by Bertie Bott, they come in a bean shape with different colors and weird flavours. the special thing about this sweet is that you can’t guess the flavour by color, you have to taste each one in order to guess the flavour.

The Arabic translation:

الفصل السابع عشر، الرجل ذو الوجهين.  
"والآن كفى أسئلة.... ما رأيك أن تبدأ في التهام كل هذه الأكوام من الحلوى التي بعثها أصدقاؤك! أه حبوب(بيرتي بوت) بكل النكهات! (HPPS TT:255)

In this fragment, the translator used **Preservation** in translating those terms. So, she preserved 'bertie bott' which is a name of a trade mark of sweets that cannot be translated or seems to be difficult to reproduce in the target language.

Chapter Seven, The Sorting Hat.

24." ... boiled potatoes, roast potatoes, chips, **Yorkshire pudding**, peas, carrots" (HPPS:92)

According to Cambridge Advanced Learner's & Thesaurus dictionary, Yorkshire pudding is a type of food from England that is a baked mixture of flour, milk, and eggs, traditionally eaten with roast beef.

The Arabic translation:

الفصل السابع، قبعة التنسيق.

"المطبوخات المختلفة.. والمشويات من كل الأنواع... والفطائر..." (HPPS TT :105)

The translator opted for **Globalization** in this case, because **Yorkshire pudding** is a culture specific item that exists only in England which means that target audience and especially the young would not have any idea when reading such item, because it does not exist in their culture. So, the translator used a general reference which is known in the target culture and similar to the source CSI in order to make it easy to be understood for the target reader.

"**Yorkshire pudding**" was translated to "الفطائر" which means pasties.

Chapter Seven, The Sorting Hat.

25. "He had never seen so many things he liked to eat on one table: roast beef, roast chicken, **pork chops** and lamb chops, sausages, bacon and steak" (HPPS: 92)

According to English dictionaries like Oxford and Cambridge, we use the term (pork) [uncountable] to refer only and exclusively to (meat from a pig that has not been cured), cured means (preserved using salt and smoke).

The Arabic translation:

الفصل السابع، قبعة التنسيق.

"نظر(هاري) الى الاطباق امامه في ذهول.. رآها مكدسة بالأطعمة.. جميع انواع المأكولات التي لا يتصور انه يمكن ان يراها يوما على مائدة واحدة.. المطبوخات المختلفة.. والمشويات من كل الانواع.. اللحوم والدجاج.. والفطائر..والصلصات..." (HPPS TT :105)

In this passage, the translator used **Omission** procedure where she chose to delete the word 'pork chops' because 'pork' is problematic in the Arab and Islamic culture. Therefore, we can say that it is forbidden in Islam to raise, breed and fatten pigs in order to slaughter and eat them. Also, because this book addresses children in the first place, the translator did not want to keep and translate the word "pork" in order not to implant western beliefs or habits in the Arab young audience, which may influence them negatively. And replaced it by mentioning food in general. The choice of translator is motivated by the fact that pig's meat is strictly forbidden in Islam. Such references in children's books are often changed in some way or another because they are not accepted in the Arab world.

Chapter Six, The Journey from Platform Nine and Three-Quarters.

26. "George reckons he had a **bogey-flavoured** one once." (HPPS: 78)

The Arabic translation :

الفصل السادس، الرحلة من الرصيف رقم تسعة و ثلاثة أرباع.  
"يظن (جورج) أنه أكل واحدة بطعم البعبع مرة" (HPPS TT: 89)

"**bogey**" was translated to "البعبع" which means the ogre.

But the word **bogey** was used by the author in humorous way to refer to (nasal mucus or nasal discharge). The equivalent in Arabic is المخاط.

The translator made a mistake because she misunderstood the meaning of the original text.

The procedure of **Transformation** was used by the translator in this passage, she transformed the source term in the target language and culture to make the image closer and familiar to the target audience.

Chapter Ten, Halloween.

27. "On Halloween morning they woke up to the delicious smell of baking **pumpkin** wafting through the corridors."

The Arabic translation :

الفصل العاشر، هالوين.  
" وفي صباح عيد الهالوين، استيقظوا على رائحة شهية تملأ الممرات... كانت رائحة كعك القرع الخاص بهذا العيد.  
(HPPS TT: 145)

The translator translated “**Pumpkin**” as “كعك القرع الخاص بهذا العيد” which means the cake that was made especially for this celebration, and it was the smell of this special cake made of pumpkin which is prepared specially for (halloween).

The procedure of **Addition** (explicitation, intratextual gloss) was used by the translator in this case where she kept the equivalent of the source term and provided an explanation in order to make the target audience know that that type of cake is made for Halloween.

### **Conclusion**

The translator used many procedures and techniques in order to overcome the difficulty of translating CSIs. In most of her renditions she opted for the procedure of "**Globalization**", we can see that she used it 15 times. She generally used it to replace words that don't exist in the Arab culture with words that are more general and known to the target audience. The translator used "**preservation**" 6 times, some words are preserved as they are in term of meaning or writing, because some words are already borrowed and used in the Arab culture (as loan words), and other words were preserved in meaning even though they don't have the same names in both languages.

"**Omission**" was used 5 times; the translator omitted some inappropriate items that can never be introduced to children in the Arab world. Some food elements such as “bacon” and “pork” are forbidden in the Arab Muslim culture, they are unacceptable for that reason it can never be mentioned in children's literature that addresses young Arab audience.

The translator used "**Addition**", "**Localization**" and "**transformation**" but only few times. The focus in this story was more on "**Globalization**" especially when we talk about food items, some items are not known in the Arab world and they are difficult to be reproduced, but we can replace them with more known items that may make the image closer to the target audience.

### **General conclusion**

In this conclusion, we shall answer the research questions posed in the introduction to see to what extent they have been answered, this study aims to investigate the procedures that were used in translating food items in children's literature from English into Arabic language. Children have become a very sensitive matter when it comes to translating for them because they can be influenced by everything in an easy way, for that reason translators pay attention on what they translate for children and especially for the Arab young audience. Arab society has a set of principles and morals that are governed by Islam; that is what makes western and European literary works that address children seem to be doubted, because such works contain

inappropriate thoughts, beliefs and even bad behaviors that are considered weird and unacceptable in our culture. Consequently, western and European literary productions have to be checked and analyzed before they can be translated.

Culture specific items are a part of any culture especially when it comes to food, food is essential in our daily life and we can find it everywhere even in children's literature, and translating such items may seem difficult to be reproduced in the TL because cultures are different and so are food and manners. For that reason translators opt for using translation procedures that make the image closer to the TA without implanting westerns thoughts and unacceptable food in the TC.

Harry Potter novels are very famous among children from all around the world, for that reason they cannot be neglected or put away from Arab young readers for ideological reasons, that is why translators attempt to use all possible procedures and techniques that lead them to translate such STs in an appropriate way which satisfies the TA and the translator him/herself.

In our practical part, we analyzed and discussed the translation of 27 examples of food items from English into Arabic; we discovered that the translator used different procedures to achieve her translation. She used the procedure of **omission** when it comes to items that are considered inappropriate or shocking to the target audience, **globalization** in the cases that are difficult to be reproduced in the target language, **preservation** where she maintained the source item when there is no close equivalent can be found in the target language, **transformation** where she transformed the food item in the target text in order to adapt it in the target language, **localization** where she used the equivalent which is known in the target culture in order to make the image closer to the target audience, **addition** where she kept the source item and provided an additional information or explanation along with it.

These translation procedures are successful and helpful in delivering the message and making it closer to the target audience, but Arab translators should make researches and try to create new, direct and close equivalents in the target language which will make their translation complete and up-to-date with other languages.



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## ملخص البحث

### المقدمة

تعد الكتابة للأطفال من أصعب الأمور التي يمكن القيام بها، إذ أنه يجب الأخذ بعين الاعتبار عدة عوامل على عكس الكتابة للبالغين بدون حدود. لذا يجب علينا احترام الفئة العمرية للقراء و دراسة الرسالة الموجهة من خلال أي عمل. عالم أدب الطفل مليء بالمغامرة و الخيال مثل الحكايات الخيالية وغيرها، ومع مرور الوقت ازداد ازدهار هذا المجال وأصبح أكثر تشويقاً إذ شهد التاريخ عدة أعمال موجهة للأطفال (هاري بوتر، أليس في بلاد العجائب... الخ) حيث أنت بعد هذه المرحلة مرحلة مهمة أخرى ألا وهي "ترجمة أدب الطفل" والتي تعد أمراً صعباً أيضاً.

عندما نترجم للطفل لا يمكننا ترجمة كل شيء كما هو في النص الأصلي، حيث أنه في بعض الحالات يتعين علينا تغيير السياق كله من أجل جعله مناسباً للجمهور الهدف، و في بعض الأحيان يجب أن نحذف عنصراً ما لأنه لا ينتمي للجمهور الهدف ولا يلائم ثقافته ولا فئته العمرية بالتالي قد يؤثر سلبياً عليهم أو يمكن أن يكون محظوراً بالنسبة لهم. وقد قمنا في هذه المذكرة باختيار معالجة أسماء الطعام في رواية هاري بوتر وحجر الفيلسوف، فقمنا بمقارنة الرواية الأصلية و النسخة المترجمة للعربية فيما يخص أسماء الأطعمة. و حاولنا اكتشاف الإجراءات والطرق المستعملة من طرف المترجمة لتخفي صعوبة الترجمة للأطفال.

### إشكالية البحث:

إن دراستنا هذه تهدف إلى اكتشاف الإجراءات والطرق التي يمكن استعمالها للتغلب على صعوبات ترجمة الأعمال الموجهة للأطفال من اللغة الانجليزية إلى اللغة العربية وقد تناولنا مفردات الطعام بشكل خاص.

### أهداف الدراسة:

دراسة الإجراءات المستخدمة في ترجمة مفردات الطعام في أدب الطفل من اللغة الانجليزية إلى اللغة العربية .

### تساؤلات البحث:

تهدف هذه الدراسة للإجابة على التساؤلات التالية:

كيف تصرف المترجم حيال ترجمة بعض عناصر الطعام الصادمة وغير المقبولة عند الجمهور الهدف؟  
ما يجب على المترجم أخذه بعين الاعتبار عند الترجمة للأطفال؟

### الفرضيات :

1. اللجوء لاستعمال أساليب ترجميه من شأنها إيصال المعنى بطريقة مختلفة
2. يجب على المترجم احترام معايير وقيم الثقافات التي يترجم إليها مع مراعاة الفئة العمرية للمتلقي.
3. حذف مفردات الطعام الغير لائقة و الغير مقبولة أو استبدالها بأخرى تلائم ثقافة الجمهور الهدف.

## المنهج :

المنهج الذي قمنا بإتباعه في بحثنا هذا هو منهج المقارنة التحليلية حيث قمنا بمقارنة النسخة المترجمة لرواية هاري بوتر وحجر الفيلسوف مع النسخة الأصلية باللغة الانجليزية (أي من الثقافة الإنجليزية إلى الثقافة العربية الإسلامية). سنقوم بتحليل الاختلافات من أجل اكتشاف كيف تصرف المترجم لتجاوز صعوبات الترجمة.

## خطة البحث:

يتكون بحثنا هذا من قسمين أساسيين (جزء نظري و جزء تطبيقي) , ويتكون من ثلاثة فصول .

### الجزء النظري :

الفصل الأول : فيه كل ما يخص أدب الطفل من تعريف و نبذة تاريخية ومفردات الطعام.

الفصل الثاني : مخصص لتعريف الأسماء ذات الخصوصية الثقافية و أقسامها بالإضافة إلى إجراءات الترجمة.

### الجزء التطبيقي:

الفصل الثالث :محاولة لتحليل وتفسير المعلومات التي تم جمعها.

## I.الجزء النظري:

### 1. الفصل الأول:

#### 1. في ماهية أدب الطفل ؟

من البداية مصطلح "أدب الطفل" مليء بالصعوبات إذ تختلف وجهات نظر المنظرين حول تعريفه. يعد بيتر هانت من بين أبرز الباحثين في هذا المجال. و يعتقد هانت أن أهم نقطة في تعريف أدب الطفل هو المصطلح في حد ذاته. يختلف معنى الطفولة من ثقافة لأخرى لكن بيتر هانت يعتقد أنه ما يمكن تعميمه هو أن الطفولة فترة الحياة التي لا تفرض فيها أي ثقافة على الإنسان أو أي مسؤوليات ويكون فقط معرض للدراسة (التربوية). و فيما يخص تعريف أدب الطفل يضيف هانت أن "أدب الطفل" يبدو في الوهلة الأولى فكرة بسيطة أي الكتب التي يتم كتابتها للأطفال والمقروءة من طرفهم أيضا ولكن في عالم التنظير و الممارسة فانه أصعب بكثير من ذلك. رغم كل الاختلافات حول هذا المصطلح تبقى دلالاته على الإنتاجات الأدبية الخاصة بالأطفال و برغم كل الخلافات حول هذا المصطلح الضبابي يبقى هذا المصطلح الأنسب لوصف بحثنا هذا لان تركيزنا كان حول الأعمال الموجهة للأطفال وليس المصطلح في حد ذاته.

#### 2.خصائص أدب الطفل :

أولاً: يعتبر أداة تعليمية إذ أنه يساعد الطفل في تطوير معرفته ومهاراته وذكائه.

ثانياً: يساعد الطفل على معرفة الكثير حول ثقافته وتاريخه وعاداته.

ثالثاً: تعد الكتابة للأطفال عملية و وسيلة تواصل اجتماعي إذ تدمجهم بالأمتلة الجيدة وتساعد القارئ على تعلم طرق التصرف الصحيحة ليعيش حياة سليمة.

رابعاً: يعد أدب الطفل أيضا وسيلة لتوسيع خيال الطفل و تنوير عقله.

### 3. ملخص/موجز حول تاريخ أدب الطفل :

أدب الطفل هو كل عمل أدبي موجه للأطفال فقط من سن الولادة إلى المراهقة 'مثل القصص' المسرحيات' قصص الحيوانات' الكتب...الخ في مختلف المجالات.

ظهر أدب الطفل في القرن السابع عشر في أعمال بعض المنشقين الدينيين مثل كتاب جون أموس كومينيوس (pictus sensnalism rbis) الذي تمت كتابته في ألمانيا سنة 1658. وقد كشف هذا الكتاب الكثير حول تاريخ الكتابة للأطفال' بداية من الحروف ثم مجموعة كلمات وحتى بعض الصور التي تمثل كل شيء في الكون مثل المخلوقات والنباتات والثالوث المقدس...الخ.

إعتاد كومينيوس على الكتابة للأطفال دون سن السادسة' الذين يحاولون تعلم القراءة بلغتهم الأم.

حيث كان الأطفال يشاركون الكبار الذين لديهم نفس القدرة على قراءة نفس الكتب من أجل أن يتعلموا القراءة' إذ أن الكبار والصغار من كل فئات الحياة كانوا يقرؤون الكتب الصغيرة التي ترفق الكلمات بالصور التي تمثلها.

و في القرن السابع عشر' كانت معظم الكتابات الموجهة للأطفال متأثرة "بالمتشددين" (طائفة دينية). التي كانت تعتقد أنها تعلم الأطفال القراءة وكيفية عيش حياة نقية وكيفية تجنب الجحيم وعذابه وجعل الدين أهم شيء في حياتهم.

يعد السبب الأساسي لبداية أدب الطفل في القرن السابع عشر أن الأعمال في ذلك العصر قد تمت طباعتها ونشرها علنا على عكس اليدوية والاستعمالات الشخصية والصناعة واعتبارها عناصر مهمة في تاريخ الأعمال المطبوعة التي كانت خطوة مهمة في تاريخ الكتابة للأطفال ,لأن معظم الأعمال المهمة الموجهة للأطفال ظلت مطبوعة لأزمنة طويلة وقد جعلها بقاءها هذه الأزمنة طويلة حالة دراسة مهمة من مختلف وجهات النظر.

### أدب الطفل في العصور القديمة والوسطى:

بالنسبة لسيث ليرر فإن تاريخ أدب الطفل يتضمن مناقشة النصوص الرومانية واليونانية وتلك الخاصة بالقرون الوسطى والتي كانت مقدمة للأطفال' وقد كشف أنه في كل من هذه العصور كانت قد أثرت التقاليد على أدب الأطفال' هذا وقد تم تعليم أطفال اليونان والروم مهارات المواطنة ومواصفات البطولة والقيم والأخلاق عن طريق تعليمهم ترتيل بعض المقاطع من بعض الأعمال مثل الإلياذة.

وكان الأطفال يتعلمون مقاطع من بعض النصوص الموجهة للعامة وليس فقط الخاصة بالأطفال وقد كانت هذه الكتب تُعدل من أجل مناسبة احتياجات الأطفال.

لقد ظهر نوع جديد من كتابات الأطفال نتيجة للمنح الدراسية في مناطق جديدة على سبيل المثال في القرن الثامن عشر شهد تاريخ أدب الأطفال بداية جديدة وأصبح أدب الطفل كما نعرفه الآن بسبب ظهور النشر التجاري' أين بدأت فكرة بيع الأعمال المطبوعة الموجهة للأطفال في القرن الثامن عشر

### 4. أدب الطفل في العالم العربي:

#### 1.4. ترجمة أدب الطفل من وإلى العربية:

##### 1.1.4. من اللغة العربية إلى اللغات الأخرى :

تعد الليالي العربية وألف ليلة وليلة أشهر كتابات اللغة العربية في العالم لأنه قد تمت ترجمة هذه الأعمال إلى مختلف لغات العالم' بعض ترجمات هذه الكتب قد تم ترجمتها عن النسخة العربية الأصلية وبعضها الأخر ترجمت عن النسخة الفرنسية الأولى المترجمة من طرف أنتوني غالان (1646-1715) والتي صدرت في اثنا عشرة كتاب (1704-1717). ثلاث سنوات قبل ترجمة غالان كان فرانسوا دولاكروا قد نشر ترجمته الأولى لحكايات سندباد في سنة 1701. تعتبر كل من حكايات علي بابا و سندباد بعض من شخصيات ألف ليلة وليلة' وقد كانوا معروفين في حكايات كل من ه.س. أندرسون و الإخوان غريم المقدمة للأطفال في كل أنحاء العالم .

#### 2.1.4. من اللغات الأخرى إلى اللغة العربية:

كما سبق ذكره أن أدب الطفل في العالم العربي يعج بالأخلاق والتعليم وأن العرب كانوا متأثرين بالغرب بسبب الاستعمار الذي كان السبب في ترجمة عدة أنواع من الأعمال الأدبية مثل أعمال لويس كارول "أليس في بلاد العجائب" وعمل شارلز بيروت "سندريلا" وعمل رديارد كيبلينغ "كتاب الأدغال" و عدة أعمال أدبية أخرى التي تعد أعمالاً عالمية كلاسيكية مخصصة للأطفال.

لقد تم ترجمة الأدب الروسي والصيني أيضا للعربية لكن الترجمة من هاتين اللغتين انخفضت خاصة بين 1995-1999 والسبب كما ذكره مدلل في مقاله "ترجمة أدب الطفل في العالم العربي": يعود إلى انهيار الاتحاد السوفيتي وأن الاهتمامات الحكومية بالدعايات الشيوعية قد تلاشت.

أصبح من النادر ترجمة أدب الطفل الحديث الغربي إلى العربية لأن الأدب في أمريكا ما عاد يقتصر على الخير والشر والحكايات الخيالية بل توجه الاهتمام نحو إدمان المخدرات, الجنس, حمل القاصرات وغيرها من المواضيع.

#### 5. أسماء الطعام في أدب الطفل:

الطعام عنصر لا يمكن الاستغناء عنه في حياتنا اليومية' ولا يمكن لأي كان العيش دون هذه الحاجة البيولوجية حيث تتنافس الأمم كثيراً في هذا المجال حتى أنه أصبح صناعة' ويعد الطعام من أهم مميزات أي ثقافة أو حضارة. يعتقد دافيد بيلاسكو (منتج مسرحي أمريكي' مقال حفلات ومدير وكاتب مسرحي) بأن الطعام مهم جداً وفي الواقع لا شيء أكثر أساسية منه وأن الطعام أول أساسيات الحياة.

ولا تكمن أهمية الطعام في حياتنا اليومية فقط بل تعدت إلى ميادين أخرى منها "الأدب". إذ لا يمكننا قراءة أي عمل أدبي دون أن يتم الإشارة فيه إلى الطعام. هذه الصناعة مكنتنا من وجود كتب الطبخ ومجلات تخص الطبخ في الأسواق' ويعد الطعام عنصراً أساسياً أيضاً في أدب الطفل لأنه مهم للأطفال بقدر أهميته للبالغين.

تيدي كاتز(بروفيسور في تاريخ الأدب من جامعة نبراسكا لينكون) تعتقد بأنه من أجل فهم العلاقة بين الأطفال والطعام يجب علينا فهم عالم الصغار وقد دعمت مقولتها بتحليل موجز لعدد من النصوص (أليس في بلاد العجائب' الأسد) لقد إتفق معظم المنظرين في هذا المجال أن الطعام يعد عملية تواصل اجتماعي في أدب الطفل' إذ يتعلم الأطفال كثيراً عن طريق هذه الأعمال.

#### 2. الفصل الثاني :

##### 1.2. إجراءات الترجمة :

##### 1.1.2. الترجمة بالاحتفاظ

تحدث عندما لا يكون هنالك مكافئ قريب في اللغة الهدف' يحتفظ المترجم بنفس المصطلح المستعمل في النص الأصل في ترجمته.

### 2.1.2. الترجمة بالإضافة :

في هذا الإجراء يبقى المترجم على دلالة الثقافة الأصل مع إضافة شرح في النص الهدف وقد يضاف الشرح المرفق بين قوسين' أو في حاشية المترجم' أو قد يدرج في النص الهدف كجزء من فقرة ما .

### 3.1.2. الترجمة بالحذف :

يعد إجراء من إجراءات الترجمة التي يحذف فيها المصطلح ذو الخصوصية ثقافية دون ترك أي أثر عنه في الترجمة .

### 4.2.2. الترجمة بالتعميم :

يقصد بها استبدال مصطلح ذو خصوصية ثقافية بمصطلح يكون أكثر حيادية أو مصطلح عام .

### 5.1.2. التوطين

يستعمل هذا الإجراء لتفادي خسارة وقع الأثر' إذ يستخدم المترجم طريقة معاكسة بدلاً من استعمال وصف خال من الثقافة حيث يكون بإمكانه استعمال مصطلح يكون معروف لجمهور اللغة الهدف .

### 6.1.2. الترجمة بالتحويل :

وهو تعديل المصطلحات ذات الخصوصية الثقافية التي تبدو بين التعميم والتوطين' وقد يتم رؤيته على انه تدمير للأصل .

### 7.1.2. الترجمة بالإبتكار :

في هذا الإجراء قد يخلق المترجم مصطلحات ذات خاصية ثقافية لا وجود لها في النص الأصلي وقد نرى أمثلة على هذا الإجراء في أسماء العلم المستعملة في ترجمة كتب " هاري بوتر " .

## 2.2. تصنيفات الأسماء ذات الخصوصية الثقافية :

1. البيئة: بالنسبة إلى نيومارك تتضمن البيئة كل من النباتات, الحيوانات, الجبال, السهول وغيرها .

### 2. الثقافة المادية :

وقد قُسمت هذه الفئة إلى 4 فئات ثانوية: الطعام' الملابس' المنازل' المدن و وسائل النقل .

3. الثقافة الاجتماعية: (العمل و أوقات الراحة)

العمل و الراحة يمثلان جزءا كبيرا في أي ثقافة لأنهما يمارسان عادة في الحياة اليومية .

4. التنظيمات' الأزياء' النشاطات' الإجراءات' المفاهيم .

### 5. الإيماءات و العادات :

وهما جزأين من الثقافة أيضا لأن العديد من الدول لديها العديد من الإيماءات و العادات التي تدل على شيء ما معروف و مستعمل فقط في الثقافة نفسها .

## II. الجزء التطبيقي

### الفصل الثالث:

قمنا في هذا الجزء العملي من الدراسة باستقصاء الأساليب المعتمدة من طرف المترجم الترجمة لترجمة الأسماء ذات الخصائص الثقافية الخاصة بالطعام و المستخرجة من النسخة المترجمة من كتاب هاري بوتر و حجر الفيلسوف من اللغة الانجليزية إلى العربية و ذلك من خلال تحليل هذه الأمثلة المستخرجة من الكتاب الأصلي و النسخة المترجمة.

## المنهجية والعينة:

قمنا بجمع بيانات هذا الفصل من الاعتماد على الكتاب الأصلي و ترجمته حيث تتكون هذه البيانات من خمس وعشرون مثالا مع الترجمة من النسخة المترجمة حيث اعتمدنا منهج المقارنة التحليلية لاكتشاف الأساليب المتبعة لترجمة هذه الأمثلة من اللغة الانجليزية إلى اللغة العربية ونذكر منها مثالين :  
المثال الأول:

Chapter Eight, The Potions Master.

14.” ‘What have we got today?’ Harry asked Ron as he poured sugar on his **porridge**” (HPPS: 100)

الفصل الثامن، أستاذ الوصفات.

"سأل (هاري) (رون) وهو يضع السكر على **عصيدته**: «ماذا سندرس اليوم؟» " (HPPS TT:115)

- في هذا المثال، قامت المترجمة بترجمة كلمة "porridge" إلى "عصيدة" وهو المقابل الأقرب لتلك الكلمة في اللغة العربية حيث قامت باستعمال أسلوب التوطين في هذه الترجمة والذي من شأنه إيجاد مقابل للكلمة المصدر من الوسط الثقافي للغة الهدف بهدف تقريب الصورة للمتلقي .

المثال الثاني:

Chapter Two, The Vanishing Glass.

2. “Uncle Vernon entered the kitchen as Harry was turning over the **bacon**” (HPPS: 20)

الفصل الثاني، الزجاج المختفي.

"دخل العم (فيرنون) إلى المطبخ بينما كان (هاري) يقلب **اللحم**" (HPPS TT:19)

- وفي هذا المثال قامت المترجمة بترجمة كلمة "bacon" إلى كلمة "اللحم" باستعمال أسلوب التعميم حيث أن كلمة "bacon" في اللغة العربية تعني اللحم المقدم وهو مصنوع من لحم الخنزير الذي يعتبر محرّم أكله في الثقافة الهدف وهو من أكره الحيوانات في الدين الإسلامي حيث قامت بإدراج كلمة اللحم بصفة عامة تفاديا لاستعمال المقابل المباشر للكلمة والذي بإمكانه ترك أثر سلبي للجمهور الهدف والذي يعد من فئة الأطفال.

## النتائج:

من خلال تحليلنا للبيانات المجمعة تبين لنا أنه تم اعتماد سبعة أساليب للترجمة وهي:

1. الترجمة بالاحتفاظ
2. الترجمة بالحذف
3. الترجمة بالإضافة
4. الترجمة بالتعميم
5. الترجمة بالتحويل
6. التوطين
7. الترجمة بالابتكار

## الخلاصة:

نستخلص من هذا التحليل أن المترجمة قامت باعتماد أساليب الترجمة الخاصة بأسماء ذات الخصوصية الثقافية و التي من شأنها توفير بدائل تلائم الثقافة الهدف مع الحذف الكلي للمفردات الغير ملائمة و استبدالها بأخرى قريبة منها على مستوى المعنى وكذلك استعمال التعميم لإيصال نفس الفكرة بطريقة مغايرة خاصة أن الجمهور المستهدف يعتبر من فئة الأطفال.

## الخاتمة:

تتميز المفردات ذات الخصوصية الثقافية بصعوبة ترجمتها و إيجاد مقابل لها حيث أنه لكل ثقافة أسماء و مفردات خاصة بها مما يصعب إيجادها في ثقافات أخرى وكذا ترجمتها. حاولنا في هذه الدراسة استخراج هاته المفردات الخاصة بالطعام من الكتاب الأصلي باللغة المصدر و كذلك استخراجنا الترجمة الخاصة بكل اسم من النسخة المترجمة و القيام بتحليلها و اكتشاف الأساليب التي استعملتها المترجمة للوصول إلى تلك الترجمة. حيث قامت باستعمال أساليب من شأنها تعميم أو حذف أو الاحتفاظ بالمعنى ' وقد كانت هاته الأساليب ناجعة و توصل المعنى أو الفكرة للجمهور المتلقي لكن يجب على المترجم محاولة إيجاد أو البحث على مفردات جديدة تكون مكافئة لتلك الموجودة في اللغة المصدر و حتى قريبة منها من دون اللجوء إلى اعتماد أساليب و استراتيجيات التي من شأنها تقريب المعنى أو تعميمه أو حتى حذفه.



وزارة التعليم العالي والبحث العلمي

جامعة قاصدي مرباح - ورقلة

كلية الآداب واللغات

قسم الآداب واللغة الانجليزية



الميدان : آداب ولغات أجنبية

اختصاص : الترجمة وعلم الترجمة

مذكرة : ماستر اكايمي

بعنوان

ترجمة أسماء الأطعمة والمشروبات من الإنجليزية إلى العربية في رواية  
"هاري بوتر و حجر الفيلسوف"

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في الترجمة

أمام اللجنة المكونة من :

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السنة الدراسية: 2019/2020

## Abstract:

Our study aims to investigate the manners of translating children's literature from English into Arabic, considering the differences between the two languages. We took food items in Harry Potter and the Philosopher's Stone as examples to be analysed and to discover the procedures used by the translator to overcome these difficulties. We cannot talk about children's literature without mentioning culture specific items which are specific for a given culture, and which cannot exist in another one. The translator provided some solutions to translate such items, She used some procedures in order to provide a correct and coherent translation ( globalization, preservation, omission, addition, localization transformation). The most used procedures in this study are globalization and preservation then come the other procedures though they were used only few times. The method used in our research is the comparative analytical method because we compared two novels between two languages

## ملخص:

تهدف دراستنا إلى استقصاء الأساليب المعتمدة في ترجمة نصوص أدب الأطفال من اللغة الانجليزية العربية من خلال مقارنة الفروقات بين اللغتين. حيث قمنا بتحليل المفردات الخاصة بالطعام والتي قمنا باستخراجها من كتاب هاري بوتر و حجر الفيلسوف وذلك لإكتشاف الأساليب المتبعة من طرف المترجمة لاجتياز صعوبات التي واجهتها في هذه العملية. ولا يمكننا التحدث عن أدب الأطفال من دون ذكر الأسماء ذات الخصوصيات الثقافية حيث أنها جزء لا يتجزأ من الثقافة ولا تتواجد في ثقافات أخرى.

اعتمدت المترجمة على عدة أساليب لترجمة المفردات المستعصية ترجمتها أو التي لا تتواجد في ثقافة العالم العربي ونذكر منها(الترجمة بالإضافة، الحذف، التحويل، التوطين، الاحتفاظ، الابتكار والتعميم) حيث كان أسلوب الاحتفاظ و التعميم الأكثر استعمالا من طرف المترجمة ثم تليها الأساليب الأخرى.

قمنا باعتماد منهج المقارنة التحليلية في هذه الدراسة وذلك من خلال مقارنة وتحليل كتابين بلغتين مختلفتين.

## Résumé:

Notre premier but de cette recherche est de faire une enquête sur les méthodes de traduction de la littérature de jeunesse de la langue anglaise vers la langue arabe, en tenant compte les différences entre les deux langues.

On a choisi les noms des aliments dans le roman de (Harry Potter et la Pierre Philosophale) comme exemples à analyser afin de découvrir les méthodes suivies par la traductrice pour surmonter les difficultés de traduction. Quand on parle de la littérature de jeunesse il ne faut

pas oublier de mentionner les noms qui ont une caractéristique culturelle, autrement dit les noms qui se trouvent dans une culture et qui n'existent pas dans l'autre. La traductrice eu recours à des procédures pour traduire ce type de noms afin de créer une traduction correcte et cohérente. Dans cette traduction les procédures les plus utilisées sont la "globalisation et la "préservation". L'approche qu'on a utilisé dans cette recherche est la méthode comparative et analytique, en comparant deux romans entre deux langues différentes.