

# **The Treatment of Cultural Items in the Translation of Children's Literature**

**The case of Harry Potter in Arabic**

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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## Abstract

**Title:** The Treatment of Cultural Items in the Translation of Children's Literature

**Sub-title:** The case of Harry Potter in Arabic

**Keywords:** Translation theory, children's literature, cultural references, translation into Arabic, Harry Potter in translation.

The present study is located within the framework of descriptive translation studies proposed by Toury (1995). Its main concern is the investigation of the treatment of cultural references, names and wordplay in the translation of children's literature into Arabic. The subject of the analysis covers three books from the famous series of Harry Potter by the English author J.K. Rowling and their published Arabic translations. Detailed analysis of *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Goblet of Fire*, and *Harry Potter and the Half-Blood Prince* which are translated into Arabic by different translators is performed with the aim of uncovering the translation norms of each translator. The third book *Harry Potter and the Half-Blood Prince* was also translated by fans of Harry Potter in the Arab world. Comparisons between the official and fan TTs are also made. The analysis in Chapters five, six and seven shows that there is no clear coordination among the three official translators despite being commissioned by the same publishing House. While both of the translators of the *Philosopher's Stone* and the *Goblet of Fire* norms fluctuate between 'adequacy' and 'acceptability', the latter undertakes a distorting unstated abridgment of the original. The official translator of the *Half-Blood Prince* has the strongest norms among all with a clear tendency towards 'adequacy', while the fans lean more towards the pole of 'acceptability'.

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## Abbreviations

For ease of reference, the following abbreviations will be used throughout the thesis:

**SL** Source Language

**ST** Source Text

**TL** Target Language

**TT** Target Text

Titles of the books under analysis in their English original and Arabic translations are also abbreviated as follows:

Source Texts:

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

**HPGF** *Harry Potter and the Goblet of Fire*

**HPHBP** *Harry Potter and the Half-Blood Prince*

Target Texts:

**HPPS TT** *Hāri Butar wa Hajarū l-Failasūf*

**HPGF TT** *Hāri Butar wa Ka'su Nnār*

**HPHBP TT** *Hāri Butar wa l-'Amīru l-Hajīn*

**HPHBP FAN TT** *Hāri Butar wa l-Amīr Khalītu Ddam*

## Transliteration Rules (Arabic-English)

z	ظ	'	ء
'	ع	ā	(long) ا
gh	غ	b	ب
f	ف	t	ت
q	ق	th	ث
k	ك	j	ج
l	ل	h	ح
m	م	kh	خ
n	ن	d	د
h	ه	dh	ذ
w	و	r	ر
ū	(long) و	z	ز
y	ي	s	س
ī	(long) ي	sh	ش
a	ا	ṣ	ص
u	و	ḍ	ض
i	ي	ṭ	ط

## Introduction

The main concern of this study is the translation of children's literature into Arabic. It focuses on the translation of the subgenre of fantasy novel aimed at the adolescent reader. The case study is the famous series of *Harry Potter* books because of their huge popularity around the world and the nature of their language and themes which pose a significant challenge for translators especially when working between two incongruent languages and cultures like Arabic and English.

Research on the translation of children's literature is a relatively new field in general. In the Arab world, in particular, there is a huge shortage of research in the field of writing as well as translating for children as will be discussed in Chapter one.

This study aims to fill part of the existing gap in researching this field of study in the Arab world, namely, the translation of the sub-genre of fantasy novels represented by the *Harry Potter* books. These books fall into the category of fantasy, but are popularly considered to be 'bildungsromans'<sup>1</sup>, or 'coming of age'<sup>2</sup> novels<sup>3</sup>. This means the main target audience is located in a certain age group. The publisher of the Arabic translations of the *Harry Potter* series, Nahdet Misr, lists the books in the children's publications. The original, however, is read by a wider range of audiences, as there is a special edition of the *Harry Potter* books for adults.

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<sup>1</sup>A **bildungsroman** is a novel that traces the development of a character from childhood to adulthood, through a quest for identity that leads him or her to maturity. The term bildungsroman comes from the German for 'formation novel' or 'education novel'."

<<http://fictionwriting.about.com/od/glossary/g/bildungsroman.htm>>

<sup>2</sup>**Coming of age** is a type of novel where the protagonist is initiated into adulthood through knowledge, experience, or both, often by a process of disillusionment. Understanding comes after the dropping of preconceptions, a destruction of a false sense of security, or in some way the loss of innocence. From <<http://www.virtualsalt.com/litterms.htm>>

<sup>3</sup>Harry Potter: Structure and Genre. (From Wikipedia) <[http://en.wikipedia.org/wiki/Harry\\_Potter](http://en.wikipedia.org/wiki/Harry_Potter)>

## 0.1. The Data

The general title *Harry Potter* is used to refer to the series as a whole. Three books are selected for analysis in this thesis. The first book in the series, *Harry Potter and the Philosopher's Stone*, is chosen because it provides an introduction to all components of the story and its magical world, characters, places, themes, etc. most of which pose the main problems of translation discussed in this study. The fourth book, *Harry Potter and the Goblet of Fire*, and the sixth, *Harry Potter and the Half-Blood Prince*, are chosen for the purpose of exploring consistency of translation throughout the series, and consistency among the different translators who worked on it.

The *Harry Potter* series is translated and published in Arabic by Nahdet Misr Publishing Group (Cairo, Egypt). The books are translated into Arabic under license from J.K. Rowling, through the Christopher Little Agency. The Arabic books use the cover design of the American version of the books published by Scholastic Press.

Different translators were involved in translating the different books into Arabic. A list of the seven books, their titles in Arabic and their translators is provided in Table 0.1 below. The printing issue used for analysis in this thesis is the third issue and all the books – except the seventh – are dated as June 2007. The dates for the first editions are not provided, and every effort that has been made to acquire them has failed. Thus, the dates provided in Table 0.1 are estimated depending on the dates that accompany the deposit number provided for each book.

Title (English)	Date first published		Title (Arabic)	Date first published	Translator/s
	UK	USA			
<i>Harry Potter and the Philosopher's Stone</i>	30 June 1997	1 September 1998	<i>Hāri Butar wa Hajarū l-Failasūf</i>	2002?	Sahar Jabr Mahmūd
<i>Harry Potter and the Chamber of Secrets</i>	2 July 1998	2 June 1999	<i>Hāri Butar wa Hujratu l-Asrār</i>	2003?	Rajā' Abdullah
<i>Harry Potter and the Prisoner of Azkaban</i>	8 July 1999	8 September 1999	<i>Hāri Butar wa Sajīnu Azkabān</i>	2003?	Ahmad Hasan Muhammad Reviewed by: Rajā' 'Abdullah
<i>Harry Potter and the Goblet of Fire</i>	8 July 2000	8 July 2000	<i>Hāri Butar wa Ka'su Nnār</i>	2004?	Ahmad Hasan Muhammad
<i>Harry Potter and the Order of the Phoenix</i>	21 June 2003	21 June 2003	<i>Hāri Butar wa Jamā'atu l-'Ankā'</i>	2007?	The Translation and Publication Department in Nahdet Misr
<i>Harry Potter and the Half-Blood Prince</i>	16 July 2005	16 July 2005	<i>Hāri Butar wa l-'Amīru l-Hajīn</i>	2005?	Dr. 'Abdulwahāb 'Allūb Reviewed by: Sahar Jabr Mahmūd
<i>Harry Potter and the Deathly Hallows</i>	21 July 2007	21 July 2007	<i>Hāri Butar wa Muqaddasātu l-Maūt</i>	January 2008	Sahar Jabr Mahmūd

**Table 0.1 Titles and dates of publication of *Harry Potter* books and their translations into Arabic**

The translations are also unofficially available for free download online from over 70000 websites and forums.

Books six and seven of the series were also translated by fans of *Harry Potter* in the Arab world. The pirate-translations are available online for free download from Al-Maktaba Al-'Arabyya (The Arabic Library) website<sup>4</sup>. The translation of book six, *Harry Potter and the Half blood Prince*, was added to the website on 1st August 2006 under the title *Hāri Butar wa l-'Amīr Khalīṭu Ddam*. Comparisons between this translation and the official version will be made during the analysis of book six in Chapter seven. The seventh book, *Harry Potter and the Deathly Hallows* was translated and added to the site on 13th of October 2007, two months before its official translation by Nahdet Misr appeared. The translation team of *Al-Maktaba*

4 Al-Maktaba Al-Arabyya. [online]. [Accessed 20/03/09].  
<<http://abooks.tipsclub.com/index.php?act=search&process>>

*Al-'Arabyya* even claims they were able to obtain an electronic copy of the original book two days before it was released in English<sup>5</sup>. On 24<sup>th</sup> of July 2007, they launched a campaign, asking for fans to participate in translating the book within a very short period of time; one week, thus challenging 'big Arabic publishing houses'<sup>6</sup>. Clearly, the one week plan was not successful. Yet, they were able to complete the translation and make it available before Nahdet Misr did. By 21/03/09 312132 copies of book six and 238673 of book seven were downloaded from the Al-Maktaba Al-Arabyya website only.

## **0.2.The Research Questions**

The *Harry Potter* series has achieved phenomenal success both in English and in its multiple translations across the world. The film versions of the books, produced by Warner Brothers, have added to the commercial phenomenon. Given this context and its worldwide influence, it is important to understand more clearly the processes of intercultural transfer which these texts undergo in translation. The aim of this thesis is to investigate this in the Arabic translation of the series. Thus, it will discuss mainly the following questions:

1. What are the translation procedures adopted by the translators of the different books when dealing with culture-related references, names and wordplay in their translation into Arabic?
2. What translation trends can be deduced from the use of these procedures? Do they indicate an overall underlying strategy that controls the individual choices made by the translators?

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5 Mu'taz Al-salāl. 2007. [online]. [Accessed 17/03/12]. <<http://www.ratzeb.com/sitesinglenews-10425-5438.html>>

<sup>6</sup> *ibid*

3. How do the translation choices differ from one translator to another in the series? Is consistency sought among the three books under study?
4. What conclusions can be reached about the norms of translating for children in the Arab world in these books?

### **0.3. The Methodology**

In order to investigate these questions, a close analysis of each source text against its target is conducted. The analysis targets culture-related references that usually pose translation problems because of their different or non-existent values in the two cultures involved, like literary references, clothing and food, names and wordplay, etc. Translation procedures used for dealing with each set of items are investigated using a theoretical model that is developed in this study based on models proposed by Klingberg (1986), Aixelá (1996) and Davies (2003). The frequency of the appearances of each set of cultural items against the frequency of translation procedures used is accounted for as accurately as possible.

The results of the analysis are used to draw out the trends of translation behavior adopted by the different translators and how they differ among the three books in translation, which will lead to the final question of the possible norms of translation for children in the Arab World.

### **0.4. Division of Chapters**

Chapter One serves as background information that is essential for the study. It consists of three main parts: the first provides a definition of the term 'children's literature', while the second covers issues of literature read by children in the Arab World including its origins, its status, and its problems. The third section is a review

of research on children's literature and especially on the translation of this literature into Arabic.

Chapter Two is also divided into three main parts. The first is a brief review of theoretical approaches to the translation of children's literature in general, while the second focuses on theories that discuss the translation of culture-related references in the translation of children's literature in particular. It presents models of translation procedures for handling cultural items proposed by Klingberg (1986), Aixelá (1996) and Davies (2003). The third part of the chapter then provides a discussion of these three models and presents a new more comprehensive model based on the three discussed before. This model will be applied to the analysis of the *Harry Potter* books under investigation.

Taxonomies of translation procedures of cultural adaptation are usually discussed in conjunction with taxonomies of cultural categories to which these procedures are applied. Chapter Three therefore discusses the types of culture-related references that might be subjected to adaptation in children's literature. It covers the categories proposed by Klingberg (1986), Aixela (1996) and Davies (2003) whose models were discussed in Chapter two. A discussion of these three categorizations is provided and the taxonomy that will be attempted in the analysis of the *Harry Potter* books in question is presented.

Chapter Four focuses on the treatment of literary names and wordplay in translation because of their crucial prominence in *Harry Potter*. The discussion includes a typology of names and wordplay devices and procedures for dealing with them in translation.

Chapters Five, Six and Seven serve as the practical analysis of the three books under study; *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Goblet*

of *Fire* and *Harry Potter and the Half-Blood Prince*. The analysis looks at culture-related references discussed in Chapter three and names and wordplay discussed in Chapter four with continuous reference to the procedures of cultural adaptation discussed in Chapter two. Chapter Seven also compares procedures adopted by the official translator with those adopted by the fans who translated the *Half-Blood Prince* into Arabic.

Chapter Eight summarizes the findings of the analysis of the three books and attempts generalizations about the prevailing trends of translation behavior adopted by the three official translators as well as the fan translators of the third book.

Chapter Nine serves as a conclusion for the study where the research questions posed here are answered. Limitations and issues worthy of further investigation in the field of translating for Arab children are also presented here.

## **0.5. Descriptive Translation Studies**

As seen from the methodology, this study is mainly descriptive in nature. Therefore, it is important to locate it within the framework of descriptive translation studies developed by Toury (1995). Toury's starting point was the work of Holmes (1972 and 1988) on "The Name and Nature of Translation Studies" which was the first to introduce the term 'Translation Studies', the now established name of the branch.

In his initial work, Holmes (1988) divided the field of translation studies into two main areas; 'pure' and 'applied'. The 'applied' branch covers issues like translator training and translation aids (including dictionaries and grammars) in addition to translation policy and translation criticism (ibid: 77-78). The 'pure' branch, on the other hand aims to '(1) describe particular phenomena of translating and translation(s), and (2) to establish general principles by means of which these

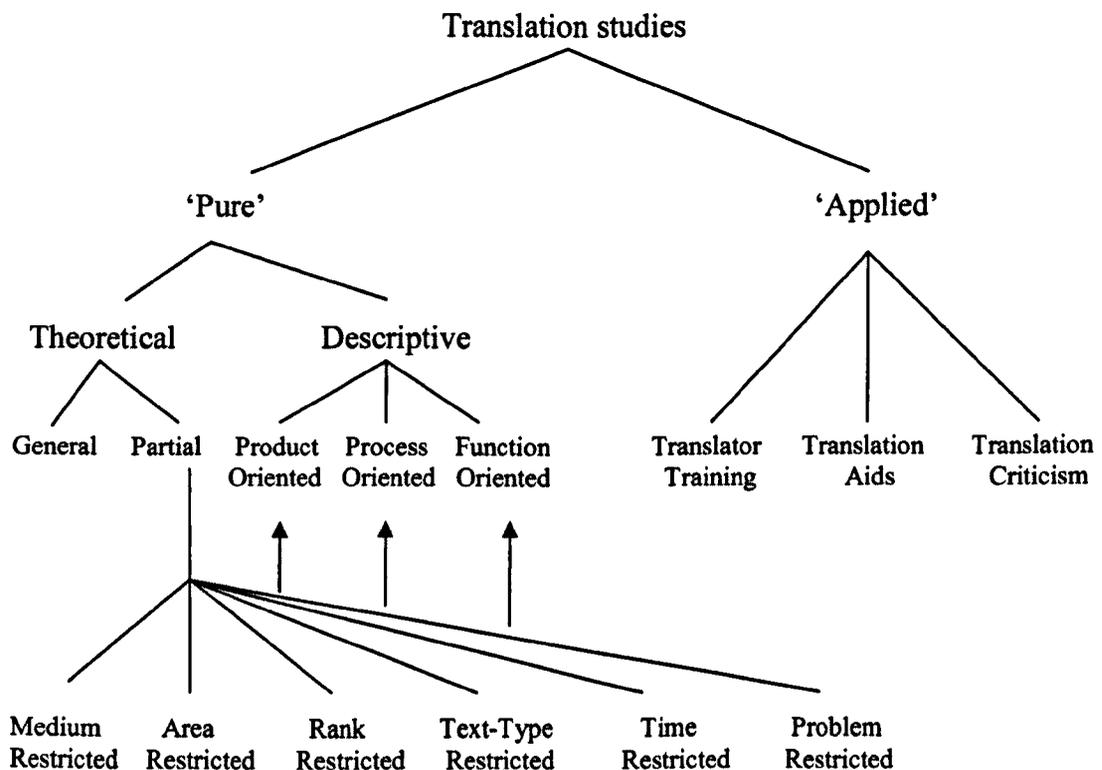
phenomena can be explained and predicted.’ These two objectives of ‘pure’ translation studies are termed ‘descriptive translation studies (DTS)’ and ‘theoretical translation studies (ThTS)’ (ibid: 71). Within the ‘descriptive’ branch of translation studies Holmes (ibid: 72-73) covers ‘empirical phenomena’ within the field which includes research that focuses on the ‘product’, the ‘function’ or the ‘process’ of translation.

- Product-oriented DTS, focuses on describing existing translations. It could be ‘text-focused’ thus examining a single ‘ST-TT pair’ (Munday 2008: 10), or ‘comparative’ thus studying ‘several TTs of the same ST) (ibid). The multiple translations compared could either be in the same language or in different languages. The comparison could be performed on translations within the same period of time (‘synchronic’), or over a long period of time, (‘diachronic’).
- Function-oriented DTS focuses on describing the function of translations within ‘the recipient sociocultural situation: it is a study of contexts rather than texts’. This could include ‘which books were translated when and where, and what influences they exerted’ (Munday 2008: 11).
- Process-oriented DTS studies the ‘act of translation itself’ and is psychological in nature as it focuses on what takes place in the translator’s mind during the process of translation.

The ‘theoretical’ branch of translation studies, is concerned with the use of ‘the results of descriptive translation studies’ along with ‘information from related fields and disciplines’ in order to ‘evolve principles, theories, and models’ of translation. However, as a ‘general translation theory’ would be difficult to achieve, this branch is further sub-divided into restricted ‘partial translation theories’ (Holmes 1988: 74-76). These could be:

- Medium-restricted; subdivided into theories of ‘human translation’, ‘machine translation’ and ‘mixed or machine-aided translation’.
- Area-restricted; which could be ‘language-restricted’ or ‘culture-restricted’.
- Rank-restricted; linguistic theories concerned with ‘lower linguistic ranks or levels’ like the word or the sentence.
- Text-type restricted; concerned with the specific discourse types or genres.
- Time-restricted; theories that study the translation within its time frame, ‘contemporary’ or historical.
- Problem-restricted; confined to ‘one or more specific problems within the entire area of general translation theory.’

Toury (1995: 10) further illustrates Holmes’s divisions of translation studies by means of a visual map:



**Figure 0.1 Holmes’s Map of Translation Studies (Toury 1995:10)**

In his work, Toury (1995) focuses on the branch of 'descriptive translation studies (DTS)' as he aims for 'a systematic branch proceeding from clear assumptions' supported by explicit and justifiable methodology and research techniques to replace the isolated works, and thus 'ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable' (ibid: 3). For the purposes of the current study, Toury's DTS methodology seems particularly suited.

As a first step towards such methodology, Toury (ibid: 13) first takes into consideration the position of translated works within the literary system of the target culture. He builds this on the concept of polysystem developed by Even-Zohar (1978-1990) and goes on to propose his methodology which consists of three steps (summarized by Munday 2008: 111);

- (1) Situate the text within the target culture system looking at its significance or acceptability.
- (2) Compare the ST and TT for shifts, identifying relationships between 'coupled pairs' of ST and TT segments.
- (3) Attempt generalizations, reconstructing the process of translation for this ST-TT pair.

Toury also proposes the concept of 'norms' of translation as the aim of applying his proposed methodology to the analysis of translated texts is to

distinguish trends of translation behavior, to make generalizations regarding the decision-making process of the translator and then to "reconstruct" the norms that have been in operation in the translation and make hypotheses that can be tested by future descriptive studies (Munday: ibid).

Norms as defined by Toury (1995: 55) are

[t]he translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations.

These norms operate on several levels; thus they can be ‘initial’, ‘preliminary’ or ‘operational’. ‘Initial norms’ (ibid: 57) govern the general choice made by the translator to adhere to the norms of the source culture and thus produce what he terms an ‘adequate’ translation or to adhere to the norms of the target culture and produce an ‘acceptable’ translation. At a lower level, ‘preliminary norms’ (ibid: 58) are concerned with (a) the choice of texts for translation ‘into a particular culture/language at a particular point in time’; (b) ‘translation policy’ and the question of whether an intermediate language is involved in translation; (c) ‘directness of translation’. On the third level, ‘operational norms’ direct the decisions made during the act of translation itself and comprise ‘matricial norms’ (the fullness, omission, addition, relocation, and segmentation of the translated text) and ‘textual-linguistic norms’ (the selection of ‘textual and linguistic material’ in the target text). (ibid: 59)

As for the location of the present thesis within the Holmes/Toury map of translation studies, since this study is an examination of existing translations, the practical analysis part of the thesis falls under the ‘descriptive’ branch and particularly the ‘product oriented’ sub branch. However, the methodological section, where the theoretical model to be applied to the analysis is constructed, would belong in the ‘theoretical’ branch which is in turn ‘problem-restricted’ as it is concerned mainly with the translation of cultural references in children’s literature between English and Arabic, which also makes it ‘genre-’ and ‘area-restricted’.

## **Chapter 1**

### **Children's Literature in the Arab World**

Before we embark on the study of translation for children in the Arab world and before applying theory to the translations of the famous *Harry Potter* into Arabic, it is of paramount importance to provide some essential background information. This chapter is divided into three sections. In the first, the definition of 'children's literature' will be discussed. The second section provides a broad survey of the state of children's literature in the Arab World including an overview of the origins of this literature in the pre-modern period and proceeding into the modern period, in addition to discussing the problems related to this literature. A literature review of the available research on children's literature and its translation in the Arab World is provided in the third section.

#### **1.1. On Defining Children's Literature**

Peter Hunt, the Professor Emeritus in Children's literature who has been writing, editing and researching children's literature since the early 1980s, believes that 'one of the most interesting starting points for the study of children's literature is the term itself' (Hunt 2001: 2). Trying to define exactly what the term 'children's literature' refers to has always been a difficult task. As Hunt (1994: 4) points out 'children's literature seems at first sight to be a simple idea: books written for children, books read by children. But in theory and in practice it is vastly more complicated than that'. For a start, the combination of these two terms 'children' and 'literature' might be considered contradictory, as Hunt (2001: 2) explains that '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'. Hunt (ibid: 3) proposes a solution to this contradiction in terms by replacing the term 'literature' with 'text' so we have 'texts for children' and he insists high flexibility should be allowed for the meaning of all three words. Thus,

[t]exts can be taken to mean virtually any form of communication ...The book, the film, the video, the retellings , the prequels and sequels, the merchandising, the diaries, the television series with "new" episodes, the "making of the television series", the "back stories", the biographies of the stars who appear in the television series...

The other problematic part of the term is 'children', as defining 'childhood' may differ among different cultures and it also changes along time. Hunt (1994: 5) suggests 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'. This is a cultural point of view of 'childhood'. The other definition that Hunt (ibid) finds equally useful is 'Piagetian<sup>7</sup> in pattern at least'. This view defines 'children' as 'people whose minds and bodies have not yet matured in various definable ways' (ibid).

If we are to accept these definitions of childhood, then at least we know what 'children' are within a given culture. However, a definition of what 'children's literature' is, is yet to be provided. We will stick here to the term 'literature' rather than the term 'texts' suggested by Hunt above for convenience purposes.

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<sup>7</sup> Piagetian', as defined by the Merriam-Webster's Medical Dictionary, is "of, relating to, or dealing with Jean Piaget or his writings, theories, or methods especially with respect to child development". Jean Piaget (1896-1980), was a Swiss scientist and psychologist best known for his research on child development and genetic epistemology. See Jean Piaget Society <<http://www.piaget.org/aboutPiaget.html>>

One definition is provided by Knowles and Malmkjær (1996: 2), where children's literature is 'any narrative written or published for children'. Within this are included the 'teen' novels aimed at the 'young adult' or 'late adolescent' reader. O'Connell (1999: 16) describes this definition as 'a very broad, pragmatic definition which seems to dodge the very difficult issues'. Another broad definition is offered by Townsend (1971: 9), which he describes as 'the only practical definition of children's books today – absurd as it sounds [is] a book which appears on the children's list of a publisher'. Oittinen (1993a: 11) provides yet another broad definition which could also be considered pragmatic. For her 'children's literature' is 'literature read silently by children and aloud to children', although she takes into consideration the debate on the definition of the concept of 'childhood' which she believes to be a 'social or cultural issue'.

Another way for defining children's books is 'in terms of the implied reader' as suggested by Hunt (1991: 64). 'It will be clear, from careful reading who a book is designed for: whether the book is on the side of the child totally, whether it is for the developing child, or whether it is aiming somewhere over the child's head.'

Other available definitions of children's literature are more on the descriptive side, where some of the main characteristics of children's books are used to define the genre. Hence McDowell's (1973: 51) differentiation between adult literature and children's books:

Children's books are generally shorter; they tend to favour 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 which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-

oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure.

More distinctive characteristics of children's literature are provided by Golden (1990: 13)

Children's literature does not generally reflect extensive use of stream of consciousness, complex time shifts, dense symbolism, themes of passion or profusion of figurative language devices, among other features.

Babbit (1974: 155) adds 'happy endings' and 'joy' to these characteristics:

Children's literature deals with the so-called emotions of love, pride, grief, fear of death, violence, and the yearning for success; there is one emotion to be found only in children's books, and that is joy.

Finally, Azeriah (2000: 13) believes that

the most obvious differences on the level of language and style depending on the age, such as short sentences and paragraphs, repetition, frequent use of simple language, avoidance of figurative and symbolic language, and illustrations, etc.

For the purposes of this study, a combination of the pragmatic and descriptive approaches is used to define 'children's literature'. Thus, children's literature is literature intended for children and read by or for them. It has certain characteristics, though these may vary according to sub-genres, that differentiate it from other genres of literature on the levels of form and content. These characteristics are summarized above.

## 1.2. Children's Literature in the Arab World

This section will trace the origins of children's literature in the Arabic literary heritage, its development and its current position within the literary system in addition to its problems.

### 1.2.1. The Origins of Children's Literature in Arabic History

Although there is no clear sign that an independent literature addressed specifically to children existed in the Arabic literary heritage (El Kholy 2006: 74), there are several pointers to the origins of modern Arab children's literature. Rafe' Yahia<sup>8</sup>, the chairman of the Center for Arabic Children's Literature in Al-Qasemi Education College in Palestine believes that

[i]f we go back to the Arab Islamic heritage, we can find several kinds of children's literature. Historical and literary sources record a great amount of poetry during and before the Islamic period which could be considered as children's songs and rhymes. Besides, history is full of prose texts [that could also be read by children or for them], on the condition that they are subjected to the circumstances of their period and its nature, values and traditions (Yahia 2008)<sup>9</sup>.

El Kholy (2006: 74) supports this view and claims that an oral tradition of story-telling existed in the culture of ancient Egyptians, which included tales of gods and kings, myths and legends and which was later set to writing. Examples of these are 'the first Egyptian Cinderella, written on papyrus under the name *Radoubis* [which was first recorded by the Roman historian Strabo in the first century BC.]<sup>10</sup>,

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<sup>8</sup> Rafe' Yahia is a Palestinian writer. He is also the head of 'Asdiqā' Al-tufūla' (Childhood Friends) association; a member of the founding body of 'The Arab Union for Internet Writers'; a member of the board of editors of 'Mawāqif' magazine; and the manager of 'Adab Al-aṭfāl Al-'Arabi' (Arabic Children's Literature) website <<http://www.adabatfal.com>>. *Adab Al-aṭfāl Al-'Arabi*. 2007. [online]. [Accessed 14/11/2008]. <[http://www.adabatfal.com/in.php?ar\\_ID=867&catid=21](http://www.adabatfal.com/in.php?ar_ID=867&catid=21)>

<sup>9</sup> All translations from Arabic sources are mine unless otherwise stated.

<sup>10</sup> <<http://www.aldokkan.com/art/cinderella.htm>> [online]. [Accessed 13/04/2011]

and a black-and-red twenty-four-page collection of children's stories made out of papyri.'

Hamdallah<sup>11</sup> (1986:165) also believes that Arab children's literature has its historical roots and that some of these works are categorized within adult literature. One example given by Yahia (2008) is the famous collection of fables entitled *Kalila wa Dimna*<sup>12</sup> which had a great influence on many writers from the past and the present, like Ibn Sahl Bin Nobakht and Ali bin Dawūd. Many books have been written following the example of *Kalila wa Dimna*, where the story is narrated by and about animals. Among these are titles like *Salwān al-Mutā' fī 'udwān al-Tibā'* (568 H) by Ibn Dhafar, and *Fakihatū al-khulafā' wa Mufakahatu al-dhurafā'* (858 H) by Ibn 'Arabashāh, and these books contain a lot of texts that are suitable for children and young readers. It is worth mentioning that *Kalila wa Dimna*'s influence was not restricted to the Arab writers but it also spread to other writers around the world. One good example is the French poet Lafontaine in his fables<sup>13</sup> (Yahia 2008).

There are also other works of literature in Arabic that were meant for adults but were read by children or narrated for them by adults. These works, which are now considered part of Arab folklore, include stories about characters like Al-Shāṭir

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11 Ali Hamdallah is a lecturer at the Faculty of Arts and Humanities, Damascus University; a member of the Arab Writers Union, Damascus; and a member of the Children's Literature Association, Damascus. The Arab Writers Union. [online]. [Accessed 14/11/2008]. : <<http://www.awu-dam.org/dalil/05haa/dlil057.htm>

12 *Kalila wa Dimna*, originally the *Pancatantra* (Five Books or Five Cases of Cleverness), a Sanskrit collection of tales compiled by an unknown author around 300 CE. In the sixth century CE, the *Pancatantra* was translated from Sanskrit into Pahlavi (Middle Persian) by the physician Burzuya who also added other stories 'principally from the *Mahabharata* epic and other Hindu and Buddhist sources' and called his collection *Karirak ud Damanak* which derives from the names of the main characters; two jackals, Karataka and Damanaka. Ibn al-Muqaffa' (d. c. 757 CE) translated the Pahlavi collection, now lost, into Arabic in the eighth century. He also added some parts to the final Arabic *Kalila wa Dimna*. (Suleman 2006:432)

13 C.f. Suleiman, Mousa. 1984. *Al-qaṣaṣ Al-Manqūl*. Dār Al-Kitāb Al-Lubnāni, Beirut pp.15-16. See also, Brown, Vasu. 2006. *Panchatantra – Five Strategies*. Sri Lakshmi Services, MA. pp. 7-8.

Ḥasan, the anecdotes of Joha<sup>14</sup>, epics about knights and heroes of the past like Abu Zaid Al-Hilālī and 'Antara Ibn Shaddād, tales of famous poets like Majnūn Layla in addition to the famous tales from *The Arabian Nights* (Abu Nasr 1996:789).

Abu Nasr (1996: 789), however, does not agree with this opinion. Rather, she believes that 'though the tradition of story-telling is age-old, writing for children was not even recognized in the Arab world until the late nineteenth century' and that 'just like its Western peer, though almost a century later, it took Arab-speaking children a long time to be considered as a target audience.' Abu Nasr (ibid) believes that it was only the influence of the West through colonization that led to the appearance of the first books for Arab children by the end of the nineteenth century in Egypt. In her opinion this 'contact with the West ... resulted in building an educational system after the European model thus replacing the old Koranic schools where children learnt the Koran and the Arabic language.'

The Egyptian model was then 'followed by other children's authors in Lebanon, Syria, and Iraq' (Mdallel 2003: 299). Muḥammed Jamāl 'Amr (2007), the head of Children's Publications department in the Jordanian Ministry of Culture, holds the same view that '[r]ecognition of children's literature started late in the Arab world and was long preceded in the West.' He believes that Arabs have also inherited the complex of looking down on children as an audience worthy of respect.

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<sup>14</sup> Joha is the nickname for a controversial character that there is no agreement on who he really was or whether he really existed. However, almost all Arabs know Joha and at least some of his anecdotes and jokes. Historians think he could be one of two characters; Dujain Al-yarbū'i Al-baṣri or Nūḥ Al-fazāri, both also called Abu Al-ghuṣn. They believe that he lived for over a hundred years in the late Omayyad and early Abbasid period. There is also a Turkish character called Naṣr Eddīn Khoja who died in 1284 and who is also believed to be Joha about whom a lot of stories are told. Whoever Joha really was, he represents a symbol rather than a real person. He is described as a fool, cunning and clever, but most likely this is a pretence in order to pass his political opinions freely. In Arabic literature, most funny stories are attached to Joha although they might have been others'. His anecdotes were collected by an unknown author and were then lost. Forty five anecdotes appear in *Nathr Al-durr* (1987) by Al-ābi. Some others are found in *Kitāb Al-bighāl* by Al-Jahiz, *Thamarāt Al-awraq* by Ibn Hija Al-ḥamawi, *Akhbār Al-hamqā wa L-Mughaffalīn* by Ibn Al-jawzi and others. Of the modern collections we find *Akhbār Joha* (1954), *Nawādir Joha* (1991) , *Joha wa Nawādiruhu* (1982) among others (Kamil:1991).

He mentions the example of Charles Perrault, the pioneer of children's literature in France, who wrote histories for children but under the name of his son, as it was generally thought that addressing children was demeaning for the writer. This resulted, he suggests, in interest in children's literature in the Arab world remaining very shallow until the 1970s. After the Arab countries gained their independence in the 1960s, several Arab governments launched research centers where this literature was taught and promoted, especially in Lebanon, Syria, Egypt and Iraq (El Kholly 2006: 76). Some writers showed interest in writing for children, 'although their works were mainly either didactic or educational (school books)' (Amr 2007).

Abu Haif<sup>15</sup> (2000: 28), in his book *Cultural Development of the Arab Child*, also agrees that there were only 'faint signs' of children's literature in the Arab world until the 1970s. He believes that the ancient Arab literary heritage only contained writings about children, not for them, and by putting these writings aside 'we find that children's literature itself as addressed to children considering this addressee is only the product of the modern age. The age of human rights, of freedom, education, democracy, production, health, and life.' He also adds that it was helped very much by the development of the study of child psychology by the end of the 19<sup>th</sup> century and beginning of 20<sup>th</sup> century, of which Jean Piaget (1896-1980) was a pioneer.

Within this rather inexact scenario of children's literature in the modern age, researchers disagree on the identity of the first Arabic book for children. Hamdallah believes it is *Al-Nafathāt* by Rizqallah Ḥassūn from Aleppo, Syria which was

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<sup>15</sup> Abu Haif is a Syrian writer. He worked as the editor in chief of *Al-Mawqif Al-Adabī* magazine and *Al-Usbū' Al-Adabī* weekly newspaper. He is a member of the executive office of The Arab Writers Union, Damascus; a member of *Al-qışsa wa Al-Riwāya* (The Story and the Novel) Association. He has several publications for children and studies in children's literature.

published in 1867. Ahmad Najeeb<sup>16</sup>, however, argues it is the story entitled *Al-Qutaytāt Al-'Izāz* by Mohammed Hamdi and George Robb<sup>17</sup> published in 1912 by Al-Ma'ārif publishing house, and that all previous books lack the characteristics required in a child's book even if they may have been addressed to children by their authors (Hamdallah 1986:165).

As for which part of the Arab world saw the beginning of Arabic children's literature, there is a kind of consensus. The majority of researchers agree that Egypt was the birth place of this literature. Sherin Subhi (2007) states that 'writing for children started in Egypt with the enlightenment movement coached by Muhammad Ali Basha'. During this period, Rifā'a Al-Ṭaḥṭāwī (1801-1873), one of the Egyptian renaissance pioneers, published his book *Al-Murshidu Al-Amīn fī Tarbyati Al-Banāt wa Al-Banīn* in 1865. 'The book was important not only for its literary content, but also as a recognition of the effect of literature on children's morality and values' (Mouzughi 2005: 13). He also published *Rawḍat Al-Madāris* in 1870 which is probably the first magazine for Arab children in the Arab World. Al-Ṭaḥṭāwī had a great influence on the educational system in Egypt, especially after his five-year residence in France where he learned French and observed the habits and ways of the French. He not only introduced reading literature into the curriculum of primary schools in Egypt, but, impressed by the different types of books children enjoyed reading in Europe, he also translated the story of *Tom Thumb* and *Children's Stories* from French (ibid). Two decades after the death of Al-Ṭaḥṭāwī in 1893, another children's magazine was published in Egypt; *Al-Samīr Al-Ṣaghīr* which had the portrait of Rifā'a Al- Ṭaḥṭāwī and other renaissance pioneers on its title page (Al-Sa'dani 2002).

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<sup>16</sup> Quoted in Hamdallah 1986.

<sup>17</sup> George Robb was an inspector in the Ministry of Education (Egypt) and Mohammed Hamdi was the vice principal in the Higher School of Commerce in Cairo.

Around the same period (1892-1893), another pioneer of Arabic children's literature, the Egyptian "Prince of Poets", Ahmad Shawqy (1868-1932), composed a collection of narrative poems for children. He was in Paris during that period and he also noticed that European children enjoyed reading several types of works written specifically for them, including poetry. He, therefore, wanted to give Arab children the pleasure of reading poetry that suited their interests and abilities. He also encouraged Arab poets of his time to consider writing for children as he believed that poetry is a great way of teaching children 'wisdom and literature' (Yahia: 2008). His *Shawqyyāt* for children follows the example of Lafontaine as Shawky himself states. Thus, the poems are stories by, and about, animals. Shawky states in his introduction to the collection that, while writing his poems, he used to present his work in front of a group of young Egyptians who would understand it immediately and enjoy the sense of humour in some of it (Sweilem 2007) .

Many researchers<sup>18</sup>, however, believe that the legitimate father and greatest pioneer of Arabic children's literature is the Egyptian writer Kamel Kilani (1897-1959). He was 'the first writer to specialize in producing children's literature in Arabic.' (Abu-Nasr 1996:189). Kilani wrote and translated over 200 stories and plays for children. His first story was *Al-Sindibād Al-Bahrī* [Sinbad the Sailor] published in 1927 (Yahia 2008) which is derived from *The Arabian Nights*. It is considered to be the first Adventure story for Arab Children. He also translated other *Arabian Nights* tales like *Ali Baba* and *Aladdin* from English and French (Jafar 1979: 380). It is interesting that such titles, originally in Arabic, were retranslations from foreign languages. This might be linked to the low status the *Arabian Nights* used to occupy in Arabic literature, as it belonged to 'popular' rather than 'high'

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<sup>18</sup> Eg. Rafe' Yahia (2008), Na'im 'Araydi , Abdullah Abu-Haif (2001), Julinda Abu-Nasr (1996), Nadia El Kholy (2006).

culture. It only gained its current more prestigious position after it was translated into several languages, including European ones. Such Western influence on Arabic children's literature is another reason that could have incited Kilani to translate the stories rather than adapt them from their Arabic origin. The issue of foreign influence will be further discussed in 1.2.2 below.

Kilani's knowledge of English and French also meant he was well acquainted with the classics of World Literature. He translated Shakespeare's *The Tempest*, *Julius Caesar*, *the Merchant of Venice* and *King Lear* as well as some classics like *Gulliver's Travels* and *Robinson Crusoe*. Some of his stories are derived from Indian tales and epics like *Al-shaikh Al-Hindi*, *Al-Amīra Al-qāsyā*, *Al-wazīr Al-sajīn* among others<sup>19</sup>. What is interesting in Kilani's work is that he wrote anecdotes especially for children, which means he was interested in the pleasure factor in children's books and not only an educational motive. *Hidhā' Al-Ṭanbūri*, *Nu'mān* and *'Aḡārīt Al-luṣūṣ* are titles among his anecdotes collection<sup>20</sup>.

From Egypt, children's literature spread into other Arab countries like Iraq, Syria and North Africa (Amr: 2007). One of the first Arab countries to follow in the steps of Egypt in the development of children's literature was Lebanon. Abu-Nasr (1996:790) explains that this is due to Lebanon's 'central position, openness to foreign cultures and the comparatively high rate of literacy', in addition to the strong publishing power it had at the time. Lebanese writers introduced an easier form of Arabic language which is closer to colloquial Arabic (ibid). Rose Ghurayyib, Habbouba Haddad, Lauren Rihani, Rasha Darruth and Edvich Shayboub are some of the most important children's authors in Lebanon in the 1940s and 1950s. During

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<sup>19</sup> *Rihlat Al-'umr Ma' Al-adīb Kāmil Kīlāni*. 2004 [online]. [Accessed 20/11/08].  
<[http://www.tzafonet.org.il/kehil/school\\_tzafonet/magd/index2.htm](http://www.tzafonet.org.il/kehil/school_tzafonet/magd/index2.htm)>

<sup>20</sup> Ibid

the same period, important writers in Syria started writing for children. Suleiman Al-Issa (born 1921) wrote stories, plays and poetry for children, which are still included in school reading books today. Among the other names that appeared in this field are Abdullah 'Abd and 'Ādil Abu Shanab (Abu-Nasr 1996:790-91). The most famous Syrian writer for children is Zakarryah Tamer (born 1931) who wrote over a hundred stories for children and edited two weekly pages for children's literature in the Kuwaiti newspaper *Al-Qabas* in 1985, and the children's pages in the Jordanian newspaper *Al-Akhhbār*, in addition to several daily, weekly and monthly columns in different Syrian newspapers and magazines. He worked as the editor in chief of *Usāma*, a children's magazine in Syria. His works have been translated into eight European and Asian languages.<sup>21</sup>

### **1.2.2. The Position of Children's Literature in the Arab World**

The status of children's literature in the Arab world is reminiscent of that in the Western World at its beginnings. As Peter Hunt points out, childhood was scarcely recognized before the eighteenth century (1994: 27), very few could read and writing for children did not occupy a very important position then. Children's literature in the Arab world also seems to occupy a peripheral position in the Arabic literary polysystem (see Even-Zohar 1978). If we take a look back at Arabic literary heritage, we can clearly notice that literature was mainly produced by and for men. Arabic society was, and to a certain extent, still is, very patriarchal. As Al-Abbasi (2003:24) puts it, it is an 'undeniable and often-cited fact that the ideology of the Arabs always viewed men as superior to women'. Considering the position of women in Arabic society, it would be rather clear that children will only occupy yet a lower and weaker position. In the pre-modern Arab literary polysystem, a literature with such a low-status audience – children – was non-existent. In the modern age,

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<sup>21</sup> *Al-qissa Al-sūriah*. [online]. [Accessed 23/11/08]. <<http://www.syrianstory.com/z-tamer.htm>>

however, although children started to obtain their right to be considered as a respectful audience, children's literature still seems to occupy a peripheral position. The reason might be explained by the fact that this literary genre is only new if compared to the other well established genres. As Arabic children's literature has not yet crystallized and is still a hybrid mix of original writings as well as translations, borrowings and adaptations. It has not yet matured enough to push its way through to the centre of the polysystem. Thus, the peripheral position of this literature in the Arab World seems to be the case even after a century of work on it. As Abu Haif (2001: 27) explains, 'we do not exaggerate when we say that children's literature is still on the margin of the literary as well as the educational systems.' He attributes this to several factors, which are included in the discussion of problems below.

### **1.2.3. The Problems**

Although there might be no unanimous agreement on the beginnings of proper children's literature in the Arab world, such agreement does exist as to the fact that this literature still suffers from several problems, although efforts have and are being made to take Arabic children's literature to the level of children's literature in the Western world. We here propose to summarize the main and most important problems affecting Arabic children's literature.

- **Didacticism**

The first and most serious issue is didacticism. Many<sup>22</sup> agree with Mdallel (2003: 298) when he states that 'children's literature in the Arab World is impregnated with morality, didactics and a heavy ideological bias, in spite of some attempts for change.'

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<sup>22</sup> Eg. Mohamed Jamal Amr (2007), Ali Azeriah (1994), Abdullah Abu Haif (2001), Shawkat Salim Ishti (1999), Rafe Yahia (2008) and others.

Certain culture specific items, represented by Islam in the first place and Arab nationalism in the second, in addition to certain political and ideological opinions, contribute heavily to the didactic and moralizing nature of Arab children's literature.

It might be true that children's literature is generally connected to the educational system as Maria Nikolajeva (1996: 3)<sup>23</sup> puts it, 'children's literature has from the very beginning been related to pedagogics' and that children's literature has always been considered as 'a powerful means for educating children'. Hunt (1994:3) even claims '[i]t is arguably impossible for a children's book ... not to be educational or influential in some way; it cannot help but reflect an ideology and, by extension, didacticism.' However, Mdallel (2003: 301) rightly argues that, while 'this tendency ...is decreasing in the Western societies, [it] is still very much alive in the Arab societies, where children's literature is basically meant to teach children, to remind them of the dichotomy between good and evil.'

Mdallel (2003:299) looks at what he believes to be 'the only bibliographical guide available on children's literature in the Arab World.' The guide, by Al-Hajji (published in three volumes 1990-1995-1999) includes books published for children in the Arab World between the years 1950 and 1999. The study reveals that the two major themes in published children books are Islam and Arab nationalism which Mdallel (ibid: 300) refers to as 'the constituents of an identity.' The figures (see Table 1.1 below) show that of the total of 12,323 children's books published in that period, 1,457 (11.80%) publications have 'explicit religious themes', like the biography of Prophet Muhammad and stories of other prophets acknowledged in Islam. More Islamic publications 'that teach Arab children how ideal Muslims should behave' also appear in the non-fiction category. Religious and national

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<sup>23</sup> Quoted in Mdallel (2003:301)

themes also dominate the 956 (7.75%) biographies and the 466 (3.78%) historical fiction publications. Most of these books talk about important Islamic figures like the companions of Prophet Mohammad and succeeding Islamic caliphs and leaders in addition to ‘national heroes and big names in the Arab world.’

Genres	1950-1990	1990-1995	1995-1999	Total
Prophet’s biography	192	45*	294	531
Biographies	240	126*	590	956
Religious fiction	444	141	341	926
Scientific/Science Fiction	82	82*	128	292
Translated Fiction	686	219*	454	1359
Children’s Lit. of all genres	2366	545*	1412	4323
Plays	116	23*	65	204
Historical Fiction	205	24*	237	466
Poetry	118	32*	40	190
Rediscoveries	1	10*	42	53
Total Fiction	4450	1247	3603	9300
Non-Fiction	1550	494	979	3023
Total	6000*	1741*	4582*	12323

**Table 2.1 Classification of Arabic TTs, according to al-Hajji (1990, 1995, 1999) (from Mdallel 2003: 300)**

Mdallel (2003:301) tries to explain this relatively huge number of publications with Islamic and national themes as follows:

As I see it, this concern with celebrating the glorious Arab past, heroic Arab figures and the moralizing tone impregnating most of the Arab children’s literature is a reaction to the frustration in the Arab world due to the Middle East conflict and the marginal role the Arabs play on the international scene.

Mdallel also mentions the ‘Sunday story genre which was popular in Great Britain in the nineteenth century and which is the equivalent of religious fiction in

the Arab world' referring to this genre as extinct, as it has 'almost totally disappeared from the British Isles and most of the Western countries.' (ibid)

The moralizing tone seems to be widely prevalent in Arab children's literature. Abbasi (2003:3) even claims that the main reason behind most adaptations of classical works for children is the 'moral dimension'. From another perspective, Faiza Nawar<sup>24</sup> (2001:24), a researcher and illustrator of children's literature, believes that there is a lack of imagination in Arab children's books and that 'multiple taboos and ... traditional educational and religious concerns' govern the process of writing for children in the Arab World.

We cannot, however, say that Arabic children's literature is void of non-didactic works. The statistics in Mdallel's research show that in the third volume of Al-Hajji's bibliographical guide, more than twelve series of adventure books for children were published between the years 1995 and 1999. In addition, the stories adapted from the Arabic heritage especially those from *The Arabian Nights*, Joha's anecdotes and the epics of 'Antara Ibn Shaddād and Abu Zaid Al-Hilāli are mainly based on adventure and imagination and have little morality to provide. In fact 'such tales were opposed by educators who believed they had no educational value' (Abu-Nasr 1996:789) as they aim for mere pleasure to a large extent. Yet, the number of didactic books still seems to exceed that of adventure and imaginative ones in the children's books market.

- **Foreign Influence**

The second major issue in Arabic children's literature is the continuation of foreign, mainly Western, influence on Arabic children's books. As children's literature started in the West some hundred years before its start in the 19<sup>th</sup> century in the Arab

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<sup>24</sup> Quoted in Mdallel (2003: 301)

World, it is only normal for the new genre in Arabic literature to benefit from the experience of the West in this field. Thus, some Western influence could be sensed in the formation and development of Arabic children's literature in its beginnings. Besides, the Western colonization of the Arab world lasted for a long period and was reflected in the culture and especially the education system of the Arab countries as we mentioned before, and schools clearly played the main role in the development of children's literature and introducing children to books.

However, it seems that this influence, probably for political reasons, extended for a much longer period than normal. As Abu Haif (2001: 31) explains, in the 1960s and 1970s, the characteristics of Arabic children's literature continued to show the foreign influence represented in translation and adaptation. This influence is not without its problems as it is reflected in several characteristics that could be seen in many Arabic books for children. Abu Haif (ibid) summarizes these characteristics in the following:

- (i) Little attention is paid to language in translation, except very rarely. For example, there is no interest in consistency in the translation of certain terms and names, for example, in children's books.
- (ii) Most translations are of poor quality and are produced by non-professionals who are usually paid less than professional translators.
- (iii) The dominance of the same educational and didactic content.
- (iv) The return to the Arabic heritage through re-translation from foreign sources rather than using its original sources.

Abu Haif finds it ironic that the pioneers of Arabic children's literature returned to their own Arabic heritage of stories and narratives through translations

and adaptations of previous foreign attempts, and that they did not retrieve this heritage from its direct sources until late in the last three decades of the 20<sup>th</sup> century:

Arabic children's literature until the middle of the 20th century remained an unclear combination of foreign influence and heritage components where the foreign influence has the upper hand through translation and adaptation. (Abu Haif 2001: 30)

The efforts made to root Arabic children's literature in its tradition and towards its child audience remain poor. As we explained above, Arabic children's literature is not yet strong enough within its own literary polysystem (c.f. Even-Zohar: 1978, 2004) to be able to benefit from foreign experiences without being overridden by them.

- **Arbitrariness and Lack of Organization**

Another serious issue which contributes largely to the weak position of children's literature in the Arab world and prevents it from developing as it should is the lack of organization in the production of this literature. There is a state of chaos and arbitrariness in the efforts spent in this field.

Muhammed Jamal Amr (2007) claims that work on children's literature in the Arab world comes mostly in the shape of individual efforts taken by writers and those interested, like publishers and sponsors, each depending on their own abilities with the absence of organization and team work. The problem applies on several levels, i.e. on the level of each Arab country on its own and on the level of coordination among different Arab countries. Muhammed Jamal Amr (2007) refers to this issue stating that

[i]t would be really great to have one organization in each country which undertakes the task of organizing and supervising the production of children's literature, which will lead into coordination among these organizations in the Arab countries and attempt to establish a serious complementarity among producers of literature for the Arab child in the Arab world.

Amr (ibid) presents an example of how the different Arab countries could complement each other's needs in the field of children's literature in order to take this literature to the desired level it enjoys in the western world. For example, he says, we find in one country many writers and authors who do not get the chance to publish their works and we find in another country advanced printing equipment and cheap paper and establishments of publishing and distribution but no producers who can employ these abilities to produce distinguished literature that children all over the Arab world will benefit from. For example in Lebanon, there is high quality printing and a huge publishing force but only a few writers who work on this type of literature, while in Egypt there is an army of children's writers and poets who never get the chance available for their colleagues in Lebanon (ibid). The example Amr provides may be mainly applicable for the period before 1980s, as what is known as the 'Lebanon War' (1982) had a huge destructive power and left Lebanon in ruins. Although the war officially ended in 1985, its influence continued until April 2000 when the Israeli army and its allies withdrew from South Lebanon.<sup>25</sup> The infrastructure, including the strong publishing industry, was destroyed in this war. On the other hand, Egypt, which was considered the capital of Arabic culture, has been undergoing a cultural decline since the 1970s. This decline includes literature

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<sup>25</sup> From Wikipedia

<[http://ar.wikipedia.org/wiki/%D8%AD%D8%B1%D8%A8\\_%D9%84%D8%A8%D9%86%D8%A7%D9%86\\_1982](http://ar.wikipedia.org/wiki/%D8%AD%D8%B1%D8%A8_%D9%84%D8%A8%D9%86%D8%A7%D9%86_1982)>

among other arts like cinema and music. Thus, the claim that Egypt is the focal point for writers no longer necessarily holds. The opposite might be true now, because Egypt is the home of considerable production power, but perhaps weaker culture. For example, the biggest publishing houses, especially those publishing for children, like Dār Al-Ma'ārif, Kāmil Kilāni and the Nahdet Misr publishing group, are located in Cairo. It is worth mentioning that Dār Al-Fatā Al-'Arabī publishing house was first established in Beirut and was forced to move to Cairo in 1977 because of the instability in Lebanon, which is also the case of many other publishers. Nevertheless, the lack of organization among Arab countries in the field of children's literature is still applicable before and after this period.

Some individual efforts have also been made by different Arab countries, though separately, to encourage the production of high quality children's literature in the Arab world. However, due to the lack of organization and complementarity throughout the Arab World, most of these efforts were destined to fail quickly. For example, Muhammed Jamal Amr talks about the pioneering attempt made in Iraq in 1968 with the establishment of the Children's Culture House which published specialized series across the entire Arab World for cheap prices and printed thousands of copies of each book. (ibid)

As a first step to solve this issue, Muhammed Jamal Amr (ibid) suggests that 'we need to have an evaluative stand on the level of each Arab country and on the level of the whole Arab World in order to arrive at a meeting point.'

Though the picture of children's literature in the Arab world looks quite gloomy and burdened with many problems, there are some rays of hope here and there, and some good efforts have been made to lift this literature from its current position. Some Arab countries, like Egypt, Syria, Lebanon, Palestine and Jordan

started introducing specialized programs of children's literature in their universities, which is a good start on the way to enriching this literature. These same countries are now part of the 'Arab Children's Literature Regional Programme'<sup>26</sup>, which was launched in 2006 by the Anna Lindh Euro-Mediterranean Foundation for Dialogue between Cultures, with the support of the Swedish International Development Agency (SIDA). The aim of this programme is to promote reading of Arabic children's books among Arab children in the Middle East and North Africa. It is considered the first regional programme for the development of Arab children's literature. The programme involves collaboration among these countries on the level of education as well as libraries, bookstores, publishing houses and authors. It also organizes and provides information about events in the participating countries in the field of children's literature. In June 2008, university teachers of children's literature from the participating countries held a meeting to discuss the curricula in children's literature taught in their universities with the aim to develop these programs.<sup>27</sup>

- **Other factors**

Other issues include the lack of research in this field. As shown above, in the Arab World only a few universities have started lately to show special interest in the subjects of child psychology and children's literature. These efforts are as yet hardly sufficient if compared to the level of research that children's literature enjoys in the Western world. This shortage of research has led to a lack of professionalism on the level of authors and producers. There are a small number of Arab writers who specialize in writing for children. However, not all those who write for children in

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<sup>26</sup> <<http://www.arabchildrensliterature.com>> [online] [Accesed 20/04/2011]

<sup>27</sup> <<http://www.euromedalex.org/events/anna-lindh-foundation-gathers-arab-university-teachers-children-literature>> [online] [Accesed 20/04/2011]

the Arab world have the required professionalism and abilities for this field, as the quality of children's books in the market shows.

The lack of professionalism on the level of writing and production has led to the poor quality as well as quantity of children's books in the Arab World. Back in 1972, a major UNESCO report on the situation of book development in the Arab World showed that 'the publication of children's books is vastly inferior to actual needs' (UNESCO 1972: 8) since in 1970 the number of Arab children under 15 was around 54 million, of whom around 32 million were literate. This meant that the annual production of books needed was 32 million copies at the rate of one book per child per year, while the actual production at the time was in the region of 1500 to 2000 titles according to an expert (the UNESCO Secretariat 1972: 13-14). This number does not seem to have increased significantly in the time since this report, as, according to Al-Hajji's bibliographical guide (1995), only 1741 titles for children were published in the Arab World between the years 1990-1995. The third volume of Al-Hajji's guide (1999) shows that between 1995-1999 the number rose to 4582, still way below the actual need. The Unesco report also showed that 'there [were] no publishing houses in the Arab countries that specialize exclusively in children's books' and that those books are published by general publishers. Of course, this information is now superseded, as Dār al-Fatā al-'Arabī was established in Beirut in 1974 and later in Cairo in 1977. Dār al-Fatā al-'Arabī is considered the first publishing house that specialized exclusively in children's books (Alqudsi 1988: 72).

Studying Arabic children's literature, and researching its problems and issues in the Arab world, reveals that this literature is still in need of serious effort in order for it to reach the desired level. This effort is not the responsibility of writers and

publishers only, but also of researchers. As shown above, one of the main issues is the serious shortage of research done in this field. The other important issue is the domination of foreign influence on the literature produced for Arab children represented mainly by translations. Therefore, the next section will focus on research already done in the field of Arabic children's literature and translation of children's literature into Arabic.

### **1.3. Research on Arabic Children's Literature: Literature Review**

Surprisingly, little work seems available on the topic of translation for children in the Arab World. However, there are two prominent doctoral theses that study the translation of children's literature into Arabic. They question the claim that translated literature poses a threat for the child reader in the Arab world because it subjects the Arab child to foreign values and beliefs that are alien to their society. "A discourse perspective on the translation of children's literature: the case of English/Arabic translation of fairy tales" by Huda Mouzughhi investigates this claim by analysing the ideologies represented in 14 fairytales from the 'Well Loved Tales' series and their Arabic translations published by Ladybird Books Ltd. From a discourse analysis point of view, Mouzaghi looks at the 'institutions' of family, home, gender, race, religion and friendship and their representation in the target texts on one hand, and the 'linguistic components that signal interaction in text' like mood, modality, speech acts, politeness, implicature, transitivity and discourse markers in the ST and TT. Her study shows that translators are 'active agents' rather than mere reproducers of the source texts as they intervene in adapting the 'institutional content' as well as 'interactional form' to the values of the target culture and language.

Ali Azeriah, in his thesis "Translated children's literature into Arabic: a case study of translational norms" (1993), sets out to challenge the claim of a threat (stated above) by trying to prove that translation plays an important role in enhancing the children's literature of the target culture (see also Azeriah 2000). Azeriah's thesis (1993) argues that most classical literary genres in Arabic literature are not suitable for children. Therefore, translation, he believes, played the main role in introducing new genres, like the novel, the detective story and science fiction for example, that could be considered suitable for children and which helped in the development of Arabic children's literature. He then discusses the norms governing the act of translation of children's literature into Arabic on two levels; the linguistic and the cultural. He does not, however, use specific works as a case study. On the linguistic level, Azeriah discusses the problem of what he terms the 'diglossic situation' in the Arab countries, which refers to the existence of different dialects in each Arab country alongside the Standard Arabic shared by all countries and the effect of this situation on children and on writing and translating for them. The superiority of classical Arabic over colloquial dialects seems manifested in children's books and translations for children with a tendency to use "good" language and style. Sometimes this leads to a style and language above the child's reading ability. As for the cultural norms, Azeriah discusses cultural adaptation in translation, considering that it 'defeats the purpose of promoting understanding among cultures'. He also explores the 'preliminary norms' (Toury 1995) of translated works for children in Arabic, where he discusses the choice of works, themes and genres to translate, the effect of colonialism on choices of source languages in different Arab countries, 'second-hand' translations (relay translations). Finally he divides the 'system' of children's literature in the Arab world into three 'subsystems': (i) translated literature; (ii) the archaic, including oral stories about

kings and heroes, magic and genies travel stories etc.; and (iii) modern Arabic children literature as it is known today. He proposes a strategy for translating for Arab children which is 'theme-based' (i.e. choosing works for translation depending on their subject matter) and recommends certain themes to be considered in translating for children in the Arab world, especially those not too familiar to Arab children like the environment, space, human rights, abuse of authority, diet and health, etc.

Azeriah's claim of the unsuitability of classical Arabic genres for children is challenged by Abeer Al-Abbasi (2003) in her MA thesis "Maqāmāt al-Hamadhānī as stories for young readers" where she discusses the possibility of adapting certain classical works from Arabic literature of the pre-modern period for the modern child reader. She embarks on an attempt to adapt one of the classics of the Abbasid period, *Maqāmāt Badī' al-Zamān al-Hamadhānī* for young readers. She applies theories of modern children's literature in the adaptation with the addition of illustrations as well. The end result of this adaptation is put to the test as al-Abbasi presents her adaptation of the *Maqāmāt* in front of a group of children of the target age and undertakes a questionnaire of their opinions of certain aspects of the stories.

A sociological approach to children's literature and its translation in the Arab World is taken by both Taghreed Alqudsi in her thesis "The history of published Arabic children's literature as reflected in the collections of three publishers in Egypt, 1912-1986" and Sabeur Mdallel, in his article "Translating Children's Literature in the Arab World: the State of the Art". Alqudsi undertakes a thematic analysis of children's books published by the three publishers Dār Al-Ma'ārif, Kāmil Kilāni publishing house and Dār Al-Fatā Al-'Arabi during the given period in order to investigate 'the changing attitudes and trends in published Arabic children's

literature' during that period. Translated literature for children is studied briefly under the thematic category of 'stories of other peoples and cultures' in Alqudsi's study. The relatively high share of 17.14 percent of books falling under this category is explained by Alqudsi as a sign of the openness of Egyptian intellectuals towards the West and other cultures in general.

A similar approach is taken by Mdallel (2003), who performs his thematic analysis on the AL-hajji Bibliography used in 1.2.1 above. His discussion of translation for children shares the basis of Azeriah's and Mouzughy's works discussed above in connecting translation and its norms in Arabic to ideology both in choice of the source texts and in the strategies adopted in the actual act of translation. However, unlike Azeriah, Mdallel supports the strategy of 'ideological manipulation' in translating for children by admitting the right of each nation to apply 'protective cultural measures' (ibid: 298) when translation is seen to pose a 'potential threat to their cultural specificity' (ibid: 305) especially when this potential threat targets its children.

A more recent article (Mussche and Willems 2010), that partly shares the subject matter of this thesis, published in 2010 while the current thesis was still in progress, bears the title "Fred or farīd, bacon or bayd□un ('egg')? Proper Names and Cultural-specific Items in the Arabic Translation of Harry Potter". Although the title says 'cultural-specific items' the article restricts itself to the category of 'food items' with very brief reference to the 'domains of schooling and education, kinship and family ties, and the use of dialect and slang' (Mussche and Willems 2010: 491) in addition to the category of names. The current thesis naturally covers a considerably wider range of cultural references including names, with the additional discussion of wordplay not included in the article. The article applies its analysis to

extracts from the first three books in the series *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Prisoner of Azkaban*. However, it is necessarily restricted, only covering 18 chapters from the three volumes and disregarding the different translators of the different books. The current thesis covers three complete books, as mentioned in the introduction, locates them within the sociocultural context of translation in the Arab world and takes the difference in translators into consideration. Indeed, one of the aims of the thesis is to investigate consistency among the different translators.

As their theoretical basis, Müssche and Willems use the work of Hermans (1988) as a model for the analysis of translation procedures for dealing with names, and the work of Kujamäki (2004) for the analysis of cultural references. The current thesis, as will be seen in Chapters two, three and four, covers a much wider theoretical basis for the treatment of cultural references, names and wordplay.

In light of the previous review of the available literature on translating for children in the Arab world, it is obvious that a serious shortage of research in this field remains. This thesis aims to contribute to the field by partly filling the existing gap.

#### **1.4. Summary**

This chapter has covered background information essential to the study. The first section discussed the definition of children's literature, while the second investigated the origins, position and problems of children's literature in the Arab World. In this section, we traced the origins of children's literature in the Arabic literary heritage, discussed the marginal status of this literature within the literary system, and covered the main problems children's literature is burdened with like didacticism, foreign influence and lack of organization among other issues. The

third section served as a literature review of research on Arabic children's literature and the translation of children's literature into Arabic. Its main point was to show the shortage of research carried out in the field of children's literature and translation for children in the Arab World and the contribution of the current study to the field.

## Chapter 2

### Theoretical Approaches to the Translation of Children's Literature

#### 2.1. Introduction

The shortage of research on the translation of children's literature into Arabic may be explained by the fact that the whole field of study is relatively recent. Interest in the critical study of children's literature in translation only really started in the 1970s, with the third symposium of the International Research Society for Children's Literature (IRSCL) in 1976 as a major milestone in the foundation of this field of study. The symposium, which was held in Sweden, was 'the first, and for many years the only' conference dedicated completely to the translation of children's books (Lathey 2006: 1). The field has been growing steadily ever since. One of the first academics to have a significant impact in the study of children's literature and its translation was the Swede Göte Klingberg (b. 1918) who was a co-founder of the IRSCL and who is often referred to as 'the father of Swedish research into children's literature'<sup>28</sup>. Klingberg's work will be discussed in detail in this chapter as it forms the basis for the model applied in this study.

However, before discussing Klingberg and his model, it is important to contextualize it by providing an overview of some of the other main contributions to the field of translation for children.

One of the most prominent names in the field of translating for children is Zohar Shavit. Shavit's (1981, 1986, 1992) work on the translation of children's literature, especially into Hebrew, is based on the 'ploystem theory' (developed by

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<sup>28</sup> Sandra Beckett . IRSCL Fellow 2003: Göte Klingberg. [online] [accessed 01/05/2011] <<http://www.irsl.ac.uk/congress/fellow2003.htm>>

Even-Zohar: 1978, 2004) which studies the relation between the literary systems of a given culture, whereby a certain literary system (e.g. translated literature) may occupy a 'primary' or 'secondary' position depending on the role it plays in shaping the centre of the 'polysystem' (Even-Zohar 1978: 200). Shavit claims that, since children's literature occupies a peripheral position within the literary polysystem of both source and target cultures, the translator is allowed certain liberties to manipulate the source text in translation. This manipulation, in her view, should serve two main principles which are: i. adjusting the text to make it 'appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"'; and ii. adjusting the 'plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend' (Shavit 1986:113). Thus, any form of manipulation in translation such as 'changing, enlarging, abridging, deleting or adding' is only allowed to fulfil the two principles above (ibid: 112-113). According to Shavit, adherence to these principles should govern all of the stages of translation process, starting with the choice of text to be translated through to the final product.

Ways in which the translator may make the TT appropriate for the child reader are also the focus of the important work of Riitta Oittinen (1993, 2000 and 2006) on the translation of children's literature into Finnish. Her approach is often described as 'child oriented' (Mouzughi 2005: 162) as it focuses on the point of view of the child reader as well as of the translator. A translation is considered as a new text that involves the translator's reading experience and the child image in him/her rather than merely a reproduction of the source text. Oittinen's main focus is on the 'dialogics' (Bakhtin 1979, 1990) of translating for children, which means that children's stories are a dialogue between the author and the child and comprise various voices in the text. Oittinen gives more importance to elements outside the

'text', like context and the experiences of the translator as a human being: 'his/her background, culture, language and gender' (Oittinen 2000: 161). She also discusses issues such as the translation of picture books and suggests that 'the dialogue of translating for children' brings authors, translators, readers and illustrators together with 'new meanings' arising 'at every contact point' (ibid).

Far from the philosophical, psychological approach of Oittinen, but still on Finnish children's literature, the late Tiina Puurtinen's (1994, 1995, 1997 and 2004) work on the translation of children's literature falls mostly in the linguistic branch, as her main focus is the stylistic and linguistic 'acceptability' of a given translation. 'Acceptability', as opposed to 'Adequacy', is used by Puurtinen (1994: 55) in the technical sense (Toury 1980) to refer to 'the norms, conventions and expectations prevailing in the language and style of [target] children's fiction' including 'high readability and natural, fluent style'. Puurtinen (ibid: 59) also suggests a modification of Shavit's (1986) first principle, proposing that instead of 'a translation which is "good for the child", the aim is an enjoyable, engaging text which encourages the reader to complete and renew the reading experience'. As the applicability of Shavit's first principle is limited to didactic and educational text types, Puurtinen's amendment seems useful especially with texts with themes of adventure and fantasy like the *Harry Potter* series.

The theoretical approaches described above are important for understanding the development of the field of the translation of children's literature. Within that framework, the main focus of this study, as stated in the introduction, is the treatment of cultural references in translation. Therefore, the rest of this chapter is dedicated to the presentation and discussion of some key models of analysis of cultural references in children's literature. Three models, namely those of Klingberg

(1986), Aixelá (1996) and Davies (2003), will be presented in detail. All three offer a discussion of overall strategies of translation in general as well as a set of possible techniques or procedures to handle individual translation problems arising from cultural differences between source and target languages.

## 2.2. Göte Klingberg (1986)

Göte Klingberg's approach starts from the historical debate between the two poles of translation strategy; that is trying to keep the flavour and characteristics of the original culture as much as possible or bringing the text closer to the target culture and audience. These two poles of translation strategy have been referred to by different labels throughout the history of translation studies. A non-exhaustive list includes;

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

**Table 2.1 Poles of translation strategy**

Klingberg (1986: 14) is a strong supporter of the literal translation approach, as he believes 'the translator has no right to alter the author's text' and that 'a changed text will easily lose something which is important to the book – its character, its atmosphere.' However, he believes that manipulation of cultural references, or what he terms 'cultural context adaptation' could be necessary in translating for children

in order to 'facilitate understanding or to make the text more interesting than would otherwise be the case' (ibid: 12). Yet, he restricts this adaptation to details to keep the manipulation of the source text to a minimum.

Klingberg creates what he terms a 'scheme of cultural context adaptation categories' under which he examines elements in the source text that could be subject to 'cultural context adaptation'. This scheme (ibid: 17-18) covers the following categories: literary references, foreign language in the source text, references to mythology and popular belief, historical, religious and political background, buildings and home furnishings, food, customs and practices, play and games, flora and fauna, personal names, titles, names of domestic animals, names of objects, geographical names and weights and measures.

Klingberg distinguishes nine different 'ways to effect cultural context adaptation' (ibid: 18). These procedures are:

- **Added explanation;** the cultural element in the source text is retained but a short explanation is added within the text. For example, in the Swedish original of *Pappa Pellerin's Daughter* (1975) by Maria Gripe, flags appear along the streets because it was "the sixth of June". The English translation provides a little extra information to point out that "the sixth of June [is] the Swedish National Day" (Klingberg: 39).
- **Rewording;** what the source text says is expressed but without the use of the cultural element. For example, in the same *Pappa Pellerin's Daughter* (1975) story, the lyrics of a well-known humorous Swedish Christmas song are replaced by the phrase "the crackling roar of some Christmas song" (ibid: 22).

- **Explanatory translation;** the function of the cultural element is given instead of the foreign name for it. For example, “she got a B in Geography” from *A Pony in the Luggage* (1970) by Gunnel Linde is rendered as “she got very good marks in Geography”.
- **Explanation outside the text;** the explanation may be given in the form of a footnote, a preface or the like.
- **Substitution of an equivalent** in the culture of the target language. For example, in the source *Pappa Pellerin's Daughter* (1975), a Swedish rhyme sung while a child is bounced on the knees of an adult is replaced in translation by the English “Ride a cock-horse to Banbury Cross”, which serves an equivalent function (Klingberg: 22).
- **Substitution of a rough equivalent** in the culture of the target language. For example, a well known Swedish children’s prayer is replaced in the English translation of *Pappa Pellerin's Daughter* by “Our Father which art in heaven”, which is a prayer, but not a children’s one. (ibid: 23)
- **Simplification;** a more general concept is used instead of a specific one, for instance the genus instead of the species. E.g. the Swedish “pärluggla” (literally “pearl owl”) mentioned by Maria Gripe is rendered into English as simply “owl” rather than using the English zoological term “Tengmalm’s owl” for example.
- **Deletion;** words, sentences, paragraphs of chapters are deleted.
- **Localization;** the whole cultural setting of the source text is moved closer to the readers of the target text.

The term localization has, of course, changed meaning in the last 20 years and now refers to technical translation and the adaptation of web-pages especially.

However, in Klingberg's terms, localization seems close to what Dickins, Hervey and Higgins (2002: 32) term 'cultural transplantation' which results in 'the entire text being rewritten in an indigenous target culture setting.' Klingberg (1986: 23-26) examines the example of a Swedish adaptation of Lewis Carroll's *Alice's Adventures in Wonderland*. In the 1943 Swedish version, most of the elements of the narrative are replaced by Swedish references including character names, names of places, food items, animals, as well as nursery rhymes and poems.

### **2.3. Aixelá (1996)**

Like Klingberg's, Aixelá's work (1996) focuses on cultural items and their treatment in translation. Aixelá notes that the discussion of cultural references, or as he terms them, 'culture-specific items' (CSIs), usually avoids offering any definition of the concept, implying that it is recognized through a 'sort of collective intuition'. He seeks to stress that

in translation a CSI does not exist of itself, but as the result of a conflict arising from the linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture (Aixelá 1996: 57).

Aixelá (ibid: 59-60) distinguishes two types of cultural items in a given text. The first includes 'proper nouns' while the other includes 'common expressions'. Under the second type fall 'the world of objects, institutions, habits and opinions restricted to each culture.' Aixelá's discussion of the first category will be further investigated in Chapter 4 on the translation of names.

When it comes to the second category in Aixelá's 'culture specific items' (CSIs), he (ibid: 60-64) distinguishes eleven possible procedures to 'manipulate' these items in translation. He arranges these procedures on a scale 'from a lesser to a greater degree of intercultural manipulation'. This scale is divided into two sets: 'conservation' and 'substitution', which may be best viewed as a cline. The procedures under the strategy of 'conservation' are the ones which keep the translation closer to the source text, while those of 'substitution' aim at a translation that is closer to the target culture. This corresponds to 'ST-oriented' vs. 'TT-oriented' in Toury's (1995) terms. The following figure 1.1 shows Aixelá's procedures in the order he presents them according to the degree of manipulation. Each procedure is further discussed in 2.3.1 and 2.3.2 below.

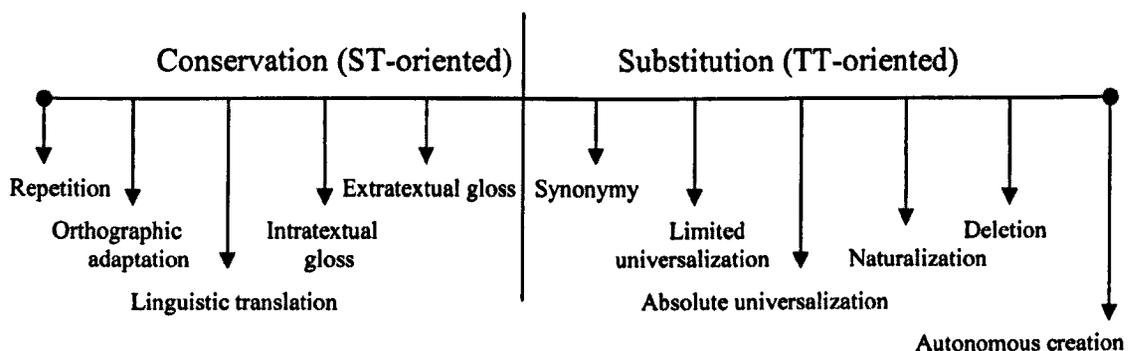


Figure 2.1 Procedures of CSI manipulation according to Aixelá (1996)

### 2.3.1. Procedures of conservation

- **Repetition:** the original reference is kept in translation in a form as close to its original as possible. For example, keeping toponyms in translation (*Seattle* → *Seattle*). This technique only applies when the source and target languages use similar alphabets.
- **Orthographic adaptation:** that is transcription and transliteration of the cultural reference when the target language uses a different alphabet from the source. For example, the name of a Russian character, "*Kemidov*", appearing

in the English Novel *The Maltese Falcon* (1930) is changed into “*Kenidof*” in the Spanish translation of the novel.

- **Linguistic (non-cultural) translation:** the reference is given a denotatively close translation to the original, but it can still be recognized as belonging to the source culture. For example, giving the equivalent forms of non-metric measures and currencies as in (*dollars* → *dólares*) and (*inch* → *pulgada*) in Spanish.
- **Extratextual gloss:** one of the above mentioned procedures is used. However, some extra explanation is provided outside the text in the form of a footnote, endnote, glossary, etc.
- **Intratextual gloss:** this is similar to the previous case, but the explanation is included within the text as an ‘indistinct part of the text, so as not to disturb the reader’s attention’. For example, ‘*five feet eight*’ is rendered as ‘*five feet eight inches*’ (ibid: 62).

### 2.3.2. Procedures of substitution

- **Synonymy:** the CSI is replaced by a synonym in order to avoid repeating it. Aixelá (ibid: 63) applies this in a stylistic sense where, after introducing the cultural term for the first time, the recurrent appearances could be replaced by synonyms. One example given here is replacing the spirit trademark ‘*Bacardi*’ by ‘*delicious liquor of sugar cane*’ on its second appearance and by ‘*rum*’ on its third. (ibid)
- **Limited universalization:** replacing the CSI for another reference also belonging to the source culture but is considered less specific and closer to the reader’s understanding. For example, changing ‘*five grand*’ into ‘*five thousand dollars*’. (ibid)

- **Absolute universalization:** replacing the CSI for a neutral reference for the readers deleting any foreign connotations. E.g. '*Chesterfield*' into '*sofa*'. (ibid)
- **Naturalization:** replacing the source CSI by one that belongs to the target culture. Aixelá claims that this technique is not very frequent in literary translation, except in children's literature, where, he believes, it is also beginning to decline. This will be tested in the analysis of the texts later on in the current study. An example is the change of '*dollars*' into Spanish '*duros*' (five-peseta coins).
- **Deletion:** Omitting the CSI for ideological or stylistic reasons, or because it is thought to be 'not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc' (ibid: 64). An example Aixelá provides is shortening '*dark Cadillac sedan*' into '*dark Cadillac*'.
- **Autonomous creation:** a non-existing reference in the source text is added to the text in translation. For example, the title of the novel *The Maltese falcon* is changed in its Spanish translation into *El Halcón del Rey de España* ('The Falcon of the King of Spain') introducing the additional reference to the king. Aixelá claims that this technique is used only rarely (ibid: 64).

### 2.3.3. Other potential procedures

Aixelá (ibid: 64) also discusses other techniques that he does not place on his scale, but which he believes to be used especially in the translation of 'secondary genres' (c.f. Polysystem theory discussed in 2.1 above) like children's literature. These procedures include:

- **Compensation**, which is a combination of the two procedures of 'deletion' and 'autonomous creation at another point of the text with a similar effect'

- **Dislocation**, or ‘displacement in the text of the same reference’
- **Attenuation**, which means replacing an ideologically ‘too strong’ or ‘unaccepted’ reference for a ‘softer’ and more acceptable reference in the target culture.

Although Aixelá does not apply his approach directly to the translation of children’s literature, it was adapted by Eirlys E. Davies (2003), discussed in 2.4 below, who applied it to the translation of *Harry Potter* into French and German.

#### **2.4. Eirleys E. Davies (2003)**

Davies builds on the work of Aixelá (1996) discussed above in his focus on the treatment of ‘culture-specific items’ in the translation of *Harry Potter and the Philosopher’s Stone* into French and German mainly with additional references to the other books in the series published to date as well as examples from some other languages like Italian and Chinese. He broadens the approach by introducing what he terms ‘the macro perspective’ through which he looks at ‘sets of culture-specific items in terms of their joint contribution to the development of the whole text’ rather than ‘dealing with each culture specific item separately’. Thus, he claims that ‘systematic decisions’ of how to deal with the individual cases could be made ‘once they are seen as part of a network of references which work together to achieve a global impact’ (2003: 65). Davies (ibid: 89) distinguishes two different ‘networks of CSIs’ – background details and literary references – which, he believes, contribute together to the overall success of the *Harry Potter* books. These will be discussed in detail in Chapter 3.

Within the scope of the micro level, Davies examines the treatment of cultural items applied by the translators of the French and German versions of *Harry Potter*

*and the philosopher's Stone*. He looks at the techniques and procedures adopted by the two translators with regard to their treatment of individual translation problems of culture specific items. Davies classifies these procedures under seven headings which, unlike those of Aixelá, do not necessarily form a continuum, which means they are not arranged according to the degree of manipulation used by Aixelá.

- Preservation
- Addition
- Omission
- Globalization
- Localization
- Transformation
- Creation

#### **2.4.1. Preservation**

Davies (ibid: 72) distinguishes two types of preservation in his study. The first is maintaining the 'reference to an entity which has no close equivalent in the target culture' in translation without any change. In the French translation of *Harry Potter and the Philosopher's Stone*, the translator preserves the English terms *pub* and *porridge* without any added explanation. Davies (ibid) explains that the term 'pub' could be familiar for many French readers as it is listed in some French monolingual dictionaries. Although he believes it might not be as familiar for the child readers, he accepts that the detailed description of the pub in the story helps clarify the term for children. As for the 'porridge' example, he believes the reference here is 'more difficult to decipher'. The second type of preservation is when the source term is given a literal translation without any added explanation. One example here is the use of the equivalents for non-metric measures in the German translation e.g. (*inch*

→ *Zoll*). Davies's criticism is that this preservation transforms something 'banal and every day' in the source culture to something 'strange' for the target readers.

#### **2.4.2. Addition**

Under addition, Davies (*ibid*: 77) includes cases where the original reference is preserved but supplemented with additional information judged necessary by the translator. This addition could be included directly in the main text, or provided outside the text as in footnotes. An example of the first type of addition appears in the French translation of the concept 'prefect' when it was first introduced. The translator makes Harry ask about the meaning of 'prefect' and receive an explanation from Ron; 'It's a pupil whose job is to keep order ... a kind of "pion"', where *pion* is 'a member of staff at a French school whose role is to keep order' (*ibid*). The second type of addition is used extensively in the Chinese translation of *Harry Potter* and is apparently a common practice in the Chinese translation tradition (c.f. Chang 1998b). For example, the locations of three cities in the UK 'Kent, Yorkshire and Dundee', which appear in the first *Harry Potter* book, are provided in a footnote in the Chinese translation (Davies: 78). Another technique, which Davies (*ibid*: 79) considers to be a form of addition, is 'raising the level of explicitness of the original' used by the French translator especially in the treatment of names. For example, the surname of Severus Snape is translated into 'Rouge' which has the metaphorical meaning of 'arrogant' in French. Davies argues that 'compared with the subtle suggestiveness' of the English name, the French choice offers 'a much less nuanced negative epithet'.

#### **2.4.3. Omission**

A problematic cultural reference may be deleted altogether in translation, 'so that no trace of it is found' (*ibid*: 79). Davies argues that the decision of deletion may be taken out of 'desperation' on behalf of the translator who is unable to find an

adequate way of handling the CSI. Otherwise, the translator might decide that the effort needed to transfer the CSI into the target language is unjustified, therefore resorts to deletion.

Examples of omission that appear in the French translation especially concern names of some English dishes offered in the Christmas dinner in *The Philosopher's Stone* like 'Yorkshire pudding' and 'gravy'. Davies (ibid: 82) also includes under omission the treatment of the character Hagrid's way of speech, which is marked with colloquialism and poor grammar, by the French translator. Hagrid's speech is completely standardized in French, which leads, according to Davies, to a great loss in characterization. Davies does not, however, consider omissions related to ideological and censorship reasons, probably because he did not find examples of such deletions in the translation he studied.

#### **2.4.4. Globalization**

Davies (ibid: 83) uses the term 'globalization' in the sense it is used in the software localization and globalization industry<sup>29</sup>. Thus it means 'replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural background.' Examples include changing 'Galoshes' into 'rubber boots' and 'rock cakes' into 'biscuits' in the French translation. The technique has also been used in the intra-lingual translation of *Harry Potter* into American. For example, 'treacle-thick' was changed into 'glutinous'. (ibid)

#### **2.4.5. Localization**

In contrast to globalization, the translator may 'try to anchor a reference firmly in the culture of the target audience' rather than 'aiming for "culture-free"

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<sup>29</sup> C.f. Cronin, Michael. 2003. *Translation and Globalization*. London and New York: Routledge.

descriptions' (ibid: 84). Again, Davies uses the term in its modern, technical<sup>30</sup> sense, whereby the translation product functions as an original in the target culture. Some food items were localized in the French translation, for example '*Boiled and roast potatoes*', '*white trifle and jelly*', and '*Christmas cake*' were changed into '*gratin*', '*babas*' and '*bûches de Noel*' respectively. (ibid)

#### **2.4.6. Transformation**

Transformation, in Davies's (ibid: 86) terms, covers cases where the CSI is totally changed in a way that could be considered distorting to the original. For example, the title of the first book *Harry Potter and the Philosopher's Stone* was changed in French to *Harry Potter à l'Ecole des Sorciers*. This, Davies argues, offers a 'more banal, down to earth descriptive title' than the original. Another form of transformation discussed here is the replacement of a reference that is too strong by a softer one. For example, changing the '*vomit-flavoured*' sweet into one that tastes of '*rubbish*'; which is not as repugnant (ibid: 87) in the French translation.

#### **2.4.7. Creation**

This is the case where a new CSI not present in the original is introduced in the translation (Davies ibid: 88). Examples of this happen especially in the translation of some names in *Harry Potter* into French and Italian. The translators here try to give a name which is easier to understand in the target language but which, at the same time, keeps some English flavour in it; for instance, changing '*Mrs. Norris*' into '*Mrs. Purr*' in the Italian translation.

### **2.5. Discussion of the Models**

Although the three models presented above each use a different set of terminology, there seem to be considerable similarities among most of the procedures discussed.

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<sup>30</sup> C.f. ibid.

For an easier comparison of the models and to show where they overlap, Table 2.2 below summarizes the three models.

As the table shows, both Klingberg and Aixelá's categories are more detailed than that of Davies. Although Klingberg's model provides a useful starting point for a categorization of translation procedures, his meta-language is now dated, and translation theory has moved on considerably since his model was devised. Aixelá's terminology, on the other hand, seems more refined. Besides, Aixelá covers some areas that Klingberg does not discuss directly. Aixelá's model does, however, suffer a flaw, that he himself admits (1996: 60). That is the difficulty of setting clear boundaries between some of the procedures he explains. The distinction between limited and absolute universalization for example seems quite fuzzy, and the examples he provides for 'synonymy' and 'absolute universalization' (used in the table above) seem to be applying more or less the same technique.

Davies realizes this flaw (2003: 70-71) in his adaptation of Aixelá and opts for a slightly more general categorization where cases of overlapping nature are discussed under the same category. Davies's end result seems very useful and less blurred than those of Klingberg and Aixelá. However, as Table 2.2 shows, some possible procedures discussed by Klingberg and Aixelá are not included in Davies's model, which makes it incomplete. Besides, some of the terminology Davies uses could be refined, especially those connected with technical translation like 'localization' and 'globalization'.

Definition of translation procedure	Klingberg (1986)		Aixela (1996)	Davies (2003)
maintain the source text term in translation ( <i>pub</i> → <i>pub</i> )	-	Conservation	Repetition	Preservation
transcription and transliteration ( <i>Kemidov</i> → <i>Kenidof</i> )	-		Orthographic adaptation	
denotatively very close reference to the original, but using a target language version which can still be recognized as belonging to the source culture ( <i>inch</i> → <i>Zoll</i> )	-		Linguistic (non-cultural) translation	
keep the original item and add explanatory information ( <i>five feet eight</i> → <i>five feet eight inches</i> )	Added explanation		Intratextual gloss	Addition
the function of the cultural element is given instead of the foreign name for it ( <i>she got AB</i> → <i>she got very good marks</i> )	Explanatory translation		-	
the explanation may be given in the form of a footnote, a preface or the like	Explanation outside the text		Extratextual gloss	
what the source text says is expressed but without the use of the cultural element ( <i>Bacardi</i> → <i>rum</i> )	Rewording	Substitution	Synonymy	Globalization
a more general concept is used instead of a specific one ( <i>five grand</i> → <i>five thousand dollars</i> )	Simplification		≈Limited universalization	
replacing the CSI for a neutral reference for the readers deleting any foreign connotations ( <i>Chesterfield</i> → <i>sofa</i> )			Absolute universalization	
Substitution of an equivalent in the culture of the target language ( <i>Christmas cake</i> → <i>bûches de Noel</i> )	Substitution		Naturalization	Localization
Substitution of a rough equivalent in the culture of the target language ( <i>Boiled and roast potatoes</i> → <i>gratin</i> )	Rough Substitution			
Delete the cultural reference altogether	Deletion		Deletion	Omission
a non-existing reference in the source text is added to the text in translation ( <i>Mrs. Norris</i> → <i>Mrs. Purr</i> )	-		Autonomous creation	Creation
Deletion + autonomous creation	-	Other	Compensation	-
Displacement in the text of the same reference	-		Dislocation	-
replacing an ideologically “too strong” reference for a “softer” and more acceptable in the target culture ( <i>vomit-flavour</i> → <i>rubbish-flavour</i> )	Purification		Attenuation	≈ Transformation
the whole cultural setting of the source text is moved closer to the readers of the target text (Swedish <i>Alice’s Adventures in Wonderland</i> )	Localization		-	-

**Table 2.2 Summary of classification of translation procedures in the three models**

Thus, for the purposes of this study, an adaptation of the three models, which also makes use of some other works in order to achieve a more comprehensive categorization and up to date terminology, is attempted here. The new modified model comprises the following eight categories:

- Preservation
- Explicitation
- Standardization
- Naturalization
- Deletion
- Compensation
- Ideological adaptation
- Cultural transplantation

Each of these is discussed in detail below. Table 2.3 below shows the relation of the previous three on which it is based, a fourth column having been added with the new categories.

### **2.5.1. Preservation**

Borrowing the term from Davies (2003), 'preservation' is used here to refer to strategies that apply minimum changes to the source cultural term in translation. These include the first three 'conservation' procedures in Aixelá (1996) namely 'repetition', 'orthographic adaptation' and 'linguistic (non cultural) translation' (discussed in 2.3.1 above). Repetition is probably only applicable among languages that use the same alphabet. For Arabic, Aixelá's second procedure, 'Orthographic adaptation', applies, which includes transcription and transliteration and is used mainly between languages with different alphabetic systems.

Definition of translation procedure	Klingberg (1986)		Aixela (1996)	Davies (2003)	New Model	
maintain the source text term in translation ( <i>pub</i> → <i>pub</i> )	-	<b>Conservation</b>	Repetition	Preservation	<b>Preservation</b>	
transcription and transliteration ( <i>Kemidov</i> → <i>Kenidof</i> )	-		Orthographic adaptation			
denotatively very close reference to the original, but using a target language version which can still be recognized as belonging to the source culture ( <i>inch</i> → <i>Zoll</i> )	-		Linguistic (non-cultural) translation			
keep the original item and add explanatory information ( <i>five feet eight</i> → <i>five feet eight inches</i> )	Added explanation		Intratextual gloss	Addition		<b>Explication</b>
the function of the cultural element is given instead of the foreign name for it ( <i>she got AB</i> → <i>she got very good marks</i> )	Explanatory translation		-			
the explanation may be given in the form of a footnote, a preface or the like	Explanation outside the text		Extratextual gloss			
what the source text says is expressed but without the use of the cultural element ( <i>Bacardi</i> → <i>rum</i> )	Rewording	<b>Substitution</b>	Synonymy	Globalization	<b>Standardization</b>	
a more general concept is used instead of a specific one ( <i>five grand</i> → <i>five thousand dollars</i> )	Simplification		≈Limited universalization			
replacing the CSI for a neutral reference for the readers deleting any foreign connotations ( <i>Chesterfield</i> → <i>sofa</i> )			Absolute universalization			
Substitution of an equivalent in the culture of the target language ( <i>Christmas cake</i> → <i>bûches de Noel</i> )	Substitution		Naturalization	Localization		<b>Naturalization</b>
Substitution of a rough equivalent in the culture of the target language ( <i>Boiled and roast potatoes</i> → <i>gratin</i> )	Rough Substitution					
Delete the cultural reference altogether	Deletion		Deletion	Omission	<b>Deletion</b>	
a non-existing reference in the source text is added to the text in translation ( <i>Mrs. Norris</i> → <i>Mrs. Purr</i> )	-		Autonomous creation	Creation	<b>Compensation</b>	
Deletion + autonomous creation	-	<b>Other</b>	Compensation	-		
Displacement in the text of the same reference	-		Dislocation	-		
replacing an ideologically "too strong" reference for a "softer" and more acceptable in the target culture ( <i>vomit-flavour</i> → <i>rubbish-flavour</i> )	Purification		Attenuation	≈ Transformation	<b>Ideological adaptation</b>	
the whole cultural setting of the source text is moved closer to the readers of the target text (Swedish <i>Alice's Adventures in Wonderland</i> )	Localization			-	-	<b>Cultural Transplantation</b>

**Table 2.3 Summary of classification of translation procedures in the four models**

This procedure, which will be simply referred to as 'transliteration', is used extensively in the Arabic *Harry Potter* as will be discussed in further detail in the section on names. 'Cultural borrowing' as explained by Dickins, Hervey and Higgins (2002; 32-34) is another term, which, in the case of Arabic, is a combination of the first and second cases of preservation discussed above. The source term is transferred verbatim into the target language and in some cases becomes an established expression in the target language. Examples in Arabic include 'sandwich- سندويش', 'chocolate- شوكولاتة', 'hamburger- هامبرغر', 'bus- باص' among others.

Linguistic (non-cultural) translation, as explained by Aixelá (1996: 61- 62), is when the 'translator chooses a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text.' This is further explained by Davies (2003: 74) as simply giving the term 'a literal translation without any added explanation'. The obvious example provided both by Aixelá and Davies is the use of the equivalents for non-metric measures and currencies. Davies (ibid) criticizes this type of preservation because it transforms something 'banal and every day' in the source culture into something 'strange' for the target readers. This technique is also referred to by the term 'calque' in Dickins's et al (2002: 31) and Vinay and Darbelnet's (1995: 32) work.

### **2.5.2. Explicitation**

This heading covers three of Klingberg's (1986: 18) procedures. The first is 'added explanation', where the cultural element in the source text is retained but a short explanation is added within the text. This is also referred to as 'intratextual gloss' by Aixelà (1996: 62), and 'addition' by Davies (2003: 77). The second is 'explanation outside the text', which also corresponds to Aixelà's 'extratextual gloss', where the

explanation appears outside the text in the form of a footnote, endnote, a preface, a glossary or the like. 'Explanatory translation' is Klingberg's third procedure and it stands for removing the foreign name of the cultural element and providing its function instead.

All of these terms are summarized in Klaudy's (2009: 104) definition of the term 'explicitation' as 'the technique of making explicit in the target text information that is implicit in the source text'. Candace Séguinot (1988: 108) further explains it as

additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages. In other words, to prove that there was explicitation, there must have been the possibility of a correct but less explicit or less precise version.

Séguinot (*ibid*) distinguishes three forms of Explicitation in translation:

Something is expressed in the translation which was not in the original, something which was implied or understood through presupposition in the source text is overtly expressed in the translation, or an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice.

Klaudy (2009: 104) refers to explicitation that is 'dictated by differences between cultures' by the term 'pragmatic explicitation' which applies to the current study. However, only the term 'explicitation' will be used for convenience reasons.

It is important in the case of explicitation within the text to make sure that the 'additional sentence of explanation' is not too prominent, as Hickey (1998: 228) recommends. He suggests the use of 'brief presupposition-bearing adjectival or adverbial phrases' rather than longer notes or sentences. This might not be easily achievable though. Yet, with some skill, the translator can include an explanatory

sentence or more without obtruding on the flow of the text. An example provided by Hickey (ibid: 227) is the translation of '*Coronation Street*' in an English novel into Spanish as '*el culebrón "Coronation Street"*' ('the soap opera "Coronation Street"').

### **2.5.3. Standardization**

Techniques of standardization include what Klingberg (1986: 18) terms 'rewording' and Aixelà (1996: 63) 'synonymy', which basically means rephrasing what the source text says in order to avoid the use of the cultural element. Klingberg's 'simplification', Aixelà's 'limited and absolute universalization', and Davies's 'globalization' also fall under the title standardization. All of these terms refer to the technique of replacing a specific cultural reference by a more general or neutral one making it more accessible for the target audience. The replacement reference could still be recognized as belonging to the source culture but is considered less specific and closer to the reader's understanding, as in the case of Aixelà's (1996: 63) 'limited universalization', or it could be 'culture-free' by deleting any foreign connotations as is the case of Aixelà 'absolute universalization'.

It is worth noting that 'standardization' is used here in a slightly different sense to that used by Toury (1995: 268) in his 'laws' of translation. Toury's 'law of growing standardization' states that 'in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire'. It applies mainly to the linguistic and stylistic aspects of translation rather than to problems of cultural adaptation. Although Toury might not have ruled out cultural adaptation in his law, an extension of the application of the 'law of growing standardization' to cultural references would result in an effect closer to the technique of naturalization (discussed in 2.5.4 below) than to the current use of standardization in this study.

#### **2.5.4. Naturalization**

The term naturalization is used here in the same sense used by Aixelà (1996: 63), that is replacing the foreign culture-related reference for another that is specific to the target culture. The same technique is referred to as substitution of an equivalent, or a rough equivalent, in the culture of the target language by Klingberg (1986: 18). Davies (2003: 84) terms this strategy 'localization' as opposed to his 'globalization' discussed in 2.4.4 and 2.4.5.

#### **2.5.5. Deletion**

Translators may sometimes delete words, sentences or even paragraphs and chapters for ideological or stylistic reasons, or 'because it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc.' (Aixelà 1986: 64). Although deletion might not usually be a highly recommended procedure in translation, it could be justifiable in some cases as Aixelà explains. This may be further supported by some insights from the 'relevance theory'. In relevance theory, the 'context of an utterance' plays an essential role for the success of communication and this 'context' is not limited to 'information about the immediate physical environment or the immediately preceding utterances' Sperber and Wilson (1986: 15). Other factors could affect the interpretation, like 'expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions and beliefs about the mental state of the speaker' (ibid). In order to achieve a successful communication, the central factor according to Sperber and Wilson (1986, 1995) is the pursuit of 'optimal relevance' whereby (a) the audience can find the meaning intended by the communicator without unnecessary effort, and (b) the intended meaning is worth the audience's effort, i.e. it is beneficial to the audience. Building on these elements of relevance theory, Gutt

(1998: 49, see also Gutt 2000) comes to the conclusion that a 'change of context can change the whole meaning of an utterance' and that 'quoting someone out of context can be a rather serious matter'. He argues that translation often involves 'quoting the original author "out of context"' by 'translating a text for a target audience with a cultural background other than that envisioned by the original writer'.

Thus, in the case that the cultural reference is 'quoted out of context' and does not fulfil the conditions for 'optimal relevance', deletion might be a reasonable solution in translation. For example, the reference to 'old porridge' in the following example used by Davies's (see 2.4.1 above),

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: 31)

Davies argues that the term is 'difficult to decipher' for French children. He believes that even though it is used mainly as an analogy to the greyish colour, it has another layer that, even if the children have an idea of what porridge is, they will not be able to grasp; that is the unpleasant connotations of the old porridge dish for many English children, which can also be connected to the image of Mr. Dursley here.

Thus, in such an example, giving both a description of the dish as well as an explanation of its connotations entails considerable effort on the part of the translator that does not seem justified. Probably, deletion of this reference will not seriously affect the understanding of the example above and will save the possible divergence arising from attempting explicitation (see 2.5.2 above)

A different form of deletion, not necessarily motivated by any of the reasons mentioned above, appears in the translation of children's literature; that is abridgment. Abridgments are shortened editions of the target text. Klingberg (1986: 73-80) discusses cases where the translator is commissioned to carry out shortening

the text while translating it. In some cases, there is no statement in the target text as to its being an abridgment. This is referred to as a 'hidden abridgment' by Klingberg and is considered a serious problem. Klingberg's discussion of the effects of abridgment and methods to discover a hidden abridgment will be revisited in Chapter 6.

### **2.5.6. Compensation**

Translators could compensate for deleting a reference at some point by inserting the same reference at a different point in the translation (Aixelà's 'dislocation') or by creating a completely new reference, but with similar effect, in the target text which is non-existent in the source (Aixelà's 'autonomous creation' and Davies's 'creation'). These techniques of compensation correspond in some ways to the first two types in Hervey and Higgins (1992: 34-40) categorisation of compensation (see also Harvey 1995):

- compensation in kind when 'one type of textual effect in the ST' is made up for by another type in the TT; for example, a loss of humour derived from the use of dialect may be compensated for by a humorous pun.
- compensation in place when a 'particular effect found at a given place in the ST' is made up for by 're-creating a corresponding effect at an earlier or later place in the TT'.

### **2.5.7. Ideological adaptation**

Aixelà (1996: 64) terms this 'attenuation' and defines it as 'replacing an ideologically "too strong" reference for a "softer" and more acceptable one in the target culture'. Klingberg (1986: 58-62) talks of 'purification', the aim of which is

to get the target text in correspondence with the set of values of its readers – or rather in correspondence with the supposed set of values of those who feel themselves responsible for the upbringing of the intended readers: parents, teachers, librarians, critics.

Examples of cases where ideological adaptation is usually applied include, according to Klingberg, taboos of a religious or political nature, touches of the erotic, excretion, bad manners in children and images of erring adults. Davies (2003: 88) considers such an adaptation strategy a form of transformation. Censorship could also be a form of ideological adaptation which includes the way a text is accepted or rejected for translation for children, or simply removing parts that could be deemed unsuitable for children.

It is also important to note that ideological adaptation usually overlaps with most of the other procedures discussed here as it is achieved through applying one or more of them. Thus a translator may delete, standardize or naturalize, etc. a reference for ideological reasons.

### **2.5.8. Cultural transplantation**

Klingberg (1986: 18) refers to this as ‘localization’, defined as moving the whole cultural setting of the source text closer to the readers of the target text. Dickins, et al. (2002: 32) call this technique ‘cultural transplantation’, which is probably a more suitable term. They also claim that this transplantation could be found on a ‘small scale’ in translation, like for example changing the reference to the famous lovers “قيس و ليلى” into “Romeo and Juliet” in an English translation of an Arabic short story. However, this ‘small scale’ of cultural transplantation seems very similar to the case of naturalization discussed above, and therefore will not be used in this sense. Vinay and Darbelnet’s (1995: 39) procedure of ‘adaptation’, which involves replacing the cultural reference in translation when ‘the type of situation being

referred to in the SL message is unknown in the TL culture' (e.g. changing the English reference to 'cricket' into the 'Tour de France' in French) also corresponds to Dickins et al's 'small scale cultural transplantation' and therefore to this model's procedure of naturalization.

Cultural transplantation of complete works, as in Klingberg's example of the Swedish *Alice's Adventures in Wonderland* (discussed in 2.2. above), is perhaps a less frequent strategy in translation, but is still a possibility in translating for children, probably easier to achieve in the case of short stories rather than longer novels.

## **2.6. Summary**

In this chapter, we first reviewed research in the field of translating for children. In the second part, models that focus on the procedures for the treatment of cultural references in the translation for children were discussed, as this is the main focus of the current study. The three models of Klingberg (1986), Aixelá (1996) and Davies (2003) were presented in detail and their strengths and weaknesses assessed. The discussion resulted in a modified synthesis of the three models in a new model that will be used in the analysis of the Arabic translation of *Harry Potter*. In the next chapter, we will look at categories of cultural items provided by the three main researchers studied in this chapter. The aim of the next chapter is to arrive at a categorization of cultural references in *Harry Potter* to which the model of analysis established here will be applied.

## **Chapter 3**

### **Culture-related References in Translation**

#### **3.1. Introduction**

As mentioned at the beginning of each model discussed in the previous chapter, taxonomies of translation procedures of cultural adaptation are usually studied in conjunction with taxonomies of cultural categories that may be subjected to the translation procedures. Categorizations of cultural references provided by Klingberg (1986), Aixelà (1996) and Davies (2003) that were noted in 2.2, 2.3 and 2.4 above will be discussed in detail in this chapter.

#### **3.2. Klingberg (1986)**

Among the three models, Klingberg's categorization is by far the most detailed. He lists ten types of cultural references and discusses, and in many cases recommends or discourages the use of, possible procedures for dealing with each category. These categories are: literary references, foreign language in the source text, references to mythology and popular belief, historical, religious and political background, building and home furnishings, food, customs and practices, play and games, flora and fauna, personal names, titles, names of domestic animals, names of objects, geographical names, and weights and measures.

##### **3.2.1. Literary References**

The category of literary references, according to Klingberg (1986: 19), covers 'references to events or characters' in other literary works, in addition to titles of 'books, short stories, magazines or newspapers.' When such references in a source

text are thought to be 'obscure or unintelligible to the readers of a target text', Klingberg suggests that some adaptation should be applied.

Klingberg (ibid: 20-23) discusses some cases in English-Swedish translation where he considers cultural adaptation to be necessary but lacking. One of the examples he provides is a Shakespearian reference appearing in the 1973 novel by Alan Garner called *Red Shift*. 'Tom's a-cold' from *King Lear* comes up in a conversation between the heroes of the novel, one of whom is called Tom. In the Swedish translation, Klingberg notes that there was 'no distinction between "Tom's cold" and "Tom's a-cold"'. Thus, the reference is lost and some confusion arises, when the character called Tom says "I'm not cold. I said Tom's cold" instead of "I said Tom's a-cold".

Most of the translation techniques described in Klingberg's model (see Section 2.2 above) have been employed by translators in the English↔Swedish translations he studies for the adaptation of literary references. In his comments, Klingberg (ibid: 23) suggests that any of these techniques may be appropriate, 'even deletion when the reference is unimportant or a short one which is difficult to explain'. However, he points out that the translator needs to be careful as some equivalents might seem unlikely in the wider context of the work or might affect the characterization of certain characters. Some examples of this were provided in the discussion of the model in 2.2 above.

Another case of literary references (Klingberg ibid: 11) is when the reference is a loan from a language or culture other than the source culture. He terms this as 'primary' language/culture, which could be 'real' (e.g. French) or 'fictitious' (e.g. Tolkien's *Lord of the Rings*). His suggested strategy here is to evaluate the degree of familiarity of the reference in the target culture against its familiarity in the source

culture. Where it is less well-known, adaptation might be considered (ibid: 27). Assessing the degree of familiarity is not, of course, a simple task and may benefit from concepts of relevance theory discussed in 2.6.5 above.

Titles of books, short stories, magazines and newspapers also fall under the category of literary references. The methods suggested by Klingberg depend on the status of the titles in question. For example, if the book exists in the target language, Klingberg insists the translation's title should be used. This also applies in the case of international newspapers where their titles are established in the target language. With lesser known titles an equivalent or rewording are suggested, although Klingberg warns that the use of an equivalent may create unnecessary obscurity. For example, in the English TT of *Johan's Year* (1975) by Inger Sandberg, a reference to the short story titled *The Holy Night* by Selma Langerlöf is rendered as 'the Christmas story', although the *The Holy Night* is well known in English too. The translation gives the incorrect impression of a biblical text. Literal translations of titles run the risk of being incorrect when the translator is not familiar with the original work, for example rendering the title of the novel *Warrior Scarlet* (1958) by Mary Sutcliff as 'The Red Warrior' in a Swedish translation of Sheena Porter's *Nordy Bank*. In the original novel, the 'warrior scarlet' refers to a red kilt given to a boy who qualifies as a warrior (ibid: 28).

### **3.2.2. Foreign language in the source text**

According to Klingberg (ibid: 29), the 'degree of adaptation' or the extent to which a text conforms to the 'interests, needs, reactions, knowledge, reading ability and so on of the intended reader' (ibid: 11) is the key for dealing with foreign language in the source text. Thus, the familiarity or unfamiliarity of the foreign language for the target readers compared to that for the source readers is key in deciding whether to

translate the foreign term or not. For example, Klingberg (ibid: 29) argues that in the English TT *Girl from Pernau* the added translation of a German word 'schweigsam' ('silent') increases the 'degree of adaptation'; the Swedish ST assumes that the meaning of the word will be understood from the context as German is more familiar to Swedish children than to English ones.

### **3.2.3. References to mythology and popular belief**

Under mythology and popular belief, Klingberg (ibid: 30-33) discusses issues arising in the translation of names, terms used for supernatural beings, concepts, events, and customs. As we shall see in Chapter 4, these will be crucial in the analysis of *Harry Potter*.

The first issue relates to names and concepts that have equivalents in the target language. Klingberg suggests here that these equivalents may well be used. For example the Swedish Father Christmas "jultomten" is changed to 'Santa Claus' in the English translation of *The Night Daddy* by Maria Gripe.

The second case is words with a special meaning in the source language that are unintelligible to readers of the target language. Klingberg gives an example from *The Weirdstone* (1960) by Alan Garner, where *Firefrost* is the name of the "weirdstone" and *Arthog* and *Slinkveal* the names of 'lords of the "svart-alfar"'. In such examples a translation of *svart-alfar* ('black elves') should be provided, according to Klingberg (ibid: 30).

The third concerns words invented by the author (e.g. 'Orgelmir and Frimla' in *The Weirdstone* by Alan Garner) and words known to few people in the source language (e.g. 'Katla and Karm' the names of primeval monsters in *The Brothers Lionheart* by Astrid Lindgren, which are inspired by the Icelandic volcano 'Katla' and the infernal dog 'Garm' in Old Nordic mythology). Two techniques for dealing

with such cases are provided. The first is to keep these words close to their original forms, as in the case of 'Katla and Karm' which are retained in the English target. The other is to use words from the mythology and popular belief of the target culture. (ibid: 31)

The fourth deals with concepts familiar in the source culture but not in the target. E.g. the concepts of a 'cuckoo heard in the east', 'tröstergök' (cuckoo of solace) and a 'cuckoo heard in the west', 'västergök' (the best cuckoo) which are used as omens in Swedish popular belief (ibid: 32). Klingberg (ibid: 31) suggests the procedure of rewording in this case. This was applied by the English translator of the *Finn Family Moomintroll* by Tove Jansson in the following example (ST. translated literally from Swedish by Klingberg):

ST. The first spring cuckoo flew ... in an easterly direction (a tröstergök is alright, of course, but a västergök would have been still better).

TT. The first cuckoo arrived ... and then flew off to the east. (this is a good omen, but a cuckoo flying west is still better.)

The fifth handles words that belong to a 'primary language' and have their own forms in the target language, in which case the available target forms need to be used. E.g. in *The Weirdstone* the mythological, primeval *Ymir* bears its name in its Icelandic form. The Swedish translation uses *Ymer*, a more common form in Sweden. (ibid: 32)

#### **3.2.4. Historical, religious and political background**

According to Klingberg (ibid: 33), the procedures used to deal with references to the historical, religious and political background of a source text depend on the aim of the translation (the 'skopos' in Reiss and Vermeer's (1984) terms). When the translation aims to introduce a foreign culture and give insights with its

environment, these references should be retained. As mentioned in 2.2, Klingberg strongly supports the overall strategy of what Venuti (1995/2008) later calls 'foreignization', which keeps the target as close to its source as possible. However, he admits that in some cases such references 'cannot be assumed to be understood by the readers of the target text' and that if nothing is done in these cases there will be a 'lack of necessary cultural context adaptation' (ibid: 33). For example, in the Swedish translation of *The Borrowers* (1952) by Mary Norton, "He was killed many years ago now on the North-West Frontier" is given a literal translation. Klingberg (ibid: 34) argues that it would be virtually impossible for Swedish children to guess which Frontier is being mentioned. He suggests that an added explanation e.g. 'on the North-West Frontier of India' would solve the problem.

As for religious references, Klingberg does not provide clear ways for handling them. He only refers to that 'different religious faiths and customs may need some sort of such adaptation', but rules out deletion as a recommended method (ibid: 35). With difficulties arising from dealing with political references, Klingberg (ibid: 36) advises the translator to apply a method to inform the target reader about the country of the source text rather than deletion or exchanging for a more familiar state of affairs.

### **3.2.5. Buildings, home furnishing and food**

Klingberg (ibid: 36) is against deleting buildings, furnishings and food elements or replacing them with elements from the target culture as he believes such ST elements give a 'better understanding' of the source culture. When cultural context adaptation is thought to be necessary, Klingberg suggests added explanation as a possible technique. He supports this opinion with the idea that children are interested in the detailed description of food in literature, and that reading about what children eat and drink in a different culture could raise the interest of the child

reader in this foreign culture. Klingberg gives the translator the freedom to use more words than the original if needed to describe the food and drink elements. For example, Klingberg (ibid: 38) argues that replacing 'knäckebröd med mesost' ('crispbread with whey-cheese') by the generic 'cheese' in Maria Gripe's *The Night Daddy* is not a good idea since the dish is very typically Swedish. He suggests explaining it instead.

### **3.2.6. Customs and practice, play and games**

Klingberg (ibid: 38-40) treats the translation of customs, practice, play and games of a foreign culture in the same way he treats the translation of buildings, home furnishing and food. Thus, he recommends added explanation, explanatory translation, rewording and even explanation outside the text, but not deletion or replacement by an equivalent from the target culture. For example, in the story *Johan's Year* (1975) by Inger Sandberg, Johan goes to school for the first time at the age of seven. The sentence "In Sweden school doesn't begin until you're seven" is added in the English translation to explain what otherwise would be considered a delay.

### **3.2.7. Flora and Fauna**

As for the treatment of names of plants and animals in translation, Klingberg suggests that, generally, these 'natural concepts' should be retained. Therefore, replacing the foreign elements with more common ones from the target is not recommended. However, Klingberg (41-43) admits that this would be difficult when the plant or animal does not have a name in the target culture, or when the translator does not know the species being referred to. For example, the 'samphire' plant appearing in Joan Robinson's *When Marnie Was There* (1967) created difficulties for the Swedish translator as the name 'samphire' stands for four different plants in English which are not found in Sweden and have no Swedish name. Klingberg

suggests a few possible solutions for overcoming this difficulty. Botanical research is one option, but, if this proves too arduous, the source name could be preserved in translation. The translator could also coin a target name using the literal meaning of the source name (e.g. the French origin of 'sapphire' that is 'herbe de Saint Pierre' could be used as a basis). Explanatory translation (e.g. *sapphire* → *pickle plants*) is Klingberg's last resort. However, it all depends on the importance of the given plant or animal in depicting the environment of the story.

### **3.2.8. Personal names, titles, names of domestic animals and names of objects**

Klingberg distinguishes five different types of personal names in children's books and ways of handling them in translation. The first category is 'personal names belonging to everyday language'. Klingberg (1986:43) believes

it is reasonable to demand that personal names, belonging to everyday language and without any special meanings that the readers have to understand, should not be altered when a foreign culture is introduced by way of translation.

This rule does not, however, always apply to the translation of children's literature. As he observes, in some cases names are completely changed, for example, in the Swedish translation of Joan G. Robinson's *When Marnie Was There* (1967) the names Andrew, Matthew, Priscilla and Esmé were changed into John, Peter, Cecilia and Estelle respectively. In other cases, the names were changed into their equivalent standard forms in the target language if any exist. For example, English 'Jacob' is rendered in Swedish as 'Jakob', while Swedish 'Jakob' is rendered in English as 'James' (ibid: 44). In certain cases, Klingberg admits the necessity of changing a name even if it belongs to everyday language if there is some sort of word play involved. For example, in the Swedish stories by Åke Holmberg about the

comical detective 'Sture', the hero lisps and pronounces his name a 'Ture'. The English translation introduces the names 'Sam' and 'Tam' to preserve the wordplay.

The second category is 'personal names belonging to everyday language, the meaning of which has been utilized by the author in a way not intelligible to the readers of the target text.' Klingberg (1986:45) suggests that 'some cultural adaptation has to be undertaken in such cases'. However, he points out that there is a difficulty 'cop[ing] with all the consequences when names in the target language are invented.' For example, translating the name 'Goodenough' from *The Borrowers Afield* (1955) by Mary Norton as 'Snellman' in the Swedish translation is considered creative by Klingberg. As he explains, the Swedish name given means 'brisk, quick man' or 'kind man', but on the other hand, the name is a real Swedish family name, thus the improbability of an English person having a Swedish name arises. (ibid: 44)

The third consists of 'personal names not belonging to everyday language and with a meaning essential for the understanding' (ibid: 45). He states that such names, like 'Jenny Peace, Dolly Friendly, and Lucy Sly', should definitely be translated although he claims that 'names of exactly this type are not common any more'. To some extent similar names exist in modern children's works; an example of this is '*Pippi Långstrump*' which was changed into '*Pippi Longstocking*' in English and '*Pippi Langstrumpf*' in German.

The fourth category of names consists of 'fictitious personal names with a special melodious ring' (e.g. 'Mumintrollet', 'Snorkarna' and 'Snusmumriken' from the *Finn Family Moomintroll* (1948) by Tove Janson). For this type, Klingberg does not provide a clear-cut solution or strategy. He suggests that each case should be handled separately, with an attempt to keep the 'melodious ring' some way or another.

The fifth category is 'personal names which are loans from a primary language' (e.g. the Russian name 'Ivan Kusmitj' in the Swedish *Girl from Pernau*). When these names are known in the target language, their forms in this language should be used, taking into consideration the transliteration rules of the target language. In those cases where this primary language is fictitious, from a mythical country for example, the fictitious language should be treated like a real primary language. Klingberg only warns that the transliterated form of the target language might create the wrong associations. For example, in the Swedish translation of *The Horse and his Boy* by C. S. Lewis, the name 'Zardeenah' was given a Swedish transliteration as 'Sardina'. Klingberg argues that even though the transliteration is accurate, it might be related to 'sardines' (Swedish *sardin*) in the child's mind. He suggests a slight modification as in 'Zardina', 'Sardinah' or 'Zardinah' (ibid: 48)

As for the translation of personal titles in Klingberg's study, some titles in English, like 'Mr., Mrs., and Miss' were not translated into Swedish in some cases, but Swedish titles are not retained in English TTs. He explains this by the fact that English is more familiar in Sweden than Swedish in the English-speaking world. He also raises the issue of titles from 'mythical worlds' (e.g. 'Tisroc' the title of the ruler of 'Calormen' in *The Horse and his Boy*). He again suggests transliteration. (ibid: 48).

With names of domestic animals, Klingberg (ibid: 49) suggests that they should be treated like personal names. In the case that these names have a descriptive meaning, he recommends translating or explaining them (e.g. a dog called 'Scamp' and a horse called 'Prince' were translated into 'Skälm' and 'Prins' in Swedish).

Names of objects such as boats can be retained in translation. However, when a special meaning is conveyed in the name, it needs to be translated. For example, the Swedish name of the boat '*Äventyret*' was translated as '*The Adventure*' in the English *Finn Family Moomintroll* (ibid: 49).

### **3.2.9. Geographical names**

As for the names of geographical places, as usual Klingberg's (ibid: 50-51) general rule is to retain these names as in the source language. When standard forms are available in the target language these forms should be used (e.g. the *Thames* → *Themesen* in Swedish). However, when a target form is not available, the translator should not create one.

In cases where the geographical name contains a common noun, Klingberg distinguishes three ways of dealing with it: a) to keep the name unchanged, e.g. '*Fosse Way*' was kept in Swedish; b) to translate the appellative, e.g. 'wood' in '*Brindlow wood*' was translated in Swedish; and c) to translate the whole name, e.g. the Swedish '*Kyrkgränden*' was translated into English as '*Church Alley*'. When the geographical name is considered to be a little ambiguous to the target readers, Klingberg (ibid: 51) suggests some cultural context adaptation is desirable. An added explanation is given here as a good example, like translating the Swedish '*Småland*' as '*Smaaland Province*'. Rewording is also suggested if the geographical name is better known to the source readers than the target readers. Examples of place names replaced by their directions or locations are given here.

### **3.2.10. Weights and measures**

Klingberg (ibid: 54) here discusses issues raised in the translation of non-metric measures, common in traditional children's literature. His observations show that changing the measures in translation could have a poor result if not done carefully

(e.g. 'mile' was translated in Swedish as 'mil' which is equivalent to ten kilometers). He, however, accepts formally incorrect translations of measures if they are approximate, especially in cases where a round figure is changed into another round figure (*ton* → *tonne*). He encourages the use of equivalents of non-metric measures in the target language when they exist, and if they do not he suggests the preservation of source forms in the target text.

As for the treatment of currency, Klingberg (ibid: 55) observes different solutions, the first is keeping the denominations of the foreign currency, the second is translating them (e.g. *half-crown* → *halvkronan*), the third is explanatory translation and rewording (e.g. a Danish coin worth a few pennies), and the fourth is the use of an equivalent form from the target culture (e.g. *a ten öre piece* → *a penny*), which he does not recommend because of the fact that exchange rates change all the time.

### **3.3. Aixelá (1996)**

Aixelá's categorization of cultural references is very brief. He does not discuss the individual cases in detail, but rather groups cultural items in a given text into two types (1996: 59-60). The first includes 'proper nouns' while the other includes 'common expressions'. Under the second type fall 'the world of objects, institutions, habits and opinions restricted to each culture.'

When discussing the category of names, Aixelá invokes Hermans' (1988, see our Section 4.2) distinction between 'conventional' proper nouns, which are claimed to be 'unmotivated' and meaningless, and 'loaded names' which are felt to bear meaning. According to Aixelá, names of the first type tend to be preserved in translation, unless conventional equivalents exist in the target language, for example, 'important toponyms, historical fictional or non-fictional names like saints,

kings, etc.’; while those of the second type tend to be given a linguistic ‘denotative or non-cultural’ translation. The claim that some proper names are ‘meaningless’ in Klingberg (1986), Hermans (1988) and Aixelá’s (1996) work can, of course, be disputed, especially in literary works. This will be further discussed in Chapter 4 on the translation of names.

### **3.4. Davies (2003)**

Davies takes a somewhat different approach to the categorization of cultural references. His approach is also specific to the *Harry Potter* books, as he takes a macro perspective look at the cultural references present in the books, suggesting that rather than dealing with each case separately, ‘individual cases [should be] evaluated in terms of their contribution to the global effect of the whole text’. Thus, he believes that several ‘networks’ of culture-specific items (CSIs) can be distinguished in the books. Davies (2003: 89) provides two examples of such ‘networks of CSIs’ which, he believes, contribute together to the overall success of the *Harry Potter* books.

The first set comprises references to several typically British details which form the background setting for the stories including items like ‘food, traditions and school customs’ which are considered perfectly familiar to members of the source audience. The importance of these references lies in their mundanity and familiarity which help build up a ‘solidly British setting’ that serves as a ‘foil for the fantasy element of the books; the magical world of witches and wizards where all kinds of implausible things happen’ (ibid: 90). Davies here believes that the success of these references as a grounding device lies in their ‘being instantly recognizable to the reader’, thus they make the narrative more believable by bringing the British reader

back to earth in the middle of magical scenes. Therefore, he suggests that the translation approach to these elements needs to consider that

‘what matters overall is not so much the provision of exact equivalents or detailed explanations of individual culture-specific entities, but the weaving of a realistic background against which the exotic side of the stories can be set’ (ibid: 91).

This could of course prove to be more difficult when the supposedly ‘realistic background’ is itself exotic for the target readers.

The second network of CSIs comprises mostly literary references and wordplay which ‘draw on the cultural literacy of more or less sophisticated readers’. These often carry a humorous effect but could be more serious in some cases. A manifestation of this type of CSIs is presented extensively in the ‘choice of proper names, and the puns and wordplay that are scattered through the stories as a kind of bonus for those who can pick up on them’ (ibid: 90). However, Davies (ibid) claims that the ‘recognition and understanding of these allusions is not indispensable for the enjoyment of the stories.’ He (ibid: 91) suggests that ‘the subtle and often specialized references in Rowling’s proper names need to be translated in a way which preserves their challenging, negotiable nature rather than spelling out for the reader of the translation what was not clear for the reader of the original.’

### **3.4.1. Food items**

As an example of the first network of cultural references, Davies (2003: 92) studies the treatment of food items in *Harry Potter and the Philosopher’s Stone* in its French and German translations. Applying his macro-level evaluation of the role of these references in the book, Davies points out three main functions for the use of references to food:

- They contribute to the child-appeal of the whole, for children do take delight in hearing exact details of foods, whether they are ones they enjoy or ones they dislike.
- The precision of the descriptions certainly contributes to the realism of the scenes in which they feature.
- In many cases the food references help to anchor the fantasy part of the story in a very familiar, realistic setting, and indeed the interplay between the two worlds which they provide may serve to reinforce the credibility of the fantasy.

Davies's analysis of individual cases shows that the translator does not have an overall strategy to deal with these references. Rather, each reference is treated in 'an ad hoc fashion'. Cases were found of omission (e.g. '*roast and boiled potatoes*' and '*battered peas*' (HPPS: 149)), globalization (e.g. '*Mars Bars*' (HPPS: 104)→ *chocolate bars*), preservation, though not completely faithful (e.g. '*chocolate and raspberry with chopped nuts*' (HPPS: 61)→ *chocolate, strawberry and hazelnut*), and localization (e.g. '*trifle and jelly*' (HPPS: 93)→ *babas*). Davies (ibid: 93) considers the pros and cons of some of the techniques applied, claiming that;

- **Omission** does not seem the optimal strategy for dealing with these references since, used repeatedly, it destroys the texture carefully built up by the many small details.
- **Supplementary explanations** of the dishes might sound labored, and in any case would suggest the exotic where familiarity is what is needed.
- **Globalization** may lead to a loss of some of the charm derived from the specificness of the items.
- **Localization**, through the provision of equally detailed descriptions of foods familiar to and loved by children from the target culture, might succeed in creating an effect similar to that of the original, but the placing of these target culture items within a British context might also yield incoherence.

In the end Davies (ibid) proposes a compromise solution where the translator is asked to provide references to items 'familiar in the target culture yet not too alien

to the source culture' with the possible use of intra-textual comments indicating that these foods are especially appreciated by the characters in the stories. How achievable this solution is might be subject to question as Davies does not provide any examples of its application.

### **3.4.2. Toponyms**

Within the framework of the second network of CSIs discussed above, Davies (ibid: 93) examines the example of the treatment of placenames in the TTs under study. His findings show that real placenames tend to remain unchanged as the setting of the stories remains within the UK (e.g. Kings Cross Station). Fictional placenames, however, are treated in different sometimes inconsistent ways. For example, the name of the street where Harry lives with the Dursleys, '*Privet Drive*', is preserved in the French version and translated literally as '*Ligusterweg*' in the German. On the other hand, '*Cokeworth*', a little town, is translated as '*Carbone-les-Mines*' in French and preserved as '*Cokeworth*' in German.

Davies (ibid: 93-94), suggests that, in order to achieve more consistency in the treatment of toponyms, the decisions should be 'based on whether the authenticity of the British setting or descriptive value of the names is ultimately judged more important.' Yet he recommends 'consistent preservation' of real toponyms claiming 'they do not seem particularly meaningful', but calls for 'meaningful renderings' of those associated with the magical world because they are usually 'much more allusive'.

### **3.4.3. Wordplay**

Wordplay is a very important component of the *Harry Potter* books and represents another example of Davies's second network of CSIs. Davies (ibid: 94) examines the wide variety of word-play devices Rowling exploits in her books, like puns (e.g.

Diagon Alley, Floo powder), anagrams (e.g. Erised, Tom Marvolo Riddle rearranged into *I am lord Voldemort*), evocative acronyms (S.P.E.W., N.E.W.T.S.) and sound patterns (Moaning Myrtle, Rita Skeeter).

His findings show that, when similar possibilities are available in the target language, equivalents have been produced (e.g. *Erised* → French *Riséé*, , German *Nerhegeb*, Spanish *Oesed*). However, in many cases the wordplay is lost in translation, especially the case of puns. For example, ‘*Floo powder*’ puns on *flue* and *flew* but this is lost in the French ‘*poudre de cheminette*’ opting for the first meaning, and in the Italian ‘*Polvere Volante*’ opting for the second. Yet a few successful reproductions of puns are found (e.g. *Diagon Alley* → *Abszol út*) in the Hungarian version where ‘út’ means street and the whole name suggests ‘absolute’. Likewise, the alliteration in ‘*Moaning Myrtle*’ was reproduced in Dutch as ‘*Jammerende Jennie*’ and in Norwegian as ‘*Stonne Stine*’<sup>31</sup>.

Davies (ibid :95) suggests that the functional but not semantic equivalents of wordplay devices can also be taken a step further, since their importance lies more in the overall ‘ludic and aesthetic texture’ in the whole text rather than in their individual importance. Hence, ‘translators need not feel bound to insert a pun at each point where one occurs in the original text; they arguably need only look out for opportunities elsewhere in the text where the target language resources lend themselves to punning’. These techniques sound similar to the procedure of ‘compensation’ discussed in 2.5.6 in the previous chapter. An example of this is the French translation of the ‘*Sorting Hat*’ as ‘*Choixpeau*’ playing on ‘choix’ (choice) and ‘chapeau’ (hat).

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<sup>31</sup> Some of these examples will be the subject of analysis in chapters 5, 6, and 7.

Using this technique, the translator might be able to ‘preserve the overall impact and offer a similar reading experience’, hence granting the target readers ‘the satisfaction of occasionally recognizing a double meaning, enjoying a joke or appreciating a memorable sound effect’ (ibid: 96). Davies feels strongly about the preservation of the humorous effect produced by wordplay that he believes

a translation of *Harry Potter* which failed to offer a generous helping of such verbal humour would certainly be disappointing, whereas one which draws on whatever resources and conventions or wordplay its target language has to offer may succeed in transferring the original flavour, albeit through different examples (Davies 2003: 96).

### **3.5. Discussion of the Models**

Although the three models presented above use different approaches to the categorization of cultural references that could be present in a source text and possibly cause translation problems, they all seem to cover more or less similar areas. Klingberg’s (1986) categorization is very detailed and could be very useful for the analysis of a wide range of texts. However, unlike Aixelá (1996), Klingberg does not separate the category of proper names from other references. Although he covers personal names, titles, pet names, names of objects and toponyms, he only applies his own translation procedures to the categories of names. As indicated in the previous chapter, Klingberg’s approach, useful as it is, is now dated and a great amount of research has since been done on the translation of names as a separate subject of its own, as Chapter four will show.

Davies’s categorization, though not as exhaustive as Klingberg’s, is very useful as well. Being devised with the *Harry Potter* books in mind, it introduces the element of wordplay alongside the categories of names and other cultural references. This component, as Davies shows, proves indispensable for the analysis of *Harry*

*Potter* because of its prominence in the books. However, Davies's own analysis of the categories of names and wordplay is quite brief and definitely merits expansion. In fact, as we shall discuss in Chapter four, full monographs have been devoted to the study of these elements, in general as well as with special reference to the *Harry Potter* series.

Building on the discussion above, the cultural elements that present themselves as the most obvious subjects for analysis in the Arabic translations of *Harry Potter* will fall under one or more of the following three categories; i) cultural references, ii) names, and iii) wordplay and humour. For the discussion of the cultural references, Klingberg's categories –minus those relating to names– will be used as a basis. Wherever other references not covered by Klingberg arise in the analysis, the model will be revised accordingly. Thus, the following categories will form the basis of the initial model;

- Literary references
- Foreign language in the source text
- References to mythology and popular belief
- Historical, religious and political background
- Buildings and home furnishings, food
- Customs and practices, play and games
- Flora and fauna
- Weights and measures

The next chapter will be devoted to the discussion of theoretical approaches that could be applied to names and wordplay and humour in translation.

### **3.6. Summary**

This chapter serves as a presentation of the three models of categorization of cultural references provided by Klingberg (1986), Aixelá (1996) and Davies (2003). The three models are discussed, compared and contrasted in order to arrive at a model that could be applied in the analysis of the translation of *Harry Potter* into Arabic. The discussion of the models showed that the categories of names and wordplay need further investigation, which will therefore be the focus of the next chapter.

## **Chapter 4**

### **Literary Names and Wordplay in Translation**

#### **4.1. Introduction**

This chapter is dedicated to the study of theoretical approaches to the translation of literary names and wordplay. A separate section (4.2) is devoted to the discussion of literary names in translation and another (4.3) to the discussion of wordplay in translation. These two sections cover works discussing the issues in question both in general and with special reference to children's literature and the *Harry Potter* books. In Section 4.4, the focus is on the important role of onomastic wordplay in *Harry Potter*.

#### **4.2. The Translation of Literary Names**

Most of the works consulted in the category of proper names in translation seem to focus more or less on three main questions: i) what are proper names and how they differ from common nouns, ii) what are the types of proper names, and iii) how to deal with the different types in translation. This work will follow the same steps providing a critical analysis of the works of Luca Manini (1996), Theo Hermans (1988) and Jan Van Coillie (2006).

##### **4.2.1. Features of proper names**

In his work on the translatability of proper names in literature between Italian and English, Manini (1996:161-2) lists some of the typical features of non-literary proper names as opposed to common names;

- Proper names are not normally governed by morphological rules (except in cases such as the plural in *keep up with the Joneses* or the genitive in *Mrs Thatcher's defeat*).
- Proper names have no synonyms.
- While the main task of a common noun is to characterize, the main task of a proper name is to identify: proper names do not convey any descriptive content or connotations and do not specify any physical or personal traits of the person referred to, which makes it possible for totally different people to have the same name.
- In other words, proper names are marked by a total lack of motivation.

This corresponds in some way to Hermans' (1988: 11) distinction between proper and common nouns, where he claims that 'in contrast to common nouns, [proper names] have no real "meaning" of themselves: their specific and sole function is identification.'

However, the claim that names are totally meaningless is highly debatable. Hermans (1988: 12) himself admits that proper names – even non-literary ones – have the 'potential to acquire a semantic load which takes [them] beyond the "singular" mode of signification of the proper name proper and into the more "general" sphere of the common noun', and that this tendency could create a translation problem as the 'the translatability of proper names is a function of their "semanticization" '. Manini (1996: 162) supports this by arguing that, historically speaking, all names, whether given or family names, 'can usually be tracked back to a specific origin that is linguistically meaningful and sociologically relevant'. When it comes to the world of literature, both Hermans and Manini agree that the connotations of proper names seem to come to the surface. Hermans (1988: 13)

believes that literary texts have the tendency 'to activate the semantic potential of *all* its constituent elements, on all levels', while Manini (1996: 163) argues that

[h]ere, authors, assuming a godlike creative power, control both the nature of the characters in their story and their names. They have the freedom to overrule the play of sheer coincidence which dominates name giving in real life to make the names reflect the characters according to any particular narrative design they may have in mind.

#### **4.2.2. Typology of proper names**

Despite his previous admission that names in literary works are not randomly chosen, Hermans (1988: 13) still divides proper names into two categories 'from a translational perspective'. The first is what he calls 'conventional' names, which he claims to be 'unmotivated' and thus have no 'meaning' of themselves. While the second is 'loaded' names and which are seen to be 'motivated'. Within the 'loaded' category, he claims that there is a cline of semanticization where names and nicknames 'range from faintly "suggestive" to overtly "expressive"'. These include names whether fictional or non-fictional with certain cultural or historical associations.

Within the 'conventional', supposedly meaningless, category, however, Davies (2003: 71) argues that 'some proper names may nevertheless bear culture-specific connotations, to the extent that members of the culture concerned may be able to deduce from them many kinds of information about the background of their bearer'. In *Harry Potter*, for example, names like those of Seamus Finnegan (Irish student) and Paravati and Padma Patil (of Indian origin) are 'likely to inspire different stereotyped associations among British readers'.

Manini (1996: 163) takes Hermans' (1988) typology of names but focuses on the second, 'meaningful', type, pointing out that names of this type are often coined by the author of the literary work and that wordplay can often be an important element in them. Manini (ibid: 163-6) tries to provide a classification of the 'kinds and uses of meaningful literary names' or how authors coin and use names for their characters. Thus, he depends on the following four criteria in categorizing literary names; intertextuality, exoticism, morphological structures and extent of characterization.

- **Intertextuality** refers to names borrowed from historical, mythological, Biblical, or other literary or non-literary sources. Or they could be created by the author. In this case, the author may decide to choose vague or obvious allusions in their names. Examples of the obvious allusions in *Harry Potter* (provided by McDonough 2004: 9) include 'Fawkes', the name of Dumbledore's phoenix, and of the more subtle allusions include 'Minerva McGonagall', 'Argus Filch' and 'Remus Lupin', where the allusions are mythological and might not be very obvious for the child reader.
- **Exoticism** is used when the story is set in a foreign country to 'emphasize the exoticism of these remote places'. They may be real foreign names or slightly modified versions of real foreign names, or in some cases, 'their foreign ring may even be totally fake'. In *Harry Potter* exoticism is also used to indicate the ethnicity of British students of Hogwarts, like 'Cho Chang' and 'Paravati and Padma Patil' mentioned above.
- **Morphological Structure.** Manini here uses a classification of names from a formal point of view proposed by Zimmer (1981:64) which consists of three sub-categories, and to which he adds a fourth sub-category;

- i) Transparent names are those which coincide with a common noun. Examples from *Harry Potter* include 'Bane', 'Professor Sprout', and 'Madam Hooch' which are English nouns or verbs. 'Ludo', 'Albus' and 'Draco' are common Latin verbs, adjectives and nouns. 'Fleur', 'Cho', 'Krum' are common nouns from French, Japanese and German respectively (McDonough 2004: 10).
- ii) Transparent composite names consist of two elements, both of which can be recognized as an aptly chosen common noun. This is most used in Harry Potter in the formation of nicknames, e.g. 'Wormtail', 'Padfoot'; surnames, e.g. 'Clearwater', 'Longbottom', 'Ravenclaw'; and place names 'Gladrags' 'Wizardwear' and 'Scrivenshaft's Quill Shop' (McDonough *ibid*: 11).
- iii) Semi-transparent composite names have two components as well but only one is clearly recognizable as communicatively pertinent. Examples are 'Peasegood' and 'Gilderoy', with half of each immediately recognizable (McDonough: *ibid*).
- iv) Single, indivisible units that may either result from the orthographic, phonological or morphological modification of a common noun 'transformations'. In Harry Potter (McDonough: *ibid*), these names often become puns. E.g. 'Slytherin' (slithering), 'Dr. Ubbly's Oblivious Unction' (doctorably), 'Spellotape' (sellotape), 'Grimmauld Place' (grim old). Or show a blending of two common nouns 'portmanteau names', e.g. 'Drooble's Best Blowing Gum' (drool + dribble).

According to Manini (1996: 165), 'names from all these subtypes, except for the first one are likely to be neologisms.'

- **Extent of characterization** mainly means that the ‘overlap between name and personality’ could be complete or partial. The first case was popular in allegorical plays, with names of vices and virtues and general human qualities given to the characters. In the second case, which is more frequent in modern literature, only some dimension of the characterization is highlighted in the name. In this case, the reader’s expectations might be fulfilled in the course of the story, which is ‘antonomasia’, or opposed creating a discrepancy between the character and its name, ‘anti-phrasis’.

A slightly different approach to the categorization of literary names is taken by Coillie (2006: 123-124) in his work on children’s literature. Rather than formal structural categories, his classification is based on the function character names fulfil within the literary text. He defines function as ‘the possible effect’, which operates ‘at the level of the implied author, reader or translator’; it is in fact ‘the construction of the researcher’. Thus he distinguishes the following six functions:

- the informative function, which calls on readers’ knowledge and/or teaches them something
- the formative function, which confronts readers with standards and values and/or provides a moral compass
- the emotional function, which speaks to the emotions or enriches them
- the creative function, which stimulates the imagination
- the divertive function, which meets the need for relaxation
- the aesthetic function, which provides aesthetic pleasure.

These six functions, and more, are further investigated in the work of Nilsen and Nilsen (2005) on the onomastic wordplay in *Harry Potter* (4.4 below).

### **4.2.3. Procedures for dealing with literary names in translation**

Sets of translation procedures for dealing with literary names have been provided by Hermans (1988: 13-14) and Coillie (2006: 129). Hermans proposes seven procedures while Coillie's list comprises ten. All of Hermans' techniques, are however included in Coillie's list. Therefore, Hermans will not be discussed separately here, but reference is made to his procedures when an overlap occurs with Coillie's. In his model, Coillie also makes reference to the functions of proper names discussed in 4.2.2 above and how these are affected by the different procedures of translation;

#### **4.2.3.1. Non-translation, reproduction, copying**

Basically, this means leaving the name unchanged in the target. Coillie argues that this can have an alienating effect on the target readers as it makes identifying with characters difficult, although the context may compensate partially. The copied name could also be difficult to read and thus spoil the pleasure of reading. Any connotations or play on words in the name will be lost on the reader who does not know the original language. Thus, a shift in the function occurs here. If the name is of a known person in the source, the identifying function changes in the target. In the case of made-up names with connotations, the emotional, the divertive and the aesthetic effects can also change. Hermans (1988: 13) also terms this technique 'copying'.

#### **4.2.3.2. Non-translation plus additional explanation**

A note inside or outside the text can be added to a non-translated name to give more information, for example in the case of a historical, or famous person's name; thus reinforcing the informative function. If the connotations of a literary name are explained, the reader learns 'a word from the source language and its meaning',

while the explanation of play on words changes the divertive function. Hermans adds that this technique can also be used with names subjected to transcription (1988: 13).

#### 4.2.3.3. Replacement of a personal name by a common noun

A common noun characterizing the person can be used instead of the person's name, for example, replacing the name of a Québécois pop singer 'Roch Voisine' by the phrase 'handsome male singer' in the Dutch translation of *La Remplaçante* by Frank Andriat. This technique is also on Hermans' list (1988: 14).

#### 4.2.3.4. Phonetic or morphological adaptation to the target language

This involves phonetic transcription or transliteration, also discussed by Hermans (1988: 13). For example, the name 'Harriet' in the story *School Can Wait* by Tessa Dahl is written as 'Harriët' in the Dutch translation.

#### 4.2.3.5. Replacement by a counterpart in the target language (exonym)

Well-known historical and religious figures tend to have counterparts in different languages. These could be used to integrate the name into the target language and thus keep their functions similar, for example, *Charlemagne* being translated as *Karel de Grote* in Dutch.

#### 4.2.3.6. Replacement by a more widely known name from the source culture or an internationally known name with the same function

This procedure aims at recognizability without abandoning the foreign context. This is applicable to names of real people in literary works. For example, replacing a less known singer's name with a more famous one from the source culture, which could

be more familiar to the target readers, for example, replacing the French singer 'Georges Brassens' by 'Celine Dion'.

#### 4.2.3.7. Replacement by another name from the target language (substitution)

The translator aims at integrating the name into the target culture by replacing the source name with a different one from the target culture but with the same function. However, the 'semantic elements and connotations relevant to the context' need to be carefully considered if this technique is to be applied. This procedure is also termed 'substitution' by Hermans (1988: 13).

#### 4.2.3.8. Translation (of names with a particular connotation)

The functions here are preserved and the name's denotation and connotation are reproduced in the target text, thus the humorous or emotional effects are kept. E.g. (Mr. Wormwood → meneer Wurmhout) in the Dutch translation of Roald Dahl's *Matilda*. This technique is also noted by Hermans (1988: 13).

#### 4.2.3.9. Replacement by a name with another or additional connotation

A literal translation of names with connotations could sometimes result in a change of the emotional function of the name. Thus translators sometimes opt for preserving this function and so add an extra connotation that is not present in the source name. They may play on a different aspect of characterization not mentioned in the name or they could use alliteration or rhyme, which alters the creative function to a certain extent. For example, in the Dutch translation of *Matilda*, 'Miss Honey' is renamed 'juffrouw Engel' ('Miss Angel') rather than the literal 'juffrouw Honing'. Coillie argues here that the emotional connotations are reproduced because both 'honey' and 'engel' are pet names.

#### 4.2.3.10. Deletion

Omission, also known as zero translation, of a problematic name in translation is the last resort for a translator. Coillie claims that this is most used with 'untranslatable' word play. Hermans calls this procedure 'non-translation' which is not the same as Coillie's in 4.2.3.1 above.

#### **4.2.4. The translator's motives**

Coillie (2006: 131-34) also considers the motives behind a translator's choice of a certain procedure when dealing with the names in a literary work, especially when translating for children. These motives depend on:

- The nature of the name

The connotation of the name is the main reason for changing it. Its foreignness is another, the translator can choose to change the name if it is too difficult or awkward to pronounce. If the name leads to confusion, because it is unknown in the target, e.g. gender confusion, the translator may choose to change it. Resonance, rhythm and puns can also determine the translation method.

- Textual factors

The way the name is used can decide how to translate it. A name can be replaced for metric and rhyme reasons in a poem, for example. When word-play has a further role in the book Coillie suggests it is wise not to ignore it in names. In the case where the book is illustrated, these illustrations can affect the translator's choice, especially if connotations of the name are made clear in the illustration.

- The translator's frame of reference

This includes the translator's knowledge, experiences, ideas, norms and values. Their training, the broader literary climate, ideas about what is acceptable for

children to read, their own image of childhood and how a child's book should function, and the age of the target group all play a role in the translator's choices.

- Other factors

The author who might want to have a say over the translation of their work. In some cases names can be governed by copyright, or by film or TV versions or international merchandise as in the case of *Harry Potter* and Warner Brothers<sup>32</sup>. The publisher often has the final say. Recognizability, readability and reading pleasure are other commercial factors that affect the translation of names.

In what could be considered an expansion of the Coillie's first motive above, Manini (1996: 166-167) considers the translatability or untranslatability of literary names according to their type. He uses his own typology as seen in 4.2.2 above, providing some useful suggestions;

- Names from historical, mythological and biblical sources are considered to be easy to translate especially between related cultures; as such names 'tend to have an international character, and long tradition and continuous use' which contributes to their 'high degree of integration into the lexical systems of the languages concerned.'
- The high degree of translatability also applies to purely allegorical names 'due to the fact that nearly all such names coincide with a common noun, either abstract or concrete' which almost always have equivalents in different languages.
- Exoticism in character names could create a translation problem, 'not so much in the sense that they would resist translation in linguistic terms, but that their exotic flavour may tend to fade or disappear altogether in the translated text'.

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<sup>32</sup> See [www.warnerbros.com](http://www.warnerbros.com)

For example, Italian names (Othello, Iago, etc.) in Elizabethan drama in their Italian translations.

- Neologistic names are probably the most problematic of all kinds. Manini considers techniques proposed by Hermans (1988) (see 4.2.3 above) and suggests that, if the translator chooses to translate such names, the sub-types of semi-transparent and portmanteau names are particularly problematic. Therefore, Manini (1996: 167) proposes steps the translator can apply when dealing with these types which involve:

breaking a given name into its components and understanding the process which led the author to create it; interpreting its components, usually two, which can be either both meaningful, or one meaningful and the other meaningless; deciding what the meaning of the name is, or, if there exists a range of possible meanings, establishing their functional priority; and finally, attempting to reproduce the same semantic effect in the target language.

For these particular types of names, Newmark (1981: 71) also proposes a method for their treatment in translation, whereby the connotations of the given name are reproduced in the target language without completely removing the name from its source environment. Newmark's method involves first translating the word that underlies the proper name into the TL, and then naturalizing it back into a new SL proper name. He applies this method to an example from Dickens's *Bleak House*. Thus, in translating 'Wackford Squeers' into German, 'whack' becomes 'prügeln' becomes 'Proogle', and possibly 'Squeers' (squint, queer?) could become 'schielen' and the name in a German version might be translated as 'Proogle Squeers' or 'Proogle Sheel'.

Manini (1996: 171) suggests that the treatment of literary names 'may be regarded as a specific manifestation of the translator's basic concept or strategy of translation', which reflects the concept of norms (Toury 1980/1995). For Toury, the translator's

basic norm may vary from the pole of **acceptability** (i.e. the orientation towards the textual norms of the receptor culture) or that of **adequacy** (i.e. the maximum reproduction of the source text's functional features, regardless of the expectations of the prospective audience), with a series of intermediate positions and the possibility of inconsistent behaviour in between.

Hermans (1988: 14) goes even further by considering the treatment of proper names in translation as a key to analyzing the overall strategy of translation. Thus, whether these 'translational norms' are 'weak or strong, personal or collective, imposed or freely adopted' can be induced from the way names are handled in the translation:

In that sense the scrutiny of proper names in translated texts can constitute a useful phase in the analysis. In its strongest form the claim made here would be that the translational norms underlying a target text as a whole can in essence be inferred from an examination of the proper names in that text. A weaker version of the claim is that the handling of proper names in translation allows us to formulate initial hypotheses regarding the nature and relative strength of the translator's norms.

As a test of these claims, Hermans (1988 15-16) compares two translations of the Flemish children's book *De Witte* by Ernest Claes, one into German and the other into English. He looks at the treatment of what he terms 'conventional names' in both translations and finds that the German translator 'appropriates' the majority

of the proper names either through transcription or translation, thus ‘integrating them into the German linguistic and cultural system’. On the other hand, the English translator copies all the names without any change, thus highlighting ‘the foreign cultural setting and provenance of the novel by allowing the original names to stand out as recognizably “foreign” items’.

Hermans (ibid: 18) uses the contrasting ways in which the two translators treat proper names to infer the strength or weakness of their translational norms and considers the ‘frequent hesitations between copying and transcription’ in the German translation to be a sign of relative weakness of norms which seem divided in the conflict between adherence to the source cultural identity ‘adequacy’ and the integration into the target system ‘acceptability’ in Toury’s (1980/1995) terms, while he finds the English translator’s norms to be ‘stronger and more explicit and applied more consistently.’

### **4.3. The Translation of Wordplay**

As with the discussion of names in translation, this section on the translation of wordplay is also divided into three parts. The first provides a definition of the term wordplay, the second provides a typology of wordplay, and the third focuses on procedures to deal with the different types of wordplay in translation. Examples from *Harry Potter* provided here are taken from McDonough’s (2004) work on the translation of onomastic wordplay in the novels in their French and Spanish translations.

#### **4.3.1. Definition of wordplay**

Delabastita, who has done extensive research on the translation of wordplay, defines the term as

the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (1996: 128)

McDonough (2003: 19) criticizes this definition because it limits wordplay to punning only. She uses a definition by Richard Arcand (1991) which extends wordplay to encompass literary techniques used by the author to 'consciously manipulate one or more words'.

#### **4.3.2. Typology of wordplay in *Harry Potter***

Drawing on Delabastita (1993), McDonough (2004: 19-20) distinguishes eleven types of wordplay that are used in *Harry Potter*: acronyms, alliteration, anagrams, antonomasia, epithet, exoticism, inversion, irony, onomatopoeia, parallelism, pun and spoonerism. Although comprehensive, McDonough's typology does not cover all possible types. However, it serves the purposes of this study directly because of its focus on *Harry Potter*.

4.3.2.1. Acronyms are mostly used to spell amusing words. E.g. 'OWLs' (Ordinary Wizarding Levels) and 'NEWTs' (Nastily Exhausting Wizarding Tests) and Hermione's 'SPEW' (Society for the Promotion of Elfish Welfare)

4.3.2.2. Alliteration, 'the repetition of the same sound or syllable in a sequence of two or more words' (ibid: 21). This type of wordplay is used extensively by Rowling especially in names whether in the magical or real worlds (Pansy Parkinson, Padma and Paravati Patil, Dudley Dursley) and (Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, Salazar Slytherin). This is in addition to names of foods and objects from the magical world like (Cauldron Cakes, Pumpkin Pasties, Quick-Quotes Quill)

- 4.3.2.3. Anagrams, 'words, phrases or names formed by rearranging the letters of another' (ibid: 22) (e.g. the mirror of Erised is reverse for 'desire' and 'Tom Marvolo Riddle' rearranges as 'I am Lord Voldemort')
- 4.3.2.4. Antonomasia, 'an epithet or other indirect description is substituted for a proper name' (ibid: 22) (e.g. referring to 'Lord Voldemort' as 'He-Who-Must-Not-Be-Named', 'the Dark Lord' or 'You-Know-Who')
- 4.3.2.5. Epithet, 'adjectival phrases that define characteristics of a person' (e.g. the statues of 'Barnaby the Barmy', 'Wilfred the Wistful' and 'Gregory the Smarmy')
- 4.3.2.6. Exoticism, this is used extensively in the *Goblet of Fire* when the foreign schools are introduced and the Quidditch World Cup takes place. (e.g. the Bulgarian Minister of Magic 'Mr. Oblansk', Egyptian referee 'Hassan Mostafa', 'Victor Krum', and 'Fleur Delacour') in addition, this is used with names of Hogwarts students with different ethnic backgrounds (e.g. Cho Chang, Paravati Patil), as mentioned in 4.2.2 above.
- 4.3.2.7. Inversion, as in the name of the school, 'Hogwarts', which is an inversion of the syllables of 'warthog'.
- 4.3.2.8. Irony, 'a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance.' Examples are names of authors of some magical books like 'Arsenius Jigger' author of *Magical Drafts and Potions*, 'Phyllida Spore' author of *One Thousand Magical Herbs and Fungi*, and 'Quentin Trimble' author of *The Dark Forces: A Guide to Self-Protection*.

4.3.2.9. Onomatopoeia, 'the formation of words that imitate sounds'. Used for naming trolls, giants and other 'less articulate creatures', e.g. 'Grawp' very similar to 'grow up' (McDonough: 26)

4.3.2.10. Parallelism, 'when a similar structure is used between the parts of a single sentence or between two or more sentences. It often occurs in conjunction with repetition of sounds, words or constructions (Arcand 1991: 130-132). This is used in names of characters that come from similar backgrounds or families or even careers (McDonough 2004: 26). (e.g. 'Sirius Black' named after the Dog-star constellation, has a brother called 'Regulus', a star name in the constellation Leo, and a cousin called 'Andromeda Tonks' named after the constellation between Perseus and Pegasus) (ibid: 27). Another example is the repetition of 'hog' in 'Hogwarts', 'Hogsmede', and 'Hog's Head', all names of places in the magical world.

4.3.2.11. Pun, 'the contrast of linguistic structures with different meanings on the basis of their formal similarity'. According to Delabastita (1996: 128) a pun can take one of four forms, namely 'homonymy, homophony, homography, paronymy.'

- i) Homonymy, when the pun results from linguistic structures with 'identical sounds and spellings', e.g. 'Magical Me' the autobiography of 'Gilderoy Lockheart' where 'magical' could be interpreted as having magical powers as well as being charming.
- ii) Homophony, when the 'linguistic structures have identical sounds but different spelling', (e.g. 'Floo Powder' homophonically punning on 'flew' and 'flue').
- iii) Homography, 'different sounds but identical spellings', example provided by Delabastita (1996: 128) 'How the US put US to shame'.

- iv) Paronymy, where there are 'slight differences in both spelling and sound',  
(e.g. 'Spellotape' pun on 'Sellotape' and 'Diagon Ally' pun on 'diagonally')

4.3.2.12. Spoonerism is the accidental transposition of the initial sounds or letters of two or more words. McDonough also includes here examples where such transposition occurs within a single word. (e.g. 'fellytone' for telephone).

### **4.3.3. Procedures for dealing with wordplay in translation**

Delabastita (1996: 134) provides a list of possible procedures that could be applied to the translation of wordplay. Although his procedures focus on puns, they seem applicable to other forms of wordplay as well. Delabastita's eight procedures are:

- 4.3.3.1. Pun → pun: the ST pun is translated by a target-language pun, which may differ more or less widely from the ST pun in terms of formal or semantic structure or of textual function;
- 4.3.3.2. Pun → non-pun: the ST pun may be replaced by a non-punning phrase which can relay both meanings of the source pun or just one.
- 4.3.3.3. Pun → related rhetorical device: the ST pun is replaced by a wordplay-related rhetorical device (repetition, alliteration, rhyme, irony, paradox, etc.) in order to recreate the effect of the ST pun.
- 4.3.3.4. Pun → ∅: the ST fragment where the pun occurs is omitted.
- 4.3.3.5. Pun ST = pun TT: the translator relays the ST pun in its original formulation, i.e. without actually "translating" it.
- 4.3.3.6. Non-pun → pun: the translator introduces a pun when translating a ST passage where none occurred, possibly in order to compensate for a previous or subsequent loss, or for some other reason.

4.3.3.7. Ø→ pun: new textual material is added which includes a pun, probably also to compensate for a loss.

4.3.3.8. Editorial techniques: such as explanatory footnotes or endnotes, translator's comments in a prologue or foreword, etc.

Delabastita's procedures will be used as a guide in the analysis of wordplay in the translations under study.

#### **4.4. The Functions of Onomastic Wordplay in *Harry Potter***

The importance of wordplay used in the names of *Harry Potter* is further emphasized through the work of Nilsen and Nilsen (2005), who investigate the functions of this wordplay in the series. They distinguish six important roles. We illustrate them with examples, some of which have appeared as illustrations of different ideas above. Their re-use here demonstrates the multilayered nature of names in the *Harry Potter* books.

- Creating a parallel world

Through her use of regular words and giving them altered spellings or 'tweaking' them to make them different, Rowling 'establishes a world that exists side-by-side with the everyday world of her readers' (2005:66) e.g. Diagon Alley (playing on 'diagonally') and Knockturn Alley (playing on 'nocturnally' and probably on 'knockdown' and 'turndown'), the Knight Bus (for the bus that operates at night), Spellotape (rather than 'Sellotape'), Kreature (an altered spelling for 'creature'), Little Whinging (very close to 'whingeing').

- Providing efficient characterization

Rowling carefully chooses the names of her characters, which in most cases reflect at least one side of the characteristics of the character. So, for Professor Minerva

McGonagall the wise and strong character, her first name is also the name of the goddess of wisdom in Roman Mythology. The first name of 'Sirius Black', who can magically change into a great black dog, is the name of the brightest star, the Dog Star; his second name reflects the family he comes from which is mostly connected with the dark side. 'Remus Lupin', the werewolf professor, has the first name of one of two brothers raised by wolves in Roman mythology and the second name means 'wolf-like' in Latin. This applies to the majority of the wide range of characters.

- Aiding the memory of her readers

The most memorable names are often the ones that are also most descriptive of a character. This aids the reader in recalling the role of each of the huge number of characters in the books. Thus, it is very helpful for readers that the name of the biology teacher is Professor Sprout, and the charms teacher Professor Flitwick. Memorable names are also given to some of the magical animals in the books, like the phoenix' name Fawkes which sounds like 'hawk' and alliterates with 'phoenix', and the magical animal Hippogriff (which is half bird half horse) is called Buckbeak, which plays on the combination of a buckskin or a bucking horse and a fierce bird (ibid: 70). The choice of nicknames is also another example of the way Rowling helps her readers remember two or more names for the same character by creating a link between the different names. Sirius Black, who can change into a dog, is nicknamed Padfoot; both his first name and nickname are linked to dogs. Remus Lupin, who is a werewolf, is nicknamed Moony, a clear reminder that he changes into his wolfish state during full moon. Another technique Rowling uses to aid the reader's memory is the use of different language families through which she groups items into similar sets (ibid: 71). For example, the use of French-sounding names for the French participants in the Triwizard Tournament in *Harry Potter and*

*the Goblet of Fire* helps keep the group together, Fleur Delacour, Madam Maxime can easily be related to the Beauxbatons School, while Viktor Krum, Professor Karkaroff and the Durmstrang (a play on the eighteenth century Sturm und Drang movement in Germany) can also be grouped in the German team.

- Efficient plot development

The use of spells and charms which are mostly derived from Latin words help move the plot on especially when their meanings are already established for the child reader. The same may apply to the names of potions and some transport devices used in the magical world. For example, the Veritaserum potion (from 'veritas' – Latin for 'truth' – and 'serum', which means 'fluid' or 'liquid') plays an important role in revealing the truth about the fake Mad-Eye Moody and the return of Lord Voldemort by the end of book four. Wordplay also serves as a tool for foreshadowing some of the plot threads. So, Professor Lupin's secret of being a werewolf is not revealed until a later stage of book three (*The Prisoner of Azkaban*). Yet some might be able to discover the link of his first and family names to wolfishness and therefore not be totally surprised when the truth is out. Another use of wordplay pointed out by Nilsen and Nilsen is in revealing conflicts. For example the word Mudblood is introduced as an 'offensive' term for wizards and witches with non-magical (muggle) parents and 'illustrate[s] the kind of inner-group conflict that often arises among people who are similar but not identical to each other' (ibid: 73). It could also be a reminder of 'the underlying idea in the cliché "Your name is mud!"'. Some of the most important plot threads are dependent on wordplay to a large extent. For example, the main plot in book two (*Chamber of Secrets*) revolves around the mysterious identity of the former student at Hogwarts called 'Tom

Marvolo Riddle'. By the end of the book it is revealed as an anagram for 'I am Lord Voldemort'.

- Providing 'smart' allusions that intrigue both adults and young readers.

One of the more obvious uses of word and name play in *Harry Potter* is the literary references and allusions to legends and myths and the use of a variety of languages in addition to Latin. These allusions and references serve as a bonus to the adult and more literate readers and add to the pleasure already available through the story. Children might not be able to catch on to some of the more sophisticated hints, but this is probably one of the reasons for the popularity of the books among adults as well as children. For example, most readers including children would know that the name of Harry's mother 'Lily' implies the idea of purity, but only a few would be able to catch onto the symbol of anger and resentment in the name of Harry's horrible aunt 'Petunia'.

- Creation of humour

Humour could be considered the 'most easily recognized aspect' in Rowling's wordplay. Nilsen and Nilsen (ibid: 78) believe that 'Rowling uses her skill as a wordsmith to bring smiles to readers in between the scary parts'. Rowling plays on elements of surprise and incongruity which are 'among the features that many scholars agree are necessary conditions for humour. Not all surprises are funny, but virtually anything that is perceived as funny will have an element of surprise to it.' (ibid: 76) Thus, names like 'The Whomping Willow', the 'Burrow', where the 'Weasleys' live, 'Dr. Filibuster's Fabulous Wet-Start No-Heat Fireworks Shop', and 'St. Brutus's Secure Centre for Incurably Criminal Boys' are some of the examples that reflect the incongruity that results in a humorous effect. The extensive use of alliteration also plays on the surprise and humour side, as in the names of the ghosts

'Moaning Myrtle' and 'Nearly Headless Nick'. Using another theory of humour, 'the superiority theory' which is based on the notion that people get pleasure from feeling superior to others, Rowling uses 'Dudley Dursley' as an opposite to Harry. Although the Dursleys believe that their son is perfect, readers cannot but be amused by how superior Harry is to Dudley, who is more of a 'dud'. Most of the names connected to the Dursleys play on this idea, for example, Dudley is sent to the "prestigious" school called 'Smeltings', 'which sounds like a school of fish.' (ibid: 77)

#### **4.5. Summary**

This chapter covered in detail the elements of proper names and wordplay in translation. In the first section, the nature of proper names, their types and their treatment in translation were covered. In the second, similar steps were taken to the study of wordplay, whereby a definition, a typology and translation procedures for dealing with wordplay were presented. The last section was focused on the role of onomastic wordplay in the *Harry Potter* series in particular. This section is a demonstration of the multilayered importance of the names in the series and the variety of references exploited in them, whether literary, historical or mythological. This also reinforces the considerable loss if these elements are ignored in the translation of the names. In fact, fans of the *Harry Potter* books have spent considerable effort, devoting themselves to the investigation of the names in the series and compiling lists of information on these names, their etymology and the various references embedded in them. It is worth noting that these fans' websites are very reliable and comprehensive sources of information. Therefore, they will be consulted repeatedly in the discussion of names in the three books under study.

The models of analysis constructed in chapters two, three and four above will be applied in the following three chapters, which will be dedicated each to one of three books under study. In chapters five, six and seven, the analysis will first investigate the application of translation procedures discussed in 2.5 to the cultural references discussed in 3.5. They will then discuss the treatment of names in each book and the procedures (discussed in 4. 2.3) applied in their transfer from English into Arabic. The treatment of wordplay (discussed in 4.3) in each book will then be investigated. The findings from each book will be reported in each chapter with the aim of uncovering the translation trends and norms at work.

## **Chapter 5**

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

#### **5.1. Introduction**

This chapter is an application of the theoretical models discussed in Chapters two, three and four above. It provides an analysis of the ST cultural references and the TT translation procedures for the first book in the series, *Harry Potter and the Philosopher's Stone*, first published in 1997 in Great Britain by Bloomsbury publishing and translated into Arabic by the Egyptian translator Sahar Jabr Mahmoud. The Arabic version is published by Nahdet Misr publishing group in Egypt. As stated in Chapter 3.5, the elements that will be under examination are; i) cultural references, ii) names, and iii) wordplay. Each element is discussed in a separate section accordingly.

#### **5.2. Cultural References in *Harry Potter and the Philosopher's Stone***

In the first category, it was also stated in Chapter 3.5 that the categorization of cultural references devised by Klingberg (1986) will be applied in the analysis of the *Harry Potter* books under investigation. Initial analysis of *Harry Potter and the Philosopher's Stone* (details in Appendix 1) showed, however, that, while most of the categories are easily applicable, some might need some revision. For example, there do not seem to be any obvious religious references in the book. In fact, the *Harry Potter* series has received criticism on the basis that it is anti-religious for supposedly promoting sorcery<sup>33</sup>. Thus, unless a contorted analysis to find 'Biblical

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<sup>33</sup> C.f. Woodrum, Emily Anne. *The Harry Potter Controversy*. East Carolina University. [online] [accessed 23/06/2011] <<http://www.ecu.edu/cs-lib/reference/instruction/harrypotter.cfm>>

references'<sup>34</sup> is performed, the inclusion of this category seems unnecessary. Likewise, political references are very subtle and require deep analysis to be recognized<sup>35</sup>. Historical references seem to be present mainly in the choices of proper names. These will, therefore, be mentioned in the discussion of names rather than in a separate category of their own.

On the other hand, the category of 'buildings and home furnishings, food' can be expanded and divided into two. For example, references including clothing items and other objects were found. These could be added to the category of 'building and home furnishing', while references to food are abundant and appear to require a section of their own.

In view of these initial observations, the categories of cultural references that will be explored in this chapter are included in this revised set:

- Literary references
- Foreign language in the source text
- References to mythology and popular belief
- Buildings and home furnishings, objects and clothes
- Food
- Customs and practices, play and games
- Flora and fauna
- Weights and measures.

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<sup>34</sup>C.f. *Biblical Symbolism in the World of Harry Potter*. [online] [accessed 23/06/2011] <<http://www.mugglenet.com/editorials/editorials/edit-amandah01.shtml>>

<sup>35</sup>C.f. Bryfonski, Dedria ed. 2009. *Political Issues in J.K. Rowling's Harry Potter Series*. Farmington Hills, MI: Greenhaven Press.

As was stated in the Introduction (0.3) the frequency of the appearance of items from each category against the use of different translation procedures is calculated for each book under analysis. To this end, Table 5.1 below provides the number of references found and the number of times each translation procedure is used for each category in *Harry Potter and the Philosopher's Stone*;

Procedure	Preservation	Explicitation	Standardization	Naturalization	Deletion	Compensation	Ideological Adaptation	Cultural Transplantation	
Literary References					1				1
Foreign Language in the Source text	5		1						6
Mythology and Popular Belief	10	1	1						12
Buildings Furniture objects and Clothing	9	2	3						15
Food	22	1	35	1	12		9		81
Customs and Games	8	1	5	3			6		23
Flora and Fauna	12	1	3		1		2		19
Weights and measures	13		1	3					18
<b>Total</b>	<b>79</b>	<b>6</b>	<b>49</b>	<b>7</b>	<b>14</b>	<b>0</b>	<b>17</b>	<b>0</b>	

**Table 5.1 Frequency of cultural references and translation procedures in HPPS**

### 5.2.1. Literary references

Most of the literary allusions exploited in the book relate to proper names. As names are discussed separately (5.3 below), this section will look at examples of literary references outside names. As explained by Klingberg in 3.2.1, literary references can include titles of books, newspapers and magazines. However, other references like titles of songs and works of art could also fall under this category. In the *Philosopher's Stone* a reference to a song that was popular in the 1920s and later in

the 1960s is made in the following example when Uncle Vernon is boarding up cracks in the doors;

- (1) He hummed 'Tiptoe through the Tulips' as he worked, and jumped at small noises. (HPPS: 34)

وكان يبدو قلقاً جداً و يقفز مرتعباً عند سماع أي ضجة. (HPPS TT: 35)

BT. He seemed very nervous and jumped with fear at any noise.

The reference to the song is completely deleted in the Arabic translation.

### 5.2.2. Foreign language in the source text

Latin and sometimes other foreign words are used in the *Philosopher's Stone* especially for spells and some passwords used to enter the different houses of the school. There is one case where the Spanish word 'amigo' is used when Harry Potter visits the reptile house in the zoo and sets a Brazilian Boa Constrictor free. The snake says:

- (2) 'Brazil, here I come ... Thankssss, amigo.' (HPPS: 26)

"ها أنا ذاهبة إلى البرازيل ... شكراً يا صديقي!" (HPPS TT: 26)

This is the only case where a TT translation is provided for the foreign word. Although 'amigo' is found in English-English dictionaries (e.g. OED) and in fact in English-Arabic dictionaries (e.g. Al-Mawrid), the entry clearly states that it is originally Spanish. Therefore, translating it into standard Arabic could be considered a case of standardization as the foreign flavour is lost, even though the level of understanding is similar between source and target readers.

With the formation of spells in the series, Rowling makes more use of Latin and other languages, although with some liberties as she herself states<sup>36</sup>, where she also describes the Latin in her spells as being an imitation rather than real Latin. All four spells mentioned in *The Philosopher's Stone* are preserved in transliterated forms in the Arabic version (see Table 5.2 for page numbers). The use of Latin – even though imperfect – carries the connotation of classical education in the UK and Europe until the twentieth century, and its restriction to public schools in the modern days is a symbol of elitism and tradition which is associated with the boarding school system. Even though not all children in the English-speaking world know Latin, some do, and the rest can still deduce some meaning or association from the Latin words. In many cases adults are also involved in the reading of the book and, depending on their level of education and knowledge of Latin, they might provide clues as to the meaning of the spells. Each spell is, of course, explained in the book through the context. Yet the case is considerably different for the Arab child reader. The transliterated utterances make no sense whatsoever. The connotations mentioned above are completely lost, as Arab children cannot be expected to know any Latin, or what its use implies. The only slightly similar effect that can be conveyed is that the spells have a mysterious connotation in their Arabic transliteration, and magical spells in Arabic are usually associated with ambiguous uttering. Thus at some level Arab children share some of the mystery Latin provides for English children. Examples of the use of Latin include one password to the Gryffindor Tower 'Caput Draconis' (HPPS: 96), Latin for 'Dragon's Head', and spells like '*Petrificus Totalus*' (HPPS: 198) which is described as 'the full Body-Bind' curse (HPPS: 199), '*Locomotor Mortis*' (HPPS: 162) the 'Leg-Locker Curse',

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<sup>36</sup>[http://www.jkrowling.com/textonly/en/news\\_view.cfm?id=80](http://www.jkrowling.com/textonly/en/news_view.cfm?id=80) [Accessed 12/10/10]

and ‘*Wingardium Leviosa!*’ (HPPS: 127) which is used for levitating objects. The last spell in the book, ‘*Alohomora!*’ (HPPS: 119), is probably derived from the West African Sidiki dialect meaning: ‘Friendly to thieves’<sup>37</sup>. Transliterations of these spells, used in the Arabic translation, are provided in Table 5.2;

English	Page No.	Arabic	Page No.
Alohomora!	119	ألوهورا!	136
Wingardium Leviosa!	127	ونجارديام ليفوزا!	146
Locomotor Mortis	162	لوكوموتور مور تيس	189
Petrificus Totalus	198	بيتريفيكوس توتالوس	231

**Table 5.2 Spells in HPPS**

### 5.2.3. References to mythology and popular belief

Rowling borrows creatures from different mythological sources. Most of these supernatural beings mentioned in *Harry Potter and the Philosophers Stone* have established equivalents in Arabic. The translator accurately uses these equivalents where available. Examples of these mythological references are shown in Table 5.3.

English	Page	Arabic	Page
centaur	184	قنطور	214
dragon	64	تنين	73
giant	39	عملاق	41
vampire	55	مصاص الدماء	61
phoenix	64	عنقاء	73
troll	130	غول	150

**Table 5.3 Mythological creatures in HPPS (preservation)**

Where the mythological creature is not especially well-known a dictionary equivalent seems to be used, as in the following two examples (Table 5.4), both of which could be considered cases of explicitation.

<sup>37</sup><http://harrypotter.wikia.com/wiki/Spells> [Accessed 13/10/10]

English	Page No.	Arabic	Page No.	BT.
Goblin	50	القزم الأسطوري	54	The mythological dwarf
Poltergeist	96	شبح شرير	110	An evil ghost

**Table 5.4 Mythological creatures in HPPS (explicitation)**

One exception here is the unicorn. Although the concept of a one-horned horse-like creature is not unfamiliar in the Arab culture, it does not have a ready-made equivalent in Arabic. Therefore, a literal translation of the English – originally Latin – name is used to refer to this mythological creature (الحصان وحيد القرن). The unicorn appears in *Harry Potter and the Philosopher's Stone* and is mentioned several times (see Table 5.5). The Arabic translator, lacking a single-word equivalent, inconsistently uses at least six different forms of this literal translation on different occasions.

Unicorn	
الحصان ذو القرن الواحد	p. 70
أحادي القرن	p. 90
الحصان وحيد القرن	p. 212, 215, 218, 219
الحصان أحادي القرن	p. 213
وحيد القرن	p. 213, 214, 216, 217
حصان	p. 212, 214
خيول	p. 216

**Table 5.5 Translation of 'Unicorn' in HPPS**

At least two of these choices can be considered a little confusing for the child reader; 'وحيد القرن' (wahīd al-qarn) could easily be misunderstood as a 'Rhinoceros' as this is the Arabic term for it. 'حصان' (hisān) and 'خيول' (khuyūl) are simply 'horse' and 'horses', which could be considered a case of standardization.

#### **5.2.4. Buildings and home furnishing, objects and clothes**

The building system of England present in the book is somewhat different from that in the Arab world, and especially Syria. Therefore, some aspects of building may create a little confusion for the Syrian child. For example, the two-storey house is not very common in the Syrian cities. Most people live in flats on one floor. Larger

houses with two or more storeys are actually villas and only a few people live in villas. Thus, such a building system might give the impression of wealth in the TT, which is not necessarily true. It is true that the Dursleys, in whose house Harry lives, are well off, but their house looks like most British houses except for its size and location, which also enhances the connotations of suburban boredom discussed in 5.3.3 below. So, when Uncle Vernon decides to move Harry from the cupboard under the stairs into Dudley's second bedroom he snaps at him 'Take this stuff upstairs, now.' (HPPS: 32), the translator preserves this conversation 'هيا.. احمل ' أغراضك و اصعد إلى أعلى!' (HPPS TT: 33). There is, perhaps, little that could be done about this, and children are left to understand depending on the context as well as their knowledge from the films and other TV programmes.

Another aspect of the British house that may need a little explanation is the letter box, an object unfamiliar to Syrian children. In the following example:

(3) They heard the click of the letter-box and flop of letters on the doormat.  
(HPPS: 29)

(HPPS TT: 33) سمعوا صوت فتح صندوق الخطابات و أزيز سقوط الخطابات على الدواسة..

BT. They heard the sound of the letter-box being opened and the flop of letters dropping on the doormat.

The translator provides a literal translation without any added explanation and the context does not provide any either. The post system in Syria is different and people either own P.O. boxes at the post office or receive their letters through postmen who simply knock on the door. Children in Syria might also be familiar, from TV shows, with the American letter-box type, which is usually located outside the house.

The 'ticket barrier on the Underground' (HPPS: 53), where Hagrid gets stuck, is another concept that is slightly strange to Syrian children. Tickets for buses, coaches and trains – there is no underground in Syria – are usually collected by

ticket collectors rather than automatic ticket barriers. The term is preserved in literal translation 'حاجز التذاكر في مترو الأنفاق' (HPPS TT: 58) while the 'Underground' is standardized into 'مترو الأنفاق' ('Metro subway'), a term used in several countries other than England.

Two items of furniture at Hogwarts School also seem to create some difficulty for the translator. The first one is the 'four-poster' bed (HPPS: 97), which used to be very popular in Syria in the first half of the twentieth century and often appears in historical TV shows of that period. It has similar connotations of antiquity in English as well. Nowadays the connotation has probably changed into one of luxury. Nevertheless, there is no single word equivalent for this type of bed in Arabic. The translator opts for standardization (see 2.5.3 above) and changes it into 'سرير' ('bed') (HPPS TT: 111), thus losing the connotations of this item of furniture. Explication (2.5.2 above) might have been a fairer technique to convey these connotations, as in 'سرير رباعي الأعمدة' or 'سرير بأربع أعمدة' for example. The second item is 'grandfather clock' (HPPS: 189). The translator uses a literal translation 'ساعة الجد' ('grandfather's clock') (HPPS TT: 230), which gives a completely different impression from the item in question. Again, there might be the need for some explication like the one provided by the *Al-Mawrid Dictionary* (2006) 'ساعة' 'حائط قائمة على الأرض مباشرة' ('a wall clock standing on the floor').

Clothing items also fall into this category. Some traditional English attire appears in the book. Examples of these include;

- (4) A ghost wearing a ruff and tights had suddenly noticed the first-years.  
(HPPS: 86)

و كان يرتدي ملابس ضيقة وياقة مكشكشة (HPPS TT: 99)

The translation provided could be considered a form of explicitation (2.5.2) as the translator provides a description of the clothing items, though not completely accurately, 'ruff' ('ruffled collar') and 'tights' ('tight clothes'). However, the connotations of this type of clothing, that of formal dress during the late 15<sup>th</sup>, early 16<sup>th</sup> centuries, will most probably not be recognized by Arab children.

Another example is the 'Smeltings' school uniform where Dudley is sent which comprises of;

(5) ...maroon tailcoats, orange knickerbockers and flat straw hats called boaters. (HPPS: 29)

(HPPS TT: 29) ...جاكيت طويل لونه نبيتي غامق و سروال برتقالي و قبعة من القش...

BT. ...a maroon long jacket, orange trousers and a straw hat.

The 'long coat' rendering might be an attempt at explicitation. However, the end result cannot be immediately related to the tailcoat. Therefore the effect is more of standardization. The change of 'knickerbockers' into 'trousers' is also an obvious case of standardization. This standardization slightly undermines the dramatic look of the uniform, which is supposed to be prestigious. The only effect remaining probably comes from the clashing colours. The deletion of the name of the 'boater' also adds to the undermining effect as 'straw hats' might suggest someone working in a field, while a 'boater' has upper class connotations.

Some of the objects that appear in the book, especially those related to the magical world, are invented by Rowling. Examples of these items in the *Philosopher's Stone* are the 'Put-outer' (HPPS: 12), which looks like a normal cigarette lighter but has the ability of absorbing light from, and then return it to, lamps; and the 'Remembrall' (HPPS: 108) a ball-shaped instrument used to remind the owner of forgotten things. Standardization was used in the first case in the Arabic translation. 'ولاعة' (HPPS TT: 9) which means a simple ('lighter') is used for

the 'put-outer'. In the second 'Remembrall' is rendered as 'كرة التذكير' ('the reminding ball') (HPPS TT: 123) which could be a double case of explicitation and standardization, since the function of the item is explained in the name but the play on words (remember + ball) to form the portmanteau name (see 4.2.2) is lost.

Examples of objects from the real world are also present. For example, 'parchment' (HPPS: 30), which is used instead of paper in Hogwarts is translated as 'ورق يشبه الجلد' (leather-like paper) (HPPS TT: 31). This is a case of unnecessary explicitation. A perfect equivalent exists in Arabic; 'الرق' (arraq) which preserves not only the denotative meaning but also the connotations of historicity. In Ancient Egypt there was also 'البردي' (papyrus), which looks like parchment but is made of plant leaves rather than animal skin. This could also be a possible translation because it is familiar to Arab children and has similar connotations.

### 5.2.5. Food items

As explained by Klingberg in 3.2.5 and Davies in 3.4.1, references to food play an important role in children's literature. Rowling seems to understand this importance well, as over eighty food items appear in *Harry Potter and the Philosopher's Stone* alone.

About a quarter of the food items in the book are preserved in translation. Some foods are very easy to translate and create no problems at all, like 'cold tinned tomatoes' (HPPS: 36), 'roast turkeys' (ibid: 149) and 'apple pies and strawberries' (ibid: 93) which were correctly translated as 'طماطم معلبة باردة' (HPPS TT: 37), 'الديوك' (ibid: 173) and 'الرومي المشوية' (ibid: 106). Others are given literal translations, especially those created for the magical world like 'Cauldron Cakes, Chocolate Frogs and Pumpkin Pasties' (HPPS: 67) translated as 'كعك المراجل و' (HPPS TT: 87). Some of the preserved foods have

become loans in Arabic as discussed in 2.5.1. Examples of these include ‘toast’ (HPPS: 36) ‘hamburger’ (ibid: 66), ‘ketchup’ (ibid: 92), and ‘jelly’ (ibid: 93) translated respectively as ‘توست’ (HPPS TT: 37), ‘هامبورجر’ (ibid: 75), ‘كاتشاب’ (ibid: 105) and ‘جيلي’ (ibid: 106).

The majority of the food items are, however, standardized (2.5.3) in the Arabic translation. Some specific types of English or western foods are changed into a more generic type in Arabic. For example a ‘bun’ (HPPS: 9) is translated as ‘بعض الفطائر’ (HPPS TT: 5) which could be any kind of pastry. A ‘Knickerbocker glory’ (HPPS: 24) becomes ‘قطعة حلوى’ (‘a piece of sweets’) (HPPS TT: 24), although ice cream in a tall glass is not uncommon in the Arab world, but its name varies in different restaurants and cafes. A ‘large doughnut’ (HPPS: 9) is completely avoided and changed into ‘طعامه’ (‘his food’) (HPPS TT: 5). More examples of standardization shown in Table 5.6, and a full list in Appendix 1.

P.	English	P.	Arabic	Back Translation
8	Cereal	4	طعامه	His food
92	Yorkshire pudding	105	الفطائر	Pasties
93	jam doughnuts	106	فطائر المربي	Jam pasty
93	meringue	107	قطعة من الحلوى	A piece of sweets
97	Treacle tart	111	فطائر المربي	Jam pasty
113	Steak-and-kidney pie	130	قطعة الفطيرة	The piece of pastry
127	Jacket potato	147	الطعام	food

**Table 5.6 Food items in HPPS (standardization)**

Some cases of standardization could, however, be considered ideological adaptations (see 2.5.7). Some foods and drinks popular in the western world are not widely accepted in Arab culture, especially those prohibited by Islam like pork and alcohol. Generally speaking, references to such items are usually changed in some way or another in children’s books. For example, the consistent change of ‘bacon’ (HPPS: 19-92-154) and ‘pork chops’ (ibid: 92) into ‘لحم’ (‘meat’) (HPPS TT: 18-105-178) is motivated by the fact that pig’s meat is forbidden in Islam, and therefore

rather unacceptable in most Arab societies. The same applies to alcoholic drinks; thus, a 'large brandy' (HPPS: 26) becomes 'كوباً من الماء' ('a glass of water') (HPPS TT: 26) and 'sherry' (HPPS: 54) become 'بعض المشروبات' ('some drinks') (HPPS TT: 59).

Deletion, of 'bacon' (HPPS: 121), was also applied on one occasion for the same ideological reasons. However, most deletions (table 5.7) are applied to culture specific foods which are difficult to reproduce, or as a way of shortening long menus.

P.	Food Item
30	whelk
31	porridge
76	Liquorice Wands
	Mars Bars
92	boiled potatoes
	carrots
	chips
	peas
93/150	trifle
146	marshmallows
150	crumpets

**Table 5.7 Food items in HPPS (deletion)**

One case of explicitation appears in the Example 6:

(6) On Hallowe'en morning they woke up to the delicious smell of baking pumpkin wafting through the corridors

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

BT. On Halloween morning, they woke up to a delicious smell filling the corridors. It was the smell of pumpkin cake that is special for this celebration.

A case of naturalization (2.5.4) is also seen when 'treacle tart' (HPPS: 93) is changed into 'مهلبية' (HPPS TT: 106), a popular Arabic dish which is more like a

blancmange than a tart. In addition, a case of change related to misunderstanding rather than any other reason, appears when translating a 'bogey-flavoured bean' (HPPS: 78) as 'بطعم البعبع' (HPPS TT: 89), where 'bogey' is taken in the sense of 'ghoul' rather than the childish name for nasal discharge. This cannot be an ideological choice because another, 'vomit flavoured bean' (HPPS: 217), is preserved in translation. Besides, when 'troll bogies' (HPPS: 130) appear again, a correct translation is provided 'مخاط أنف الغول' (HPPS TT: 150) and is clearly explained in the context. It is unfortunate that the translator did not link it to the first case.

#### **5.2.6. Customs and practices, play and games**

There are several areas where differences in customs and practices may arise, especially when the cultures are so far apart like English and Arabic. The translator treats cases of culture specific customs and practices through a range of procedures from preservation to ideological adaptation.

The school system, a major structuring element in the story, is one of the areas where some differences can be found. Hogwarts is a boarding school, a concept not very familiar for Arab children. In Syria, there are a few schools where students study and live during the school year. However, the prestige connected with English boarding schools is not a characteristic of Syrian 'Internal Schools' as they are called. Students in these schools come from far away villages and disadvantaged areas of the country or are foreign students who come from different countries to learn Arabic and Islam. Most of the old internal schools teach Islamic studies, while modern ones are being established for children of the Bedouin society. All are completely free and depend on government or charity funding. The majority of children are not familiar with the 'internal school' system.

In *Harry Potter*, however, the school is a typical English boarding school and some aspects are inevitably unfamiliar for the target reader. For example, the 'common room' (HPPS: 96) is given a literal translation as 'الغرفة العامة' (HPPS TT: 111). It is left to the children to understand the function of this room through the context. The concept of the 'prefect' (HPPS: 72) is not completely unfamiliar to Syrian school children, but it is slightly different. In Syria, each class has its own 'prefect' ('عريف الصف') whose main role is to keep order when the teacher is away and between lessons and whose authority is restricted within the class. In the Arabic translation, 'prefect' was translated as 'رائد الفصل' (ra'id al-fasl) (HPPS TT: 82) which is the Egyptian equivalent for 'عريف الصف' ('arif as-saff) in Syria, as the Syrian and Egyptian school systems are quite similar. This could be considered a case of naturalization (2.5.4 above) as Syrian children will still be able to understand the term in Arabic and relate it to their own school system. However, another issue arises with the concept of 'Head boy and girl' (HPPS: 45). This does not have an equivalent in the Syrian, or even probably the Egyptian schools system, as the translator fluctuates between two renderings. At one point, it is given the same translation given to 'prefect', 'الرواد في فصولهم' (HPPS TT: 48), which could result in some confusion. At another, it is changed into 'الطالب المثالي' (HPPS TT: 86) which translates back as 'the ideal student'. There is no such title in Syrian schools and the impression it gives is of a gifted student rather than one with authority.

Another concept that the translator seems to struggle with is 'detention'. At its first appearance, when Professor McGonagall catches Draco Malfoy out of bed in the middle of the night, she shouts 'Detention!' (HPPS: 175). The Arabic translation reads 'أمسكت بك' (HPPS TT: 204) ('Got you!') Later on, Hermione says:

(7) 'Malfoy got detention! I could sing!' (HPPS: 176)

(HPPS TT: 205) "سيتم احتجاز (مالفوي) .. أريد أن أغني!"

BT. "Malfoy will be detained .. I want to sing!"

Another instance occurs in the same scene,

(8) – Malfoy in detention – what could spoil their happiness (HPPS: 176)

(HPPS TT: 205) !؟ السعادة من يمنعها ما الذي يمنعها من السعادة!؟

BT. .. and (Malfoy) is detained what could stop them from being happy?!

In these two examples, 'detention' is rendered in the sense of 'imprisonment' which sounds inappropriate for school children. It takes a few pages for a closer translation to appear, 'العقاب' ('punishment', HPPS TT: 210). This could be considered a case of standardization.

Explication is attempted with the treatment of the role of the 'gamekeeper' (HPPS: 60), another concept unfamiliar for Syrian children. The function rather than the name is given in the translation 'حارس أراضي المدرسة' (HPPS TT: 67), which translates back as 'guard of school grounds' and which is chosen over the literal translation 'حارس الطراند' provided by *Al-Mawrid dictionary*. It was presumably considered easier for the child to understand than the dictionary definition.

Another example of customs and practices aside from the school system is the use of some gestures. In the following example:

(9) At the end nearest him sat Hagrid, who caught his eye and gave him the thumbs up. (HPPS: 91)

(HPPS TT: 104) .. وفي ركن منها التقت عيناه بـ(هاجر يد) الذي رفع إصبعيه بعلامة النصر..

BT. ...at one corner of it, his eyes met Hagrid who raised his two fingers in the sign of victory...

Although the 'thumbs up' gesture is not alien to Arabic culture, the V for victory sign is probably more familiar. However, it might be too strong for the situation as it is usually connected with war and political struggles.

Some references to customs and practices that are normal for the English child could be considered unsuitable for children from the Arab culture, like drinking and kissing for example. Importantly, references of this type are generally ideologically adapted. For example, on several occasions the references to Hagrid's habit of drinking are deleted; 'every now and then he gets drunk' (HPPS: 60), 'cause he kept buyin' me drinks' (HPPS: 193), 'once he's got Hagrid drunk' (HPPS: 194) and 'I'll never drink again' (HPPS: 219) were all left out in translation.

Where not completely deleted, these references are changed into other, more acceptable actions. This could be considered a form of standardization.

(10) Mr. Dursley ...pecked Mrs. Dursley on the cheek (HPPS: 8)

وربت على خد زوجته (HPPS TT: 4)

BT. He patted his wife's cheek

(11) Harry watched Hagrid getting redder and redder in the face as he called for more wine, finally kissing Professor McGonagall on the cheek who, to Harry's amazement, giggled and blushed, her top hat lop-sided. (HPPS: 150)

وشاهد (هاري) (هاجريد) جالسا على مائدة الأساتذة ... يتكلم مع الأستاذة (ماكونجال) و لدهشته

شاهدا تضحك بمرح على شيء قاله لها. (HPPS TT: 173)

BT. Harry watched Hagrid sitting at the teachers' table, talking to Professor McGonagall. To his amazement, he saw her laughing merrily at something he said to her.

One could also include culture-specific events and celebrations under the category of customs and practices. Several of these events take place in *Harry Potter and the Philosopher's Stone*, some of which are quite familiar to Arab children,

others are less familiar but not completely unknown. And some are totally unfamiliar.

Christmas and Easter are public holidays in Syria. Some people celebrate them too, but not as prominently as in western culture. Many people, including Muslims, celebrate New Year's Day; therefore, these celebrations are quite familiar for the Arab child. The translator uses the equivalent of 'Easter holidays' (HPPS: 167) correctly as 'عيد الفصح' (HPPS TT: 194), but for an unclear reason chooses to transliterate 'Christmas' (HPPS: 143/147), although a valid equivalent exists (عيد الميلاد). It could be that the translator, being Egyptian, is using the name 'Christmas' as it is used in the colloquial dialect in Egypt, due to the exposure of Egypt to the English language during the period of colonization. However, this does not justify using a foreign or colloquial term when a serviceable Arabic equivalent is available.

On one occasion, however, a standardization of the name 'Christmas' is used, providing a functional equivalent by replacing the term by its time of the year.

(12) '- and you'll be in that cupboard from now until Christmas.' (HPPS: 23)

"... سوف أحبسك في الخزانة حتى نهاية العام!" (HPPS TT: 21)

BT. I will hold you in that cupboard until the end of the year!

Halloween (HPPS: 45/126), on the other hand, is not an event that Arabs celebrate. Yet many people, including children, might have an idea of what it is through TV programs and movies. *Al-Mawrid dictionary* provides 'عيد جميع القديسين' ('All Saints Day') as an equivalent, but it refers to the Christian feast of 1 November, the day after 'Halloween' in English. This translation is probably even less familiar than the English name which is kept in transliteration in the Arabic version: 'هالوين' (HPPS TT: 49/145).

The last event mentioned in the book, and which is quite unlikely to be familiar to Arab children, or even adults probably, is 'Bonfire Night' (HPPS: 11), 5<sup>th</sup> November. The translator tries explication here.

(13) Perhaps people have been celebrating Bonfire Night early – it's not until next week, folks! (HPPS: 11)

و كأنها إحدى الاحتفالات التي تشعل فيها الألعاب النارية.. (HPPS TT: 7)

BT. Looks like it is one of those celebrations where fireworks are set off.

The translator here chooses to explicate one aspect of the event (how it is celebrated) but not the other (when and why it is celebrated). As a result, the time reference is lost. This time reference does, however, have its significance, as it indicates the day Lord Voldemort was first defeated as well as Harry's approximate date of birth.

As for the treatment of games in the book, preservation seems to be the trend whether the game is real or invented. For example, 'tenpin bowling' (HPPS: 77) is translated as 'بولينج الدبابيس العشرة', where 'bowling' is preserved in transliteration and 'tenpin' is given a literal translation. With the wizards' game 'Quidditch' (HPPS: 60) and the balls used in the game, 'Quaffle' and 'Bludger' (HPPS: 124), transliteration is also used as 'كويديتش' (HPPS TT: 67), 'كوافل' (HPPS TT: 142) and 'بلادجر' (HPPS TT: 143). One exception applies to the last ball called 'the Golden Snitch' (HPPS: 125), where a transliteration of the name 'Snitch' along with an added explanation 'الكرة الذهبية' ('the golden ball') (HPPS TT: 144) is provided.

### 5.2.7. Flora and Fauna

One of the main animals that play an important role in the story is the owl. The owl in Arabic culture is usually viewed as a bad omen in contrast to the characteristic of wisdom attached to it in English. However, this does not seem to appear in the translation at all. This is probably due to the changing perspective on

the owl among the young Arabs particularly. Most Syrian children these days may not recognize the association of the bad omen in the owl. Besides, they are exposed to western TV programs where the owl plays the role of the teacher or the wise and thoughtful character most of the time, which also plays a role in the change. Interestingly enough, there seems to be a process of cultural standardization and growing acceptance of western associations through the child's exposure to TV programs and shows.

Another animal that is viewed in different, even contrasting, ways between Arabic and English is the dog, as the dog in Arabic is seen either as a wild animal or a trained guard rather than a pet. There are not as many breeds of dogs as are known by English children and the names of the different breeds are not familiar for Arab children. Therefore, the translator resorts to standardization when rendering the 'boarhound' (HPPS: 104) breed of Hagrid's dog 'Fang' as 'كلب ضخمة' ('big dog') (HPPS TT: 119).

The most controversial animal dealt with in this translation is the pig. The pig is probably the most despised animal in Arabic culture. It is connected to several ugly characteristics like dirtiness and lack of honour. Pork is prohibited in Islam as shown in section 5.2.5 above. On two occasions in the translation the translator uses ideological adaptation when the pig is mentioned;

(14) A pink-faced girl with blonde pigtails stumbled out of line (HPPS: 89)  
(HPPS TT: 101) خرجت من الصف فتاة وردية الوجه، شقراء، شعرها ذيل حصان

(15) Never mind that – pig snout, pig snout,' panted Harry (HPPS: 120)  
(HPPS TT: 137). قال هاري لاهتأ: "لا يهم .. خرطوم الفيل الضخم ... خرطوم الفيل الضخم".

In the first example the 'pigtails' are changed into a 'ponytail' even though it is used metaphorically, and in the second the password 'pig snout' is changed into 'huge elephant's trunk'.

There are a few examples, however, where the pig reference is preserved including in the name of the pub 'Hog's Head' (HPPS: 193) translated literally as 'رأس الخنزير' (HPPS TT: 224) and the following two examples;

(16) Harry often said that Dudley looked like a pig in a wig. (HPPS: 21)  
(HPPS TT: 19) أما هاري فيرى أنه يشبه خنزيراً يضع باروكة على رأسه.

(17) Then she changed her desk into a pig and back again. (HPPS: 100)  
(HPPS TT: 114) ثم حولت مكتبها إلى خنزير.. و أعادته مرة أخرى..

As for plant names, most of the plants mentioned in the book do not seem to create translation problems and are, therefore, preserved; e.g. 'oak, beech, mahogany, maple, ebony' (HPPS: 63-5) which are used in the making of magic wands. There are a few exceptions though as in the case of 'willow' which is mistranslated as 'بندق' ('hazel') and the typical British tree 'yew' which is deleted. 'Holly' appears twice, once (HPPS: 65) as a source of wood for magic wands, where an attempt of explicitation is made. Here 'شجرة عيد الميلاد' (HPPS TT: 74), which literally means 'Christmas tree', is given as a translation. The translator does not use the scientific name of the plant and probably bases the translation on the role of 'holly' as Christmas decorations. This very point is missed when 'holly' is mentioned again in Example 18 where standardization is used for both 'holly' and 'mistletoe'.

(18) 'Festoons of holly and mistletoe hung all around the walls' (HPPS: 144).  
(HPPS TT: 167) وقد علقت حبال الزينة المصنوعة من فروع الشجر و الزهور حول الحوائط  
BT. Festoons made of tree branches and flowers hung all around the walls.

### 5.2.8. Weights and Measures

When dealing with the translation of currency units in the *Philosopher's Stone*, the translator does not seem to have a clear strategy, as she applies different procedures for different cases. Preservation is used with the names of magical currency units, which are also neologisms or words borrowed from other domains: 'Galleons' (HPPS: 59), 'Sickles' (HPPS: 56) and 'Knuts' (HPPS: 50) were all transliterated as 'جاليون' (HPPS TT: 66), 'سيكل' (HPPS TT: 62) and 'نوتات' (HPPS TT: 54) respectively. It is worth noting here that the transliteration of the plural 'Knuts' uses the affix 'ات' (āt), following the standard Arabic rule for pluralizing foreign nouns.

Standardization and naturalization are both attempted in the translation of real currency units, as the 'pound' and 'pence' in the following examples:

- (19) He didn't have to know how many Galleons there were to a pound to know that he was holding more money than he'd had in his whole life – (HPPS: 59)

لم يكن يحتاج لحساب فرق العملة بين الجاليون و الجنيه ليعرف أن النقود التي يحملها أكثر مما حمله طوال حياته (HPPS TT: 66)

In this example, 'pound' is translated as 'جنيه', which is an accurate rendering of the term, but which is also slightly generic as it does not specify which pound it is; i.e. it does not state that it is a sterling pound. In this case, and for Syrian children, the example could be considered a case of standardization as 'جنيه' is a currency used in several countries. However, for Egyptian readers this would be a case of naturalization as the 'جنيه' is actually the local currency of Egypt.

- (20) Sellotaped to the note was a fifty pence piece. ...

Ron was fascinated by the fifty pence.

"Weird!" he said. "What a shape! This is *money*?" (HPPS: 147)

... و ملصق بالرسالة قطعة نقود قيمتها خمسون قرشاً!

نظر (رون) إلى النقود بانبهار و قال: "شكلها غريب جداً! هل هذه نقود؟" (HPPS TT: 170).

In this case the 'fifty pence' is naturalized into 'خمسون قرشاً' ('fifty qirsh'). The unit 'قرش' is used in several Arab countries to refer to a hundredth of the main currency. However, most of the 'خمسون قرش' ('fifty qirsh') coins do not have a particularly special shape. Thus, the surprise at the strange shape that follows will not be associated with the heptagonal shape of the 'fifty pence'. It could be justified though by the fact that Ron comes from a wizard family and does not know much about the 'Muggle' world.

Inconsistency also marks the treatment of non-metric measures in Arabic. Preservation, in the form of literal translation, is used in some of the cases here. Although the names of the measurement units have linguistic equivalents in Arabic, they are not commonly used, so children will not be able to realize the size properly. Thus, the use of 'بوصة' (HPPS TT: 71), and 'قدم' (HPPS TT: 127) as equivalents of 'inch' (HPPS: 63), and 'foot' (HPPS: 111), though accurate, will not make much sense especially for children. On one occasion, when Harry Potter was trying to catch the Remembrall after Malfoy threw it high into the air, the action goes;

(21) "- a foot from the ground he caught it, just in time to pull his broom straight" (HPPS: 111).

"و قبل ان يصل الأرض بمترا واحدا امسك بها" (HPPS TT: 127)

The translator resorts to naturalization and replaces 'foot' by 'meter'. The result is a little unfortunate though, as in this particular example a correct realization of the distance is important for the understanding of the dramatic move. The 'foot' distance from the ground here plays a role in creating suspense. Changing it into a 'meter' is easier to visualize for Arab children; yet, it does not give the accurate sense, as the meter is at least three times the foot. The idea is that Harry Potter almost crashed into the ground. Changing the 'foot' into 'half a meter' would have probably created a closer effect.

Still discussing the same event, however, Professor McGonagall describes what happened as;

(22) He caught that thing in his hand after a fifty-foot dive... Didn't even scratch himself." (HPPS: 113)

The Arabic translator decides to keep the 'foot' here as 'مسافة خمسين قدما' (HPPS TT: 129). She could have given the approximate equivalent in meters (15 meters), thus keeping the figure round and easier to estimate for the Arab child.

On one occasion, 'ounce' is rendered as 'رطل' which is the equivalent of a 'pound' weight rather than 'ounce'. Thus an inaccurate measure is given, even though children might not notice it as they would probably not know the difference between a pound and an ounce anyway.

(23) A plump woman ... saying, 'Dragon's liver, sixteen Sickles an ounce, they're mad...' (HPPS: 56)

(HPPS TT: 62) "امرأة سميحة... تقول: "رطل كبد التنين بسبعة عشر سيكل. لقد جنوا"

### 5.3. Names

The category of names covers personal names, nicknames and titles, in addition to names of pets, animals, and objects and toponyms. The procedures proposed by Coillie (2006) that were discussed in Chapter 4.2.3 will form the guide for investigating the way names in *Harry Potter and the Philosopher's Stone* are handled in the Arabic translation.

Table 5.8 below represents the frequency of the six types of names against the procedures for dealing with names mentioned above.

	Personal names	Nicknames	Titles	Toponyms	Animals	Objects	Total
Non-translation							0
Non-translation + additional explanation	4			3			7
Replacement by a common noun			1	3		1	5
morphological adaptation	110			17	11	2	140
Replacement by a counterpart							0
Replacement by a more widely known name							0
substitution		5	1				6
Translation	6	1	4	4		2	17
Replacement by a name with another or additional connotation							0
Deletion			1				1
Total	120	6	7	27	11	5	176

**Table 5.8 Frequency of names and translation procedures in HPSS**

### 5.3.1. Personal names, nicknames and titles

As Table 5.8 shows, 120 personal names appear in *Harry Potter and the Philosopher's Stone* alone. Virtually all of these names play more than the identifying role as was explained in Chapter four. Extra associations, like literary and mythological references, can be found in many of them. In addition, the element of wordplay that was discussed in section 4.3 is inseparable from the category of names as many examples showed in 4.3 and 4.4. Such extra associations always create a difficulty for the translator, but if no effort is made to transfer or recreate them in the target there will be considerable functional loss. The six functions discussed in 4.4 - creating a parallel world, providing efficient characterization, aiding the memory of the readers, efficient plot development, providing smart allusions that intrigue both adults and young readers, and the creation of humour - will be seriously affected.

In the Arabic translation of the *Philosopher's Stone*, the function of the vast majority of personal names is limited to mere identification of the characters as the

most frequently used procedure is Coillie's 'morphological adaptation' (4.3.2) or transliteration. All names that are transliterated are placed in parentheses to highlight their foreignness according to the general practice in Arabic translation. A few examples are given in Table 5.9. Full list available in Appendix 1.

P.	English	P.	Arabic
10	Jim McGuffin	7	جيم ماكوفين
12	Albus Dumbledore	9	الباس دمبلدور
13	Didalus Diggle	10	ديدالوس ديجلي
16	Sirius Black	14	سيريس بلاك
40	Rubeus Hagrid	42	روبياس هاجريد
43	Minerva McGonagall	45	منيرفا ماكونجال
51	Cornelius Fudge	56	كورنيلوس فودج
90	Neville Longbottom	103	نيفيل لونجبتوم
94	Madam Hooch	108	مدام هوتش
99	Argus Filch	113	ارجس فيلتش

**Table 5.9 Transliterated names from HPPS**

For the Arabic reader, it would be very difficult to recognize that 'McGuffin' and 'McGonagall' are typical Scottish names, or that 'Albus Dumbledore's' first name is Latin for 'white' and family name is old English for 'bumblebee'<sup>38</sup>. The Arab child will not appreciate the humour in using 'Fudge' or 'Longbottom' as family names and will not associate 'Minerva' with the Roman goddess of wisdom and war or 'Argus' with the Greek hundred-eyed mythological guard<sup>39</sup>. It is, of course, clear that many of these associations might not be understood by the source child reader either, but, as we noted in the Introduction, the books are also popular among adults and are read on different levels. In this case, probably not even the Arab adult will be able to catch most of the mentioned connotations. Even the

<sup>38</sup> <http://www.angelfire.com/mi3/cookarama/namemean.html#staff>

<sup>39</sup> *ibid*

alliteration preserved in transliterated names like 'Didalus Diggle' and 'Minerva McGonagall' may not be appreciated because alliteration is not one of the rhetorical devices commonly used in Arabic.

In some cases, a slight modification of the name is applied to conform to the Arabic tradition, like rearranging the order of family name-first name in the list of class register read out by Professor McGonagall at the beginning of the year. Thus, 'Abbott, Hanna', 'Bones, Susan' and 'Boot, Terry' (HPPS: 89) become 'هانا أبوت', 'سوزان بونز' and 'تيري بوت' (HPPS TT: 102).

Coillie's second method (4.3.2), where an additional explanation is provided alongside the transliterated name, is also used occasionally as the frequency table shows. For example, the word 'أسرة' ('family') is added to the transliteration of 'the Dursleys' (HPPS: 7), 'the Bones', 'the McKinnons', and 'the Prewetts' (ibid: 45).

With names that contain an epithet (see 4.3.2), a translation is provided for the descriptive part, while the name is transliterated. For example, 'Emeric the Evil' (HPPS: 99) becomes 'أمريك الشرير' (HPPS TT: 114) and 'Uric the Oddball' (HPPS: 99) becomes 'أريك العجيب' (HPPS TT: 114). Likewise, 'The Bloody Baron' (HPPS: 93) and 'The Fat Friar' (ibid: 87) are translated as 'البارون الدامي' (HPPS TT: 106), and 'فريار السمين' (ibid: 99) where 'Baron' and 'Friar' are treated as proper names and transliterated. Only 'The Fat Lady' (HPPS: 115) is given a full translation 'السيدة البدينة' (HPPS TT: 132).

A few cases of incorrect transliteration appear: the first name of 'Hermione Granger' (HPPS: 79) is transliterated as 'هرميون جرانجر' ('Hermion Granger') (HPPS TT: 90) throughout the book. Interestingly enough, though, the correct pronunciation is provided on one occasion and without the use of brackets, 'هرمايني'

(Hermaini) (HPPS TT: 235). One transliteration also creates a case of unintended substitution. 'Fred' (HPPS: 70) is transliterated as 'فريد' (HPPS TT: 79) which, without the use of any diacritics, would normally be pronounced in Arabic as Farīd, a common Arabic name.

The translator seems to put more effort into recreating nicknames. 'Nearly Headless Nick' (HPPS: 92), the ghost who was inappropriately beheaded and whose head is still connected to his neck by a piece of skin, is given a literal translation except for the 'Nick' part which is transliterated 'نيك شبه مطوع الرأس' (HPPS TT: 105).

Some terms of endearment also appear in the book especially when the Dursleys refer to their son Dudley. His mother calls him 'Popkins' (HPPS: 21), 'sweetums' (ibid), 'Dinky Duddydums' (ibid: 22) and 'Icke Dudleykins' (ibid: 29), and his father calls him 'Little tyke' and 'Atta boy' (ibid: 21). These affectionate names are completely changed in Arabic, however, into functionally equivalent diminutive forms which also preserve the humorous effect of the original. 'عزيزي' ('darling'), 'حبيبي' ('sweetie') (HPPS TT: 19), 'ددلي .. مودلي .. بودلي' ('dudli .. mudli .. budli') (HPPS TT: 21), 'ابنها العزيز ددلي .. دادلي .. كوكي' ('her dear son dudli .. dadli .. kūki') (HPPS TT: 29) are the names used by Aunt Petunia. While 'ولد صغير شقي' ('little naughty boy') (HPPS TT: 19) is given for 'little tyke', 'Atta boy' is deleted.

As for titles, the English 'Mr.' and 'Mrs.' are translated throughout as 'سيد' and 'سيدة'. 'Madam' is however, treated inconsistently, transliterated in 'Madam Pomfry' (HPPS: 14) and 'Madam Hooch' (ibid: 94), but translated in 'Madam Pince' (ibid: 146) as 'السيدة بينس' (HPPS TT: 168). 'Professor' is also translated as 'أستاذ' ('teacher') which loses part of the eliteness associated with the boarding school system. 'Sir' in 'Sir Nicholas de Mimsy-Porpington' (HPPS: 92), the real

name of 'Nearly Headless Nick', is transliterated with the whole name as 'سير بوربنجتون نيكولاس دي ميمسي' (HPPS TT: 105). As for invented titles from the magical world, several techniques are used as in Example 24 where there is literal translation, substitution and deletion.

(24) Order of Merlin, First Class, Grand Sorc., Chf. Warlock, Supreme Mugwump, International Confed. of Wizards' (HPPS: 42)

جماعة ميرلين، الساحر الأكبر صاحب الحظوة، رئيس المجلس الأعلى للمشعوذين و الحلف الدولي للسحرة (HPPS TT: 45)

BT. Merlin's Group, the greatest sorcerer, His Excellency, chief of the high council for warlocks and international confederation of wizards.

The neologistic title Rowling creates for non-members of the magical world, 'Muggles' also falls into this category. On its first appearance, Uncle Vernon sees groups of wizards in the street celebrating;

(25) 'Even Muggles like yourself should be celebrating this happy, happy day!'

(26) He also thought he had been called a Muggle, whatever that was. (HPPS: 10)

"وحتى أنتم أيها العامة.. يجب أن تحتفلوا بهذا اليوم السعيد .. جداً.. جداً!"  
وصفه بأنه من العامة.. (Hajar Al-Failasūf: 6)

The term 'Muggle' is replaced by a common noun 'العامة' meaning ('the commons').

This replacement obviously loses the suggested 'foolishness and lovability'<sup>40</sup> connotations of the term as well as its unfamiliarity.

### 5.3.2. Names of magical animals, pets and objects

Names of pets and magical animals received similar treatment (transliteration) to most personal names, as Table 5.10 shows.

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<sup>40</sup> JK Rowling's World Book Day Chat, March 4, 2004. (online)  
<http://www.accio-quote.org/articles/2004/0304-wbd.htm>

Some of these names work ironically, like the name of the three-headed monster dog 'Fluffy' and the name of Hagrid's rather cowardly boarhound 'Fang'. 'Mrs. Norris' is a literary reference to the character of the same name in Jane Austen's *Mansfield Park* which is described as a 'busybody, always into everyone's business and trying to run things the way she wants to, even though she's not really in a position of power'<sup>41</sup>. 'Mrs. Norris', the cat, shares these characteristics with Jane Austin's character as well. These lost associations may not be understood by many child readers of English origin either, but again the ST here can clearly be read on more levels than the TT.

P.	English	P.	Arabic
22	Tibbles	20	تیبلیس
	Snowy		سنوي
	Mr Paws		السيد باوس
	Tufty		توفتي
67	Hedwig	76	هيدويج
75	Scabbers	86	سكابرز
84	Trevor	96	تريفور
99	Mrs. Norris	113	السيدة نوريس
104	Fang, boarhound	119	فانج كلب ضخيم
141	Fluffy	163	فلافي
167	Norbert the Norwegian Ridgeback	194	نوربرت التنين النرويجي

**Table 5.10 Names of animals and magical creatures in HPPS**

Some objects in the book have given names. Named objects include Harry's broom 'Nimbus Two Thousand' (HPPS: 56), the school train 'Hogwarts Express' (ibid: 71), and 'The mirror of Erised' (ibid: 143) which all received a combination of techniques in translation. In the first 'مكنسة نيمبوس 2000' (HPPS TT: 62), 'Nimbus' is transliterated and 'two thousand' written as a number plus an added explanation ('broom'). In the second, 'Hogwarts' is transliterated and 'express' translated with addition as 'express train'. In the third 'mirror' is translated and 'Erised'

<sup>41</sup> [http://www.mugglenet.com/books/name\\_origins\\_characters.shtml](http://www.mugglenet.com/books/name_origins_characters.shtml).

transliterated, losing the wordplay (anagram) (see 3.4.3), probably unnoticed by the translator as it is easy to reproduce. Other names are completely translated like 'The Daily Prophet' (HPPS: 51) as 'المتنبى اليومي' (HPPS TT: 56), and on one occasion, the name is replaced by a common noun, 'The Great Humberto's on' (HPPS: 36) is translated as 'برنامجي المفضل سيذاع في المساء' ('My favourite program is on this evening') (HPPS TT: 38), which is a case of standardization.

### 5.3.3. Toponyms

Transliteration is also the most frequently used procedure in the treatment of place names. In Example 27 the weatherman reports that;

(27) "viewers as far apart as Kent, Yorkshire and Dundee have been phoning in ..." (HPPS: 10)

"وصلتني الكثير من المكالمات التليفونية من أماكن بعيدة مثل (كينت) و (يوركشاير) و

(دوندي)" (HPPS TT: 7)

BT: I received a lot of phone calls from far away places like Kent, Yorkshire and Dundee.

The names of the cities are retained in translation. However, the names are not important in themselves, rather the suggestion is that people from all over the country have witnessed the events. The Arabic translator keeps the areas' names but fails to keep the suggestion above. In her attempt she even creates a different effect from the one desired. Instead of using the adjective 'بعيدة' ('far away') the translator could have used 'متباعدة' ('far apart'), thus keeping the effect. She could have also added some reference to the locations of these cities in the UK, which will help the Arab child understand it further.

'Bristol' (HPPS: 16) also appears in Hagrid's dialogue with Professor Dumbledore. 'He fell asleep as we was flyin' over Bristol'. The Arabic also keeps the name of the city transliterated without any added explanation 'ثم استغرق في النوم و

(نحن نظير فوق (بريستول) (HPPS TT: 14). An Arab child would not be expected to know immediately that 'Bristol' is the name of a city. Therefore, the addition of the word 'مدينة' ('city') would also be helpful. Such explanatory additions are used occasionally (only three times) with transliterated place names. For example, the name of the street where Harry Potter lives with his aunt and uncle 'Privet Drive' (HPPS: 7) is translated as 'شارع (بريفت درايف)' (HPPS TT: 3) adding ('street') to the name. However, this explanation is not enough to transfer its associations. A Drive has the connotation of middle-class suburbia associated with boring 'respectability', while Privet is 'a very common shrub planted as hedges in suburbia, and those with privet hedges are said to conform to the suburban identity'. Privets are characterized as 'boring and unimaginative'. These connotations are part of the characterization in the book, as they give some insight to the image of the people living in this place.

Other examples of added explanation include 'King's Cross' (HPPS: 66) translated as 'محطة (كينجز كروس)' ('Kings Cross station') (HPPS TT: 75).

Some toponyms received different treatments on different occasions. For example, 'Smeltings' (HPPS: 28), the name of the school Dudley is sent to, is first transliterated 'سميلتينجس' (HPPS TT: 28), then replaced by a common noun with added explanation of its connotations 'المدرسة الراقية التي سيلتحق بها' ('the prestigious school he will be attending') (ibid: 29). Replacement by a common noun was also used with 'Blackpool pier' (HPPS: 93) which was replaced by 'منط حمام السباحة' ('the swimming pool springboard') (HPPS TT: 107) removing any association with the city of Blackpool and the connotations of cheap and traditional working-class seaside holidays.

A few place names are translated, e.g. 'The Leaky Cauldron' (HPPS: 53) as 'المرجل الراشح' (HPPS TT: 59), 'the Forbidden Forest' (HPPS: 165) as 'الغابة المحرمة'

(HPPS TT: 206) and 'The Hog's Head' (HPPS: 193) as 'رأس الخنزير' (HPPS TT: 224).

#### 5.4. Word-play

Obviously, most of the wordplay in the book is employed in the names (see 4.3 above), and most of it is lost in the transliteration of these names. However, there are some cases of wordplay outside names. In example 28 below a pun is used;

(28) The owls are nothing to the rumours that are flying around. (HPPS: 14)

(HPPS TT: 11) إن طيور البوم ليست الوحيدة التي تطير اليوم .. الشائعات أيضاً تتطاير.

BT. The owls are not the only things flying today, rumours are also flying around.

The pun on the verb 'flying' is recreated successfully in the Arabic translation. Although the Arabic translation does not use a one-word pun, the repetition of the two similar (but not identical) verbs of 'تطير' and 'تتطاير' creates an aesthetic effect similar to the original. This conforms to Delabastita's (1996) fourth procedure of translating pun; 'pun → related rhetorical device', discussed in 4.3.3.3.

Another example of successful recreation of rhetorical devices appears in the translation of the rhyme that Ron believed to be a real spell, but was only a joke by his brothers.

(29) 'Sunshine, daisies, butter mellow,

Turn this stupid, fat rat yellow' (HPPS: 79)

"يا شمس يا سوسن يا زبدة طرية

حولوا إلى الاصفرار هذه الفأرة الغبية" (HPPS TT: 90)

BT. Oh sun, iris, soft butter

Change to yellow, this stupid mouse.

Although some of the words and their order are slightly changed, the rhyme is preserved and so is the humorous effect of the joke.

The translator was not always so successful, however. For example, the joke about the difference between 'stalagmites' and 'stalactites' made by Hagrid who tells Harry that 'Stalagmite's got an "m" in it' (HPPS: 58). The whole passage is avoided, as 'stalagmites' and 'stalactites' are translated as 'تدلت من السقف و خرجت من 'الأرض اشكال غريبة من الصخور (strange rock formation hung from the ceiling and came out of the floor) (HPPS TT: 64) and the question asked by Harry about the difference between them is deleted along with Hagrid's answer. However, 'stalagmites' and 'stalactites' also have parallel names in Arabic 'صواعد' (Ṣawā'id) (derived from 'going up') and 'هوابط' (Hawābiṭ) (derived from 'going down'). Thus, a similar joke might be made using this parallelism. This corresponds to Delabastita's (1996) fourth procedure 'pun→ Ø' in 4.3.3.4.

Another example of wordplay that could easily be recreated, but was not, is the anagram in the name of the mirror of 'Erised' mentioned in 5.3.2 above, and also the sentence written on the frame of the mirror; 'Erised stra ehru oyt ube cafru oyt on wohsi' (HPPS: 152) which gives the impression of a foreign language, but really is 'I show not your face but your heart's desire' spelled backwards. The translator, most probably, did not realise this as it is easy to reproduce in Arabic, and only provided a transliteration as in the name of the mirror itself. These two cases are examples of Delabastita's (1996) second procedure 'pun→ non-pun' in 4.3.3.2.

## 5.5. Summary

This chapter presented the analysis of cultural references, names and wordplay in the translation of *Harry Potter and the Philosopher's Stone* into Arabic. It analysed the different translation procedures applied by the translator when dealing with each set of cultural references looking at trends of the frequency of use of each procedure. As the analysis shows, the most prominent trends in the translation are: (i) The

frequent use of preservation of cultural references in general as shown in the frequency Table 5.1. (ii) Standardization, ideological adaptation and deletion come in second, third and fourth places respectively in the frequency of use. (iii) Explicitation and naturalization are used less frequently, while examples of compensation and cultural transplantation are virtually absent. (iv) With the treatment of names, morphological adaptation appears to be the overwhelming procedure applied mainly to personal names, names of animals and toponyms as seen in Table 5.8. (v) A few attempts at the recreation of wordplay outside names appear. However, most cases of wordplay are exploited in the names and are accordingly lost in the frequent application of morphological adaptation of names. These trends will be further discussed in Chapter eight (8.2).

## **Chapter 6**

### ***Analysis of Harry Potter and the Goblet of Fire***

#### **6.1. Introduction**

This chapter provides the analysis of cultural references, names and wordplay in *Harry Potter and the Goblet of Fire* published in 2000 in Great Britain by Bloomsbury Publishing and translated into Arabic by Ahmad Hasan Muhammad. The Arabic version is again published by Nahdet Misr publishing group in Egypt. The translator is also Egyptian. The model of analysis established in Chapter five will be applied again in this chapter. The cultural categories established in 5.2 are used here in addition to the categories of names and wordplay. A different issue also arises in this book on the macro-level. That is, the translation is an abridgement of the original. Extensive, unexplained deletions are applied in translation.

#### **6.2. Abridgment**

The translation of *Harry Potter and the Goblet of Fire* is abridged, and in this case it is a 'hidden abridgment', as Göte Klingberg (1986: 73) terms it, as there is no reference by the translator or the TT publisher to its being an abridgment. As was mentioned in 2.5.5, Klingberg (ibid) considers a hidden abridgment to be a case of 'falsification, especially when the source text is a work of high literary quality' as well as a 'serious translation problem'.

Klingberg devises two methods for discovering a hidden abridgment. The first method is to estimate the number of words in the source and target text, and then calculate the percentage of words retained in the target, taking into consideration the difference in the number of words needed by different languages to convey the same

idea. For a rough estimation of the number of words in the text, words in a sample of twenty pages are counted and the average number of words per page multiplied by the number of pages. This method, however, fails to take into account the style of the translator, which may be circumlocutory, and systemic differences between the languages which may affect word count. If this is the case, raw word count will not reveal a significant percentage of reduction. To avoid such issues, Klingberg's second method proposes randomly choosing 200 sentences from the source and looking at their treatment in the target. The aim is on the one hand to estimate the number of complete, shortened and deleted sentences and, on the other hand, to calculate the number of words in the target sentences as a percentage of their number in the source. This method, however, runs the risk of overlooking places where whole sections or even chapters might be omitted. Therefore, its applicability is limited to small scale deletions.

In the translation of *Harry Potter and the Goblet of Fire*, a page by page manual analysis of the cultural references was performed on the whole book. However, due to the size of the book, and for the purpose of calculating abridgment the first six chapters are reported as a sample, whereby a detailed analysis of the cases of abridgment is performed providing the number of sentences and words in the original and the number of words deleted or changed in translation<sup>42</sup>. It is worth noting that deletions are generally focused on scenes rather than the odd word here and there. For full details refer to Appendix 2.

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<sup>42</sup> The change here does not include cultural references discussed in the rest of the chapter. Care has been taken during the manual analysis of the whole book to look for drastic abridgments (whole chapters or pages).

The official word count for the ST of *Harry Potter and the Goblet of Fire* is 190,637<sup>43</sup>. In the absence of a word-countable electronic version of the Arabic translation<sup>44</sup>, my estimate for the number of words in *Ka'su Al-Nār* is 117,124<sup>45</sup>.

A calculation of the percentage of the word count of the TT compared to that of the ST shows that the TT total is only 61.44% of the number of words in the ST. However, consideration should be given to general differences between Arabic and English in sentence length. A machine assisted corpora study<sup>46</sup> shows that the average sentence length for Arabic is about 25 percent shorter than that for English. However, the data used for this study covers journalistic material only. Therefore, it may not be totally accurate for literary texts. In addition, as Klingberg (1986: 76) notes, the translator's style, which could be circumlocutory, should also be taken into consideration. Thus, in order to estimate the difference between Arabic and English in the number of words needed to convey the same meaning in the text under study, a sample of fifty sentences that are complete in translation is used. The number of words in the original and translation are counted, and the difference calculated by subtraction. The fifty sentences are divided into groups of tens in order to obtain an average. The process is illustrated in Table 6.1 below<sup>47</sup>;

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<sup>43</sup> [http://www.hp-lexicon.org/about/books/gf/book\\_gf.html](http://www.hp-lexicon.org/about/books/gf/book_gf.html)

<sup>44</sup> The version available online <<http://abooks.tipsclub.com/index.php?act=view&id=1918>> is scanned as images, which does not enable automatic word-count.

<sup>45</sup> This was calculated by counting the words in the first chapter (2839), dividing this number by the number of pages (16) to get the average number of words per page (178). The average number of words per page (178) is then multiplied by the total number of pages of the book (658) to get the estimate total number of words (117,124).

<sup>46</sup> Badr, Ibrahim, Rabih Zbib and James Glass. 2009. "Syntactic Phrase Reordering for English-to-Arabic Statistical Machine Translation". Massachusetts Institute of Technology: USA.  
<http://www.mt-archive.info/EACL-2009-Badr.pdf>

<sup>47</sup> It is important to note that the calculation of the difference in sentence length is inevitably rough as there is a considerable difference between our calculations and the machine study of journalistic texts. A similar study on literary texts would have been more helpful.

Sentences complete in translation (sample)	Number of words English ST	Number of words Arabic TT	Difference	Percentage
First 10	258	245	-13	- 5%
Second 10	232	202	-30	- 12%
Third 10	213	187	-26	- 12%
Fourth 10	175	144	-31	- 17%
Fifth 10	131	117	-14	- 10%
Total of 50	1009	895	-114	-11%

**Table 6.1 Difference in number of words used by English and Arabic in 50 complete sentences from *Goblet of Fire***

The sample of fifty sentences shows that the Arabic translator uses approximately 11 percent fewer words than in the original. Taking this into consideration, the estimated number of words in the Arabic translation should be increased by 11 percent of the ST word count – that is 20,970. Thus, the corrected word count of the TT becomes  $117,124 + 20,970 = 138,094$ . Accordingly, the percentage of the TT word count to that of the ST rises to 72.43% from 61.44%. Further illustration provided in Table 6.2.

	Number of words on a page (average)	Number of pages	Total number of words	Words of target text as a percentage of words in source text
<i>Goblet of Fire</i>			190,637	
<i>Ka'su Al-Nār</i>	178	658	117,124	61.44 %
Corrected for sentence length difference			136,187	72.43 %

**Table 6.2 Percentage of words retained in the Arabic translation of *Goblet of Fire***

The calculations, although approximate, suggest that about a quarter of the book was deleted in translation. Such large scale omission will inevitably have its consequences on the target text. The effects encountered here will be further investigated in the analysis of cultural references in the translation.

### 6.3. Cultural References in *Harry Potter and the Goblet of Fire*

Like Table 5.1 presented at the beginning of Chapter five, Table 6.3 below presents the frequency of each type of cultural reference and the translation procedures applied to each in the whole book.

	Preservation	Explicitation	Standardization	Naturalization	Deletion	Compensation	Ideological Adaptation	Cultural Transplantation	Total
Literary References			2						2
Foreign Language in the Source text	23		1		4				28
Mythology and Popular Belief	5		6		8				20
Buildings Furniture objects and Clothing	6	1	20	2	13		3		51
Food	7	1	33		34		6		81
Customs and Games	6	1	8	1	7		2		25
Flora and Fauna	1		5		7				14
Weights and measures	12		3		4				19
<b>Total</b>	<b>60</b>	<b>3</b>	<b>78</b>	<b>3</b>	<b>77</b>	<b>0</b>	<b>11</b>	<b>0</b>	

**Table 6.3 Frequency of cultural references and translation procedures in HPGF**

#### 6.3.1. Literary references

As was stated in 5.2.1 of the previous chapter, literary references discussed in this category do not include those exploited in names and wordplay. Some references to songs and newspapers appear in the *Goblet of Fire*.

For example, uncle Vernon reads the *Daily Mail* in the morning (HPGF: 29), the name of the newspaper is standardized in translation as 'جريدة الصباح' ('the morning newspaper') (HPGF TT: 31). However, the name of the Christmas carol 'Oh Come, All Ye Faithful' (HPGF: 344), which was sung by the bewitched empty

suits of armour in Hogwarts on Christmas Eve, is deleted. The whole scene is in fact condensed and the singing armour is replaced by Christmas trees singing carols.

### 6.3.2 Foreign language in the source text

Foreign languages are mostly employed in the formation of spells. Although Latin words form the basis for the majority of the spells in the *Goblet of Fire*, a few other languages are also used here. For example, the killing curse 'Avada Kedavra' (HPGF: 190) is Ancient Aramaic for 'let the thing be destroyed'<sup>48</sup>. The majority of spells in the *Goblet of Fire* are transliterated in the Arabic translation. Some examples are provided in table 6.4 below, which also includes the meaning of the spells (full list in appendix 2).

p.	English	p.	Arabic	Use	Etymology <sup>49</sup>
64	Accio	70	اكسيو	summoning charm	Latin for "I call" or "I summon"
72	Obliviate!	82	اوليفيات	memory modifying charm	form Latin ' <i>oblivium</i> ' meaning "forgetfulness"
121	Prior Incantato!	133	بريور انكانتاتوا	Reveals last spell performed by a wand	Latin <i>prior</i> meaning "former" and Latin <i>incanto</i> meaning "to enchant"
262	Furnunculus!	290	فرونوكيولوس	curse that causes boils to appear	Latin <i>furunculus</i> originally meaning "petty thief" but later used to mean "boil" in English

**Table 6.4 Transliterated spells from HPGF**

Some of the names are quite difficult to pronounce in Arabic, like the last two in the table.

A few spells were deleted in translation, like 'Rennervate!' (HPGF: 120), 'Relashio!' (ibid: 430), 'Expelliarmus!' (ibid: 548) and the incantation for the

<sup>48</sup> Harry Potter Wiki. [online] [accessed 01/07/2001]  
<[http://harrypotter.wikia.com/wiki/Killing\\_Curse](http://harrypotter.wikia.com/wiki/Killing_Curse)>

<sup>49</sup> List of spells in Harry Potter [online] [accessed 01/07/2011]  
<[http://en.wikipedia.org/wiki/List\\_of\\_spells\\_in\\_Harry\\_Potter](http://en.wikipedia.org/wiki/List_of_spells_in_Harry_Potter)>

'Imperius curse' 'Imperio!' (ibid: 188), whereas its description is preserved 'تعويذة التحكم' (HPGF TT: 208)

One spell that appears in this book is an ordinary English phrase 'Point Me' (HPGF: 540), which is used to make the wand act as a compass. This was translated literally as 'أرشديني' (HPGF TT: 569).

One occasion where a foreign language is used outside spells is when Hagrid tries to impress Madame Maxime, the head teacher of the French school, by trying to speak in French. He greets her saying 'Bong-sewer' (HPGF: 285), a play on 'bonsoir'. This was standardized in Arabic as 'عبارة فرنسية ركيكة' ('a weak French phrase') (HPGF TT: 318), thus losing the wordplay and humorous effect of the original.

### 6.3.3. References to mythology and popular belief

As mentioned in the section 5.2.3 of previous chapter, mythological and folkloric creatures are used extensively by Rowling. Some of the mythological creatures' names are preserved in translation like 'Goblin' (HPGF: 90) as 'قزم أسطوري' (HPGF TT: 171) and 'Werewolves' (HPGF: 532) as 'الذئاب المتحولين' (HPGF TT: 561). 'Unicorn' (HPGF: 270/379), which was given a literal translation in the first book *Harry Potter and the Philosopher's Stone*, is given the same translation again in this book; 'حصان وحيد القرن' (HPGF TT: 302/422)

However, 'poltergeist', which was translated as 'شبح شرير' in *The Philosopher's Stone* (110), is standardized into a more general term as 'أحد أشباح المدرسة' ('one of the school's ghosts') (HPGF TT: 171). Standardization is also applied with the reference to the Irish Folkloric 'Leprechaun gold' (HPGF: 152). This is changed into simply 'عملات سحرية' ('magical coins') (HPGF TT: 511), since all previous references to the 'leprechauns' had been deleted. Whole scenes of the

leprechauns' cheering act during the 'Quidditch World Cup' final between Ireland and Bulgaria were left out in translation as part of the abridgment discussed above.

Deletion was also the technique used with 'gnomes' (HPGF: 60), 'vampire' (ibid: 113) and 'Sphinx' (ibid: 546). It is ironic though that, although the translation was commissioned in Egypt and performed by Egyptian translators, the translator chooses to delete the name of one of the most popular Egyptian mythological creatures while keeping its description. Although the description is incomplete, children will be able to identify this creature, which has a name in Arabic 'أبو الهول'.

- (1) It was a sphinx. It had the body of an overlarge lion; great clawed paws, and a long yellowish tail ending in a brown tuft. Its head, however, was that of a woman. (HPGF: 546)

لقد كان جسد أسد عملاق مع رأس امرأة. (HPGF TT: 575)

BT. It was the body of a giant lion with a woman's head.

One case of mistranslation also appears in this category and involves 'Goblin', which was elsewhere translated using a standard equivalent, as mentioned above. In this example 'the Goblin Liaison Office' (HPGF: 79) is translated as 'مكتب علاقات جوبلين' ('the City of Goblin Liaison Office') (HPGF TT: 89), perhaps a confusion between Goblin and Dublin.

#### **6.3.4 Buildings and home furnishing, objects and clothes**

Under the category of buildings, a reference to 'cathedrals' is made in the description of the size of the stadium for the 'Quidditch World Cup'. The reference was removed and replaced by a functional standardization;

- (2) he could tell that ten cathedrals would fit comfortably inside. (HPGF: 87)

كان يعلم تماماً أنه ملعب عملاق للغاية. (HPGF TT: 97)

BT. He knew well that it was a gigantic stadium.

As for items of furniture, similar to what was observed in the *Philosopher's Stone* translation, the 'four-poster' (HPGF: 169) is also standardized as 'سرير' ('bed') (HPGF TT: 186). 'Grandfather clock' (HPGF: 135) again creates translation problem. This time it is rendered incorrectly as 'الساعة التي ورثتها عن جدها' ('the clock she inherited from her grandfather') (HPGF TT: 150).

Some household objects are also standardized, like the 'tea-cosy' (HPGF: 328) Dobby, the house elf, wears for a hat, translated as 'قبعة' ('hat') (HPGF TT: 364), and the 'hipflask' (HPGF: 163) Professor Moody uses for his drinks, which is changed to 'زجاجة' ('bottle') (HPGF TT: 128). The second case could be ideologically motivated because the object is related to alcoholic drinks.

Example 3 is possibly a case of ideological adaptation. The word 'chamberpots' is changed, when Professor Dumbledore explains how he discovered a room he did not know about in the Hogwarts castle and which later disappeared;

(3) I took the wrong turning on the way to the bathroom and found myself in a beautifully proportioned room..., containing a really rather magnificent collection of chamberpots... Or it may only appear ... when the seeker has an exceptionally full bladder.' (HPGF: 363)

فقد ضللت الطريق لدورة المياه هذا الصباح لأجدني داخل حجرة ... تحتوي على مجموعة من الأنية الجميلة... (HPGF TT: 404)

BT. I lost my way to the bathroom this morning, only to find myself in a room... containing a collection of beautiful pots...

The 'chamberpots' are changed into 'pots' and the reference to the full bladder is deleted.

Some objects are deleted in full lists; especially the invented ones that belong in the magical world, like 'Screaming Yo-yos, Fanged Frisbees and Ever-Bashing

Boomerangs' (HPGF: 162), which the caretaker Mr. Filch bans the students from having in school.

As for clothing items, a variety of these appear in *The Goblet of Fire* during the 'Quidditch World Cup' in England. All wizards and witches are asked to dress in 'Muggle' clothes when attending the matches, as a kind of disguise so as not to attract the attention of real Muggles. Apparently most of them do not know how to dress like Muggles, especially those who have no Muggle origins. The result of their attempts is often amusing. For example, when Harry and the Weasley family arrive at the Quidditch World Cup final they are met by two wizards.

- (4) Both were dressed as Muggles though very inexpertly; the man with the watch wore a tweed suit with thigh-length galoshes; his colleague, a kilt and a poncho. (HPGF: 70)

و كان كلاهما يرتدي ملابس العامة، كان الرجل الذي يحمل الساعة يرتدي حلة من طراز قديم  
أما زميله فكان يرتدي تنورة اسكتلندية و عباءة قصيرة. (HPGF TT: 79)

BT. Both were dressed in commoners' clothes. The man who was holding the watch was wearing an old fashioned outfit while his colleague was wearing a Scottish skirt and a short cloak.

In this example, two unlikely combinations of clothing items appear. The first set 'tweed suit with thigh-length galoshes' is changed into 'an old fashioned outfit' which could be considered a case of standardization, as the specific components are generalized. With the second outfit, however, the translator resorts to explicitation by providing descriptions of the clothing items rather than their names. As both treatments of the clothes in this example lose the humorous effect intended, the translator probably found it necessary to delete the reference to the lack of expertise revealed in wearing such clothes together.

The 'kilt and poncho' reappear shortly after this in a comment by the campsite manager, who is a real 'Muggle'; 'Weirdos, you know? There's a bloke walking

round in a kilt and a poncho' (HPGF: 72). On this occasion, the translator changes his translation into 'و الشخصيات الغريبة، لقد رأيت لتوي أحدهم يرتدي تنورة' (HPGF TT: 81) where the 'poncho' is deleted and the 'kilt' becomes simply 'a skirt'. The 'Weirdos' comment is, however, retained in translation as the strangeness of the sight of a man in a skirt is probably clearer for the Arab child than that of the combination of a kilt and a poncho. It might still miss out on the humorous side, though, because the connection to the previous reference is not quite clear.

In the same scene, another type of English attire is mentioned when a 'wizard in plus-fours appeared out of thin air' (HPGF: 72). The 'plus-fours' disappear in the Arabic translation as there is no mention of the wizards clothing at all.

Other items of clothing are also deleted. After the Quidditch match is over, the followers of Voldemort lift the campsite manager 'Mr. Roberts' and his wife and children into the air and march through the camp.

- (5) One of the marchers below flipped Mrs. Roberts upside-down with his wand; her night dress fell down to reveal voluminous drawers; she struggled to cover herself up as the crowd below her screeched and hooted with glee. (HPGF: 108)

و قام أحد السحرة الذين يسرون بالأسفل باستخدام عصاه لقلب السيد "روبرت" رأساً على عقب بينما السحرة من تحتها يصبحون في مرح. (HPGF TT: 120)

Bt. One of the wizards walking below used his wand to flip Mr. Roberts upside down while the wizards below her screeched with glee.

The translator completely avoids the scene of uncovering, thus deleting the 'night dress' and 'drawers' along with the struggle to cover up. The deletion here can be considered a case of ideological adaptation as the scene might be considered inappropriate for Arab children. There is also what seems to be a typing error here, as Mrs. Roberts is changed into Mr. Roberts, while 'below *her*' is unchanged.

Another case of deletion also involves underwear, and is related to the previous scene:

- (6) ‘Granger, they’re after Muggles,’ said Malfoy. ‘D’you want to be showing off your knickers in mid-air? Because if you do, hang around ... they’re moving this way, and it would give us all a laugh.’ (HPGF: 110)

The second and third sentences are completely deleted in translation; again, most probably a case of ideological adaptation.

Some deletions however, do not seem to be ideologically motivated, for example, when Harry is told he had to have the opening dance to the Yule ball; ‘Harry had a mental image of himself in a top hat and tails’ (HPGF: 338). In the Arabic version Harry simply imagines himself wearing a generic ‘hat’; a case of standardization, and the tails disappear. The connotations of eliteness and formality of the clothing collection also vanish.

A case of mistranslation also appears with clothing items, where the item is changed into a completely different one, clearly due to misunderstanding. ‘Jumper’ is mentioned several times in the book, sometimes alternated for ‘sweater’, and the translator seems to believe that a jumper is a type of footwear despite the clues appearing in the co-text. Hence the examples below; (*italics mine*)

P.	English	P.	Arabic	Back Translation
62	He was wearing what appeared to be a golfing jumper and a very old pair of jeans,...	69	كان يرتدي ما يشبه الحذاء الخفيف و سروالاً واسعاً من الجينز...	He was wearing what looked like light shoes and a big pair of jeans...
333	‘Dobby is going to buy a jumper next, Harry Potter!’ he said happily, <i>pointing at his bare chest.</i>	371	سيشتري دوبي حذاء جديداً يا هاري بوتر	Dobby is going to buy new shoes, Harry Potter
333	I’ll give you the one mum <i>knits</i> me this Christmas	372	سامنحك حذائي الذي ترسله لي أمي في أعياد الكريسماس	I’ll give you the shoes my mum sends me for Christmas
356	And here’s your jumper.’ He threw Dobby ... <i>the hand-knitted sweater</i>	396	و ها هو حذاوك الذي وعدتك به	And here are the shoes I promised you...

**Table 6.5 Mistranslation of ‘jumper’ in HPGF**

### 6.3.5. Food items

The effects of abridgment become very clear in the case of references to food items. Over 45 percent of the references are deleted in many cases the deletions occur when there are lists of food items, in which case the lists are shortened. For example, when the Dursleys decide that Dudley should follow a special diet,

(7) The fridge...had been emptied of all Dudley's favourite things – fizzy drinks and cakes, chocolate bars and burgers – (HPGF: 30)

However, Harry, who is forced to follow the diet with Dudley, sends his friends messages telling them that he is being starved, and receives an 'enormous fruitcake and assorted pasties' (ibid) from Mrs. Weasley. The 'assorted pasties' and 'fizzy drinks' in example 7, are deleted from the lists in translation although they do not create any particular problems.

Deletions also include some classical English foods like 'Yorkshire Pudding', 'Treacle tart', 'Spotted dick' (HPGF: 162), 'Steak-and-kidney pudding' (ibid: 221) and 'Cornish pasty' (ibid: 537) which could create translation problems, but are not completely untranslatable as 5.2.5 of the previous chapter showed.

Some of the deleted food items are invented and belong to the magical world. Table 6.6 shows all the magical food items deleted in translation. Some of these items appeared in *Harry Potter and the Philosopher's Stone* where they were translated. For example, 'Berti Bott's Every Flavour Beans' was translated literally as 'حبوب بيرتي بوت بكل النكهات' (HPPS TT: 87), and 'Chocolate Frog' as 'شيكولاتة الضفادع' (HPPS TT: 87) as seen in 5.2.5. However, *The Philosopher's Stone* and *The Goblet of Fire* are translated by different translators and there seems to be no consistency between the different books.

p.	Food item
93/502	Bertie Bott's Every Flavour Beans
250/366/466	Butterbeer
502	Chocolate Frog,
502	Cockroach cluster
502	Droobles Best Blowing Gum,
502	Fizzing Whizzbee,
502	Liquorice wand,
161	Pumpkin juice
502	Sugar quill

**Table 6.6 Deleted magical foods in HPGF**

The loss caused by these deletions is multilayered. On the one hand, the stylistic and humorous effect created by the wordplay in the names of these foods is wasted. On the other, the level of balance between the magical and normal worlds in *Harry Potter* is also affected. The magical sweets served on the train lunch trolley or in magical sweet shops stand as a parallel to those existing in the non-magical world. Harry finds these items strange on first encounter, but then becomes fond of them, and they become a source of delight. On many occasions Harry has these sweets as presents for birthdays or Christmas. In *The Goblet of Fire*, Hagrid sends Harry for Christmas

- (8) ...a vast box of sweets including all Harry's favourites – Bertie Bott's Every Flavour Beans, Chocolate Frogs, Drooble's Best Blowing Gum and Fizzing Whizzbees. (HPGF: 357)

The list of Harry's favourites is deleted again and replaced by 'صندوقا كبيرا من الحلوى' (a big box of different sweets') (HPGF TT: 397), which is an evident case of standardization.

Some of the deletions are, however, ideologically motivated. These are notably related to pork produces and to alcohol as in the case of 'Butterbeer' in Table 6.6 which was deleted on three occasions, and items in Table 6.7.

P.	Food Item
132	whisky
210/469	Bacon
210	Bacon rinds
216	Single-malt whisky
221	Black pudding
272	Wine
282/341	Mulled mead
296	Wine gums

**Table 6.7 Food items deleted in HPGF for ideological reasons**

The second most frequently used technique for dealing with food references is standardization (discussed in 2.5.3). A considerable number of the cases of standardization involve changing the names of the food and drink items into the superordinate terms ‘food’ and ‘drink’ without any specification or description of the foods and drinks in question, as in the following examples:

- (9) ...said Mr. Weasley, now spooning large amounts of treacle onto his porridge. (HPGF: 63)

أجابہ ببساطة و هو يصب لنفسه المزيد من الطعام (HPGF TT: 70)

BT. He replied simply while dishing himself more food.

- (10) ...said Hermione briskly, buttering herself some toast ... add liberal amounts of jam to her buttered toast. (HPGF: 171)

... تتناول المزيد من الطعام (HPGF TT: 189)

BT. ...having more food.

- (11) ‘Why don’t we go and have a butterbeer in the Three Broomsticks...’ (HPGF: 280)

“... لماذا لا نذهب لتناول مشروب في مقهى “العصي الثلاثة”...” (HPGF TT: 312)

BT. Why don’t we go and have a drink in the “Three Broomsticks” cafe...

More examples are provided in Table 6.8 below.

P.	English	P.	Arabic	Back-translation
59	through a mouth full of potato.	66	و فمه ممتلئ بالطعام	His mouth full of food
62-63	and starting to ladle porridge into bowls.	69	... و هي تضع الإناء فوق المنضدة و تبدأ في صب محتوياته...	While she put the pot on the table and started pouring its contents out
79	cooking eggs and sausages	90	بدؤوا الطهي	They started cooking.
80	their plates of sausages and eggs	90	الطعام	The food
106	Cup of cocoa	117	مشروب خفيف	A light drink
160	Mashed potato	178	الطعام	Food
175	and helped themselves to lamb chops and potatoes	193	للتناول الطعام	Have food
175	with her mouth bulging with sprouts.	194	انهمكت في دس الطعام في فمها	She was busy stuffing her mouth with food
183	Hermione began doling beef casserole onto each of their plates	203	بدأت ((هيرميون)) تناول طعامها	Hermione started eating her food
297	He finished his bacon with difficulty	331	أنهى إفطاره بصعوبة	He finished his breakfast with difficulty
334	Loaded their pockets with cream cakes and pies	372	حمل كل من رون و هاري كل ما تستطيع جيوبهما حمله	Ron and Harry took as much as their pockets could take
384	ladling chicken casserole onto his plate and splashing it everywhere in his anger	427	و قد بدأ في تناول طعامه	Starting to eat his food
451	They had sneaked a dozen chicken legs, a loaf of bread and a flask of pumpkin juice from the lunch table	490	كان الطعام الذي طلبه ((سيريس)) في حقيبة ((هاري))	The food Serius asked for was in Harry's bag
468	he shoved a large ham, a dozen cakes and some fruit into Harry's arms.	504	ثم اتجه بعض العاملين بالمطبخ لإحضار بعض الطعام	Some of the kitchen workers went to get some food
474	started serving themselves roast beef and Yorkshire puddings	512	للتناول الغداء	To have dinner

**Table 6.8 Standardization of food items in HPGF into the generic 'food'**

Other standardizations involve replacing the specific type of food by the more general category of the item in question, such as changing 'cauldron cakes' into 'cakes', 'pumpkin juice' into 'juice', 'mince pies' into 'pies' and 'roast potatoes' into 'potatoes' in the following examples (Table 6.9).

The same standardization techniques are also used in some of the ideological adaptation cases. Examples 12-13 illustrate this.

P.	English	P.	Arabic	Back-translation
60	before they had their pudding (home-made strawberry ice-cream)	67	قبل ان يتناولوا المتلجات	Before they had ice-cream
148	Cauldron Cakes	167	كعكات	Cakes
233	Beef casserole	257	نوعاً من اللحوم	Some sort of meet
318	There were mountains of cakes and flagons of pumpkin juice and Butterbeer on every surface;	354	تكدست أكوام من الشطائر و الكعك و العصائر	There were piles of pastries, cakes and juices.
335	Now starting on a chocolate éclair	373	بدا في تناول إحدى الكعكات	He started eating one of the cakes
351	The house-elves down in the kitchens were outdoing themselves with a series of rich, warming stews and savoury puddings	391	بذل الجن المنزليون العاملون بالأسفل كل جهدهم في تقديم المشروبات الدافئة	The house-elves working down did their best to provide hot drinks
357	Home-made mince pies	398	مجموعة من مأكولاتها و فطائرها الشهية	An assortment of her delicious foods and pies
474	Ron speared a roast potato on the end of his fork	512	و هو يضع المزيد من البطاطس أمامه	helping himself to some more potatoes

**Table 6.9 Standardization of specific food items in HPGF into more general types**

(12) Should I send for some mulled wine from the kitchens? (HPGF: 226)

هل أطلب لك أي مشروب من المطبخ؟ (HPGF TT: 249)

BT. Should I ask for some drink from the kitchen?

(13) Hagrid,...,was keeping Madame Maxime's horses well provided with their preferred drink of single malt whisky. (HPGF: 321)

"هاجريد" يداوم على إمداد خيول مدام "ماكسيم" بالطعام و الشراب الملائم (HPGF TT: 357)

BT. Hagrid was keeping Madam Maxime's horses well provided with the appropriate food and drink.

However, some dishes are transformed clearly due to a misunderstanding rather than any ideological or cultural reason. In Example 14 below, the translator mixes two of the Christmas dinner dishes (turkey and Christmas pudding) and creates a rather unlikely food item for a typical English Christmas dinner.

(14) A magnificent lunch, which included at least a hundred turkeys and Christmas puddings, and large piles of Cribbages Wizarding Crackers. (HPGF: 357)

الغداء الذي اشتمل على الأقل على مائة قطعة من حلوى البودنج التركية و فطائر

كبيرة الحجم. (HPGF TT: 398)

BT. The lunch that included at least a hundred Turkish pudding sweets and large pies.

In this example 'large piles' is misunderstood as 'large pies' as well, and the Christmas crackers disappear along with their innovative brand name.

### 6.3.6. Customs and practices, play and games

Some of the western cultural customs and practices could be considered either unfamiliar or inappropriate for the Arab child reader. In most cases, such references receive special treatment in translation.

In *The Goblet of Fire* a range of techniques are used to deal with references to customs and games as the frequency table shows. Some of the deletions in this category, however, seem unnecessary, as in the case of 'Father Christmas' (HPGF: 206/360) and 'Easter Eggs' (ibid: 476). 'Father Christmas' is completely familiar for the Arab child and, although 'Easter Eggs' may be slightly less commonly known, the tradition is not totally alien to the Arab culture since most of the Arab Christian population celebrate Easter and decorate eggs. Other deletions, however, could be ideologically motivated, as in the example of Fleur kissing Ron on the cheek as a sign of gratitude for helping save her sister:

(15) Fleur swooped down on him, too, and kissed him. (HPGF: 439)

Still within the same scene, Fleur also kisses Harry for saving her sister;

(16) Fleur bent down, kissed Harry twice on each cheek (he felt his face burn and wouldn't have been surprised if steam was coming out of his ears again) (HPGF: 439)

ولكن "فلور" انحنت نحوه لتصافحه و تحببه على ذلك. (HPGF TT: 478)

BT. ...but Fleur bent down to shake his hand and thank him for that.

In this example the translator changes the kiss into a hand shake, because kissing is considered inappropriate for the Arab child reader. On a different occasion Hermione kisses Harry goodbye:

- (17) 'Bye, Harry!' said Hermione, and she did something she had never done before, and kissed him on the cheek (HPGF: 636)  
قالت "هيرميون" و هي تلوح له: "إلى اللقاء يا هاري" .. (HPGF TT: 658)  
BT. Hermione waved at him and said 'goodbye Harry'

Again, the kiss is changed, this time into waving.

Other ideological adaptations include betting and drinking, also generally unacceptable practices in the Arab culture, which are deleted in the following examples:

- (18) 'We'll bet thirty-seven Galleons, fifteen Sickles, three Knuts,' said Fred, as he and George quickly pooled all their money...' (HPGF: 81)  
(19) They murmured his name, as they had murmured Cedric's, and drank to him. (ibid: 627)

By contrast, references to drinking are preserved in the following examples, which show lack of consistency on the part of the translator. This preservation might, nevertheless, be explained by the fact that drinking here is associated with the followers of Voldemort who represent the evil side, in which case it would also be an ideological choice.

- (20) 'I mean, how do they expect to get away with it? Do you think they've been drinking, or are they just –' (HPGF: 115)  
"...كيف يتوقعون الهروب بذلك العمل؟ ترى هل كانوا ثملين" (HPGF TT: 126)  
BT. How do they expect to get away with this? Were they drunk?  
(21) I suppose they had a few drinks tonight and couldn't resist reminding us all that lots of them are still at large. (HPGF: 128)

أظن أنهم قد أفرطوا في الشراب بعض الشيء هذه الليلة و لم يستطيعوا مقاومة  
إظهار أنفسهم (HPGF TT: 141)

BT. I think they overdrank a little tonight and couldn't resist showing off.

Preservation is also applied in the following example which involves school customs:

- (22) They had never had a Defence Against the Dark Arts teacher who had lasted more than three terms (HPGF: 155)  
لم يستمر أي معلم في الدفاع أكثر من ثلاثة فصول دراسية. (HPGF TT: 174)

Most Arabic school systems have two terms per year rather than three. Preserving the example as it may give the impression of more than one school year which is not the intended meaning. Children may, however, understand the reference from the context of the story and other references to the same issue of teachers losing their position after one year of teaching this particular subject.

Explicitation, on the other hand, is used in one example involving customs, this time hand gestures:

- (23) Harry gave her the thumbs up (HPGF: 431)  
أشار لها هاري بإبهامه كإشارة للشكر (HPGF TT: 472)

BT. Harry signed to her with his thumb as a thank you sign.

In its previous appearance in *The Philosopher's Stone*, the 'thumbs up' sign was changed into the 'V' sign (see 4.1.6). In the current example, the translator explains the meaning of the sign, which is not totally unfamiliar for the Arab audience, but is not native to the Arab culture. It is familiar among young people as part of western influence through TV programmes and movies.

Another custom that is not widely practiced in the Arab world appears in the following example:

(24) Raise your glasses, to Cedric Diggory. (HPGF: 625)

أرجو أن تقفوا جميعا تحية لذكرى "سيدريك ديجوري" (HPGF TT: 647)

BT. Would all please stand up in memory of Cedric Diggory.

Here, the translator resorts to naturalization, as in Arab culture, people usually stand up in salute to the dead. It could also be considered an ideological choice because it involves drinking.

Standardization is used repeatedly for 'pub', 'waltzing', 'two-step', 'Boxing Day' and 'girlfriend' in the examples below;

P.	English	P.	Arabic	Back translation
279	The Three Broomsticks pub	311	مطعم العصي الثلاثة	The Three Broomsticks restaurant
		312	مقهى العصي الثلاثة	The Three Broomsticks café
365	Dumbledore was waltzing with Madame Maxime	406	كان دمبلدور يراقص مدام ماكسيم	Dumbledore was dancing with Madame Maxime
365	Mad-eye Moody was doing an extremely ungainly two-step with professor Sinistra	406	أما مودي فكان يقوم بخطوات غريبة في مواجهة الأستاذة ((سينيسترا))	Moody was doing strange steps in front of Professor Sinistra
377	Everybody got up late on Boxing Day.	419	استيقظ الجميع في وقت متأخر في اليوم التالي	Everybody woke up late the next day
444	His steady girl-friend	483	مع صديقته	With his friend
537	Hermione's not my girlfriend	566	هيرميون صديقتي و حسب	Hermione is only my friend

**Table 6.10 Standardization of customs and practices in HPGF**

As for names of events and celebrations, for the first time there appears to be consistency in translating these references between the first book and the current one. The 'Easter holidays' (HPGF: 476) is given its established equivalent in Arabic 'عيد الفصح' (HPGF TT: 514). 'Hallowe'en' (HPGF: 166) is preserved in transliterated form, and a transliteration is used again for 'Christmas Day' (ibid: 337) as 'يوم الكريسماس' (HPGF TT: 377) despite the fact that the day has a name in Arabic as

mentioned before (see 5.2.6) and there is no need to use the English name, which is not popular in most of Arab countries other than Egypt.

Whereas 'Bonfire Night' was standardized in the first book as 'a celebration with fireworks', the reference to 'bonfires' (HPGF: 285) in the *Goblet of Fire* is deleted along with a whole scene involving dragons for no clear reason.

Another event that was partially deleted is 'April Fools Day' in the following example:

- (25) 'No wonder they were glad to get shot of him at the ministry, did you hear him telling Seamus what he did to that witch who shouted "boo" behind him on April's Fools Day?...' (HPGF 205)

لا عجب أنهم سعدوا بالتخلص منه في الوزارة، هل سمعته و هو يخبر "سيموس"  
عن قصة تلك الساحرة التي دأعبته في إبريل الماضي؟ .. (HPGF TT: 226)

BT. No wonder they were glad to get shot of him at the ministry, did you hear him telling Seamus about the story of that witch who joked with him last April?

'April Fools Day' is reduced to 'April', with a partial compensation in the mention of 'joke', since the concept is similarly familiar in the Arab world. It is called 'April's Lie' in Arabic.

Alongside these real-life events, there is an essential magical event around which the whole book is set; namely, the 'Triwizard Tournament' (HPGF: 152), which involves three schools of magic. The name of this event is given a literal translation as 'دورة السحرة الثلاثة' (HPGF TT: 171), which preserves the meaning, but perhaps inevitably loses the alliteration.

### 6.3.7. Flora and Fauna

Animals and plants in *Harry Potter* can be divided into two groups; magical and real. 'Blast-Ended Skrewts' (HPGF: 173) are magical animals that look very much

like scorpions with armour. They are mentioned several times in the book as Hagrid teaches the fourth-year students how to breed them. The translator avoids the name by deleting it repeatedly, until Hagrid is asked by Rita Skeeter, a journalist, about the name of these creatures. The translator uses standardization and transliteration to recreate the name as 'stinging Skrewt animals' in the example below;

(26) 'What are these fascinating creatures called?' she asked, beaming still more widely.

'Blast-Ended Skrewts,' grunted Hagrid. (HPGF: 323)

تتساءل في ابتسامة أكثر اتساعاً: "ماذا تدعى هذه الكائنات الساحرة؟"  
أجابها "هاجريد": "إنها حيوانات "سكروت" اللاسعة". (HPGF TT: 359)

Transliteration is used for the name of the magical plant 'Bubotubers' (HPGF: 172) as 'بابوتوبرز' (HPGF TT: 189), while 'Flutterby Bush' (HPGF: 302) and 'The Whomping Willow' (ibid: 536) are deleted. 'Gillyweed' (ibid: 426), a plant that Harry eats to help him breath under water, is changed into 'قرص صغير' ('a small tablet') (HPGF TT: 469).

With plants from the real world, 'belladonna' (HPGF: 138) and 'honeysuckle' (ibid: 60) are both deleted.

(27) the air was filled with the smells of grass and honeysuckle.

كان الجو قد امتلأ برائحة الأعشاب الموجودة في الحديقة (HPGF TT: 67)

Bt. The air was filled with the smell of grass from the garden.

The name of the honeysuckle flower is not very well-known in Arabic 'صريمة الجدي'. However, the translator could change it for a familiar fragrant garden flowers in Arabic. In Syria, jasmines have a very similar function.

Deleted animals include 'lion-fish' (HPGF: 138), 'boomslang' (ibid: 448), and 'scarab beetles' (ibid: 447), all of which are used as ingredients of certain potions.

Some animals' names are reworded or paraphrased for no clear reason as they do not create any particular difficulty, like changing 'rhinoceros' into 'wild animal' in the following example;

- (28) He couldn't stand watching Aunt Petunia peer out through the net curtains every few seconds, as though there has been a warning about an escaped rhinoceros. (HPGF: 41)

فهو لم يحتمل مشاهدة الخالة "بتونيا" و هي تزيح الستائر و تنظر إلى الشارع كل  
بضع ثوان كما لو أن أحداً قد حذرهما من هرب أحد الحيوانات المتوحشة. (HPGF TT: 46)

On another occasion, Professor Moody transfigures Malfoy into a 'white ferret' (HPGF: 180) as a punishment. Throughout the scene, the name of the animal is used repeatedly. For some reason, the translator does not use the Arabic name for a 'ferret' ('إبن مقرض'), although it does not create any cultural or linguistic problems. Instead, he alternates among three paraphrased forms; 'الجسم الأبيض' ('white body'), 'الشيء الأبيض' ('white thing') and 'الكانن الأبيض' ('white creature') (HPGF TT: 199-201). This could be considered an unnecessary case of standardization.

Another example of standardizing animal names appears in;

- (29) they had finished their work, the guinea-fowl they had been changing into guinea-pigs had been shut away ... (HPGF: 336)

انتهاء موعد الدرس الذي قاموا فيه بتحويل أحد الطيور إلى خنزير صغير (HPGF TT: 376)

BT. the end of the lesson where they had been changing a bird into a small pig.

The change of 'guinea-pig' into 'small pig', however, contradicts the trend of deleting or changing references to pigs generally followed in the previous chapter section 5.2.7.

### 6.3.8. Weights and Measures

With non-metric measures, the translator preserves most of the references by providing the Arabic equivalents of the non-metric units. As discussed in 5.2.8, although the names of the units are understandable, they will not be easy to estimate for the child reader.

P.	English	P.	Arabic
19	Two hundred miles away	18	على بعد مائتي ميل
21	Fifty-foot-high hoop	21	طوق يرتفع عن الأرض بمسافة خمسين قدماً
22	Only last year Harry had fallen fifty feet from an airborne broomstick.	22	وفي العام السابق سقط ((هاري)) من فوق عصا مكنتسته من على ارتفاع خمسين قدماً.
47	foot-long	55	طوله قدم تقريباً
50	Four foot long	58	أربع أقدام
70	A quarter of a mile	80	مسافة ربع ميل
88	Fifty feet high	98	على ارتفاع خمسين قدم
173	About six inches long	191	يصل طول الواحدة منها إلى نحو ست بوصات
175	They'll be six feet long	193	يصل حجمها إلى ستة أقدام
270	Nine and a half inches	302	تسع بوصات و نصف البوصة
271	Twelve and a quarter inch	302	اثني عشر بوصة و ربع البوصة
271	Ten and a quarter inches	303	عشر بوصات و ربع البوصة

**Table 6.11 Preservation of non-metric measures in HPGF**

Consistency seems to be maintained in this category, with only a few cases of standardization. In Example 30 below, Mrs. Weasley sends Harry's uncle and aunt a letter by post, and as she is not familiar with the 'Muggle' post rules, she uses too many stamps;

- (30) Every bit of it was covered in stamps except for a square inch on the front, into which Mrs. Weasley had squeezed the Dursleys' address in minute writing. (HPGF: 33)

لقد كان المظروف مغطى تماماً بالطوابع إلا من مساحة صغيرة للغاية، حشرت فيها السيدة "ويزلي" عنوان "أل درسلي" (HPGF TT: 36)

The 'square inch' is replaced by 'a very small space', which could be considered a functional equivalent. The same is applied to the two examples in table 6.12 below;

P.	English	P.	Arabic	Back Translation
87	On every inch	97	في كل مكان	everywhere
149	...both of whom appeared to have grown at least a foot during the summer.	168	...و قد بدا ان كل منهما قد ازداد حجمه خلال الصيف..	Looked like each of them has grown in size during the summer.

**Table 6.12 Functional standardization of non-metric measures in HPGF**

A few examples of deletion also appear in this category. The ‘pint’ unit is deleted on two occasions. It is probably a little more difficult to translate as there is no ready equivalent for it in Arabic. *Al-Mawrid Dictionary* (2006) provides a transliteration of the term, but it would sound unfamiliar for the Arab child, whereas it is supposed to be an ordinary word with no particular significance. The translator could have opted for naturalization by changing ‘pints’ into ‘litres’, especially in example 31 below, where the amount is not specific and the idea is that the students collected a considerable amount of the liquid.

- (31) They caught it [Bubotuber pus] in the bottles as Professor Sprout had indicated, and by the end of the lesson had collected several pints. (HPGF: 172)

(HPGF TT: 190) قاموا بتعبئته في زجاجات كما أرشدتهم الأستاذة "سبراوت"

BT. They caught it in the bottles as Professor Sprout had indicated.

In Example 32, however, ‘pint’ is used in a different sense in the disrespectful epithet ‘pint-sized’. Professor Snape, as usual, tries to intimidate Harry and humiliate him. In this example Snape is mocking the fame Harry enjoys during the Triwizard Tournament by describing him as a ‘pint-sized celebrity’. The expression is deleted in translation.

- (32) ‘So I give you fair warning, Potter,’ Snape continued, in a softer and more dangerous voice, ‘pint-sized celebrity or not – if I catch you breaking into my office one more time –’ (HPGF: 448)

## 6.4. Names

This section discusses personal names, nicknames, titles, names of magical animals, pets and objects in addition to toponyms. Table 6.13 below shows the frequency of names in *Harry Potter and the Goblet of Fire* as opposed to the translation procedures applied for them.

	Personal names	Nicknames	Titles	Toponyms	Animals	Objects	Total
Non-translation							0
Non-translation + additional explanation	1			5			6
Replacement by a common noun	2		1			6	9
morphological adaptation	115	3		14	6		138
Replacement by a counterpart							0
Replacement by a more widely known name							0
substitution							0
Translation	3	1	1	2		1	8
Replacement by a name with another or additional connotation							0
Deletion	24			5	1	9	39
Total	145	4	2	26	7	16	200

**Table 6.13 Frequency of names and translation procedures in HPGF**

### 6.4.1. Personal names, nicknames and titles

As in the translation of the *Philosopher's Stone*, the majority of names are transliterated. However, as with most other elements of the *Goblet of Fire*, abridgment seems to affect a considerable number of names. Thus, over twenty names are deleted, including 'Stan Shunpike' (HPGF: 113) the conductor on the 'Knight Bus', which was also deleted (see 6.4.2 below), 'Madam Rosmerta' (ibid: 282) the landlady of the 'Three Broomsticks pub', 'Madam Pince' (HPGF: 419) the librarian among others. A full list of deleted names appears in Appendix 2.

Some names are not completely deleted but shortened, like the name of 'Mundungus Fletcher' (HPGF: 618) which shrinks to 'موندو فليتشر' ('Mondo Fletcher') (HPGF TT: 641). This is also applied with names that have an epithet, so 'Professor Mad-Eye Moody' is shortened to 'مودي' ('Moody') throughout the book, and 'Boris the Bewildered' (HPGF: 417) becomes 'بوريس' ('Boris') (HPGF TT: 417) only. However, with 'Moaning Myrtle' (HPPS: 400) partial translation is applied as 'ميرتيل" الباكية' ('Crying Myrtle') (HPGF TT: 443)

A few names are replaced by common nouns. For example, 'Ernie Macmillan' and 'Justin Finch-Flechteley' (HBGF: 257) are replaced by 'أصدقاء هاري من "هافلبيف"' ('Harry's friends from Hufflebuff') (HPGF TT: 284) losing the upper-class connotation in the family name 'Finch-Flechteley'. Only a few additional explanations are used, such as 'the three Dursleys' (HPGF: 29) translated as 'آل "درسلي"' ('the Dursley family') (HPGF TT: 31).

Some errors of transliteration, perhaps typographical, occur, like 'Ron' changed to 'دون' ('Don') on several occasions, and 'Remus Lupin' (HPGF: 618) into 'ديموس لوبين' ('Demus Lupin') (HPGF TT: 641). Errors also appear in translating 'Bodrod the Bearded' (HPGF: 537) as 'بودرود و بيرديد' ('Bodrod and Bearded') treating the epithet as a proper name and transliterating it, and the name of Hagrid's mother 'the giantess Fridwulfa' (HPGF: 381) rendered as 'كانت أمه واحدة من عمالقة' ('his mother was one of the Fridwulfa giants') treating the name of the person as a name of a tribe or species.

The problem of loss of exoticism discussed by Manini (1996, see 4.2.3), when the exotic name is transferred into its source culture, appears here with the names of the wizard merchant 'Ali Bashir' (HPGF: 83), who wanted to smuggle flying carpets into Britain during the Quidditch World Cup, and the Egyptian Quidditch referee

'Hassan Mustafa' (ibid: 96). These two are clearly Arabic names and will lose their exoticism in the Arabic translation. Nevertheless, this loss might be partially compensated for by the amusement children might experience from finding Arabic characters in an English environment.

There is one case where the English name 'Basil' (HPGF: 70) might sound like a familiar Arabic name 'باسل' ('Bāsil') in transliteration. However, the translator seems to deliberately avoid this by adding an extra vowel 'باسيل' (bāsīl) (HPGF TT: 79) to differentiate it from the Arabic form, although the correct transliteration should have the (z) sound instead of (s).

#### 6.4.2. Names of magical animals, pets and objects

Transliteration is applied throughout with names of animals and pets. Thus, Voldemort's snake 'Najini' (HPGF: 12) becomes 'ناجيني' (HPGF TT: 10), 'Buckbeak' (HPGF: 26) the Hippogriff becomes 'باك بيك' (HPGF TT: 28) and Hermione's cat 'Crookshanks' (HBGF: 60) becomes 'كروكشانكس' (HPGF TT: 67).

Ron's new owl is called 'Pigwidgeon' (HPGF: 54), but Ron does not like the name and shortens it into 'Pig' (ibid: 37). When Harry receives a letter by the owl stating its name as 'Pig' he becomes confused:

- (33) Harry stared at the word 'Pig', then looked up at the tiny owl ... He had never seen anything that looked less like a pig.

والتفت "هاري" نحو البومة الصغيرة التي تكاد تقارب حم كفه و اندهش لذلك الاسم الذي اختاره "رون" ليطلقه عليها. (HPGF TT: 41)

BT. Harry looked up at the tiny owl which was nearly the size of his hand, and was amazed at the name that Ron chose for her.

The puzzlement of Harry at the name does not seem justified as the name is transliterated as 'بيج' (HPGF TT: 41) and does not convey the intended, or else any meaning at all. When the full name of the owl is introduced (HPGF: 54), the passage

is deleted, and the name 'Pig' is used throughout the book with no reference to the full name.

With names of objects, transliteration is hardly ever used. Instead, replacement by a common generic noun seems to be the norm for both real and invented names. For example, 'Ford Anglia' and 'Ferrari' (HPGF: 40-41) are replaced by 'سيارتهم' ('their car') and 'سيارة باهظة الثمن' ('an expensive car') (HPGF TT: 46). Likewise, 'The Marauder's Map' (HPGF: 398) is rendered as 'خريطة الطرق السرية للمدرسة' ('the school's secret passages map') (HPGF TT: 441) and 'Sleekeazy's Hair Potion' (HPGF: 377) is changed into 'إحدى الوصفات حتى يكون شعرها ناعماً' ('a potion that makes hair sleek') (HBGF: 419).

A number of names of objects are deleted, most of which contain wordplay.

Examples are found in Table 6.14

P.	HPGF
82	Mermish and Gobbledegook and Troll.. (languages)
113	The Knight Bus
267	Mrs Skower's All-Purpose Magical Mess-Remover
341	WWN (Wizards Wireless Network)
382	Skele-Gro potion
439	Pepper-Up Potion
445	Wit-Sharpener Potion

**Table 6.14 Deleted names of objects in HPGF**

Only the name of Harry's broom 'Firebolt' (HPGF: 59) is translated, as 'السهم الناري' ('the fire arrow') (HPGF TT: 67)

### 6.4.3. Toponyms

Again deletion affects a portion (about a fifth) of the place names, some of which were translated in the *Philosopher's Stone*, like 'the Leaky Cauldron' (HPGF: 113), while some are also preserved elsewhere in the *Goblet of Fire*. For example, 'Beauxbatons' was deleted on one occasion (HPGF: 111) and then transliterated on

another (ibid: 147) as 'بوباتون' (HPGF TT: 166). 'Azkaban' (HPGF: 26) was also transliterated as 'أزكابان' (HPGF TT: 27) but later deleted (HPGF: 127). These deletions are mostly the result of abridgments.

However, as in the case of the *Philosopher's Stone*, transliteration is the main procedure used. Thus, the names of the French school 'Beauxbatons' and the German school 'Durmstrang' (HPGF: 147) completely lose their intended exotic ring as well as their connotations since Arab children will not be able to differentiate between the original languages of transliterated names. 'Beauxbatons' means 'beautiful sticks' in French and 'Durmstrang' is a play on 'Sturm und Drang', the name of the German literary movement.

Added explanation is used occasionally as well, as in the addition of 'قرية' ('village') (HPGF TT: 3) to the transliterated name of 'Little Hangleton' (HPGF: 7) and 'عائلة' ('family') (HPGF TT: 3) to the transliterated name of 'The Riddle House' (HPGF: 7). The latter addition, however, only furthers the loss of the pun in the name 'Riddle' already eliminated in transliteration.

'The Hanged Man' (HPGF: 8), the name of the village pub, and 'The Forbidden Forest' (ibid: 40) are both translated literally as 'الرجل المعلق' (HPGF TT: 4) and 'الغابة المحرمة' (ibid: 46) respectively.

## 6.5. Word-play

As was the case in *The Philosopher's Stone*, the majority of wordplay cases appear in the names. However, some examples of puns that are not associated with names appear in the *Goblet of Fire*. As in examples 34, 35 and 36 below;

- (34) 'We could have modified her memory? But Memory Charms can be broken by a powerful wizard, as I proved when I questioned her. It

would be an insult to her *memory* not to use the information I extracted from her, Wormtail.' (HPGF: 16)

"نمحو ذاكرتها؟ و لكن تعاويذ الذاكرة يمكن تحطيمها عن طريق ساحر قوي مثلما فعلت أنا حينما كنت أسألها و أحصل منها على ما أريد معرفته يا "وورمتيل".

BT. "Erase her memory? But memory charms can be broken by a powerful wizard as I did when I was questioning her and getting all I wanted to know "Wormtail".

In this example, the pun on 'memory' is lost although it could have been easy to reproduce using two words with similar forms from the same stem 'ذكرى' (dhikrā) and 'ذاكرة' (dhākirah). This is an example of Delabastita's (1996) fourth procedure 'pun → Ø' (in 4.3.3.4).

(35) 'Oh, Professor, look! I think I've got an unsuspected planet! Oooh, which one's that, Professor?'

'It is Uranus, my dear,' said Professor Trelawny, peering down at the chart.

'Can I have a look at Uranus, too, Lavender?' said Ron. (HPGF: 178)

"أه.. أستاذة، انظري، أظن أن لدي هنا كوكبا غير معروف .. أي كوكب هذا يا أستاذة؟"  
أجابتها "تريلاوني" و هي تتحني فوق الخريطة: "إنه أورانوس يا عزيزتي".  
و قال "رون": "هل يمكن أن ألقى نظرة على أورانوس يا لافندر؟" (HPGF TT: 196)

The Arabic counterpart for the name of the planet 'Uranus' is used in both sentences 'أورانوس'. This is definitely a difficult pun to recreate both linguistically and culturally, as it would be considered inappropriate because of its vulgarity. However, the following sentence ('Most unfortunately, Professor Trelawney heard him, and it was this, perhaps, which made her give them so much homework at the end of the class' (HPGF: 178) is preserved, leaving the cause of the punishment unexplained. This may have been a case where deletion was acceptable. This example is an application of Delabastita's (1996) second procedure 'pun → non-pun' (in 4.3.3.2). Another example of this procedure appears in;

- (36) 'I think I'm nearly there with the egg ... couple more days should crack it.' (HPGF: 389)

"أظن أنني كدت أن أصل لحل مع هذه البيضة .. و خلال يومين سأنتهي من هذا

الأمر" (HPGF TT: 431)

BT. I think I'm close to the solution with this egg .. I will be finished with this in a couple of days.

The egg in this example is a golden one containing a puzzle that will give Harry a clue to the next task in the Triwizard Tournament. The pun on 'cracking it' is lost in translation. However, like Example 35, this is not easy to recreate in translation.

Also problematic in Arabic are acronyms, especially when they form a meaningful word. Acronyms are not popular in the Arabic language and meaningful acronyms are very rare. Therefore, the translator resorts to deletion of the acronym and only provides an explanation of what it stands for, although sometimes incorrectly. Thus, 'O.W.Ls' (Ordinary Wizarding Levels) (HPGF: 52) is translated as 'اختبار مستويات السحر العادية' ('ordinary wizarding levels tests') (HPGF TT: 61). However, 'S.P.E.W' (Society for the Promotion of Elfish Welfare) (HPGF: 198) was translated as "كتاب 'حقوق الجني المنزلي في المجتمع'" ("The rights of house elves in society" book') (HPGF TT: 218) where society is misunderstood and the name as a whole is referred to as a book-title.

Examples of spoonerism (discussed in 4.3.2) can also be found especially in the vocabulary Mr. Weasley uses when he talks about Muggle objects.

- (37) 'They run off eckeltricity, do they?' He said knowledgeably. (HPGF: 45)

"إنهما يعملان بالكهرباء أيضاً أليس كذلك؟" (HPGF TT: 52)

BT. "They work by electricity too, don't they?"

In this example, the wordplay is standardized, although it is very easy to reproduce, as it is not uncommon in Arabic, by inverting two letters in the word e.g. 'كرهباء'. The ironic adverb 'knowledgeably' is also deleted in the translation.

## 6.6. Summary

This chapter covered the analysis of the translation of cultural references, names and wordplay in *Harry Potter and the Goblet of Fire* in its Arabic version. It also discussed the issue of abridgment in the translation, which is the most striking finding of the analysis. Other trends identified in the book include: (i) The most frequently used procedures as Table 6.3 shows are standardization and deletion, applied to virtually all types of cultural references and especially food items. (ii) Preservation comes in the second place in the frequency of use, while ideological adaptation follows in fourth place. (iii) Explication and naturalization are applied only rarely as Table 6.3 shows, while compensation and cultural transplantation are totally absent. (iv) When it comes to names, Table 6.13 shows that the most prominently applied procedure is morphological adaptation, applied mainly to personal names, names of animals and toponyms. Deletion comes in second place. (v) No attempts at the recreation of wordplay have been noted at all neither in names nor outside them. These findings are discussed in further detail in Chapter eight (8.3).

## **Chapter 7**

### **Analysis of *Harry Potter and the Half-Blood Prince***

#### **7.1. Introduction**

This chapter will apply the model of analysis applied in the previous two chapters, to cultural references, names and wordplay in the translation of *Harry Potter and the Half-Blood Prince*, published in 2005 in Great Britain by Bloomsbury publishing and translated into Arabic by Dr. Abdul Wahab Aloob, the third translator featured in our study. The Arabic official version is again published by Nahdet Misr publishing group in Egypt. As mentioned in the introduction, this book was also translated by Arab fans of *Harry Potter*, published online by Al-Maktaba Al-'Arabya (The Arabic Library) website<sup>50</sup>. Thus comparisons are also conducted between the procedures applied by the official translation *Hāri Butar wa l-'Amīru l-Hajīn* (HPHBP TT) and the fan translation *Hāri Butar wa l-'Amīr Khalīṭu Ddam* (HPHBP FAN TT) when dealing with the same references<sup>51</sup>.

#### **7.2. Cultural References in *Harry Potter and the Half-Blood Prince***

Table 7.1 below presents the frequency of each set of cultural references and the translation procedures applied for each set. It includes both TTs mentioned above. Data from the fan translation is shaded.

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50 Al-Maktaba Al-Arabya. [online]. [Accessed 20/03/09].  
<<http://abooks.tipsclub.com/index.php?act=search&process>>

51 It is worth mentioning that the fan translation is presented online in three separate files with page numbers starting at 1 in each section. Therefore, when reference is made to the page number the number of the section is also provided in the form (Section/Page).

	Preservation		Explication		Standardization		Naturalization		Deletion		Compensation		Ideological Adaptation		Cultural Transplantation		
Literary References																	<b>0</b>
Foreign Language in the Source text	26	31	8	4	1												<b>35</b>
Mythology and Popular Belief	13	13	1	2	4	2					1						<b>18</b>
Buildings Furniture objects and Clothing	7	6	5	4	8	10			1								<b>21</b>
Food	32	19	7		13	30	2	1	2	4			1	1			<b>57</b>
Customs and Games	35	7	2	4	5	10	4			1				14			<b>46</b>
Flora and Fauna	11	12	4	4	6	3				2							<b>1</b>
Weights and measures	5	5			1	1											<b>6</b>
<b>Total</b>	<b>129</b>	<b>103</b>	<b>27</b>	<b>18</b>	<b>38</b>	<b>56</b>	<b>6</b>	<b>1</b>	<b>2</b>	<b>8</b>	<b>0</b>	<b>1</b>	<b>1</b>	<b>15</b>	<b>0</b>	<b>0</b>	

**Table 7.1 Frequency of cultural references and translation procedures in HPHBP**

### 7.2.1. Literary references

Literary references found in this book are mainly those exploited in character names.

These are covered in a separate section 7.3 below.

### 7.2.2. Foreign language in the source text

Most of the spells are transliterated in the official as well as the fan translations with slight variation in spelling. Transliteration of spells is also the technique used in all of the *Harry Potter* books under study with very few exceptions as seen in 5.2.2 and 6.3.2. As mentioned before, these spells are derived mainly from Latin and sometimes Greek, with meanings that relate to their functions. The transliterated forms do not, of course, give any clues to their meanings, and in some cases are difficult to pronounce in Arabic.

P.	HPHBP	P.	HPHBP TT	P.	HPHBP FAN TT
138	Anapneo	151	أنابنيو	1/53	انابنيو
146	Petrificus Totalus!	160	بتريفيكوس توتالوس	1/56	بيتريفيكس توتالس
150	Episkey	164	ايبيسكي	1/58	ايبيسكي
150	Patronus	165	باتروناس	1/58	باتروناس
152	Alohomora!	166	ألو هومورا	1/59	الو هامورا
155	Tergeo!	170	تريجيو!	1/60	تيرجيو!
171	Protego!	189	بروتيجو!	1/66	بروتيجو
183	Specialis revelio!	203	سپيشياليز ريفليو	1/71	سپيشيلز ريفيرو
199	Relashio!	222	ريلاشيو	1/78	ريلاسيكو
208	Diffindo!	231	ديفيندو	2/3	ديفيندو
224	Levicorpus (n-vbl)	250	(ليفيكوربوس) (غ - م)	2/10	ليفياكوربس (غ.ش)
224	Muffliato	250	موفلياتو	2/10	مفليتو
225	Liberacorpus!	251	ليبراكوربوس	2/10	ليبراكوربس
283	Oppugno!	319	اوبوجنو	2/33	اوبنجو
419	Sectumsempra	469	سيكطوم سيمبرا	3/11	سيكتمسيمبرا
520	lumos	579	لوموس	3/49	لاموس
525	Accio Horcrux	584	اكيو هوركروكس!	3/51	اكيو هوركرس
537	Aguamenti!	597	اجوامنتي	3/56	اجيومنتي
538	Impedimenta!	598	إمبيديمنتا!	3/56	إمبيدنتا
538	Incarcerous!	598	إنكارسيروس	3/56	إنكارسيويس
545	Expelliarmus!	606	إكسبليارموس!	3/60	إكسبليارموس
555	Reducto!	617	ريدوكتو!	3/64	ريدكتو

**Table 7.2 Transliterated spells in HPHBP**

One exception is seen in the case where the incantation 'Accio Wand!' (HPHBP: 148) was actually translated into Arabic as 'أحضري أيها العصا' ('Come, wand') (HPHBP TT: 163). This could be considered a case of explicitation as it provides the target reader with more information than the source reader, unlike transliteration, where there is only a possibility that the target reader might be able to deduce meaning from the foreign words even without a knowledge of the language. In the fan translation, 'Accio Wand!' is transliterated altogether as 'اكيو واند' (HPHBP FAN TT: 1/57), although 'wand' is generally translated throughout the book.

Latin and foreign words are not used for coining spells only. Other items in the books, such as names of potions, magical abilities and devices, also have foreign origins. Some of these items are transliterated, like the name of the potion that

brings its drinker good luck 'Felix Felicis' (HPHBP: 177), both parts of which are derived from the Latin word for 'lucky' 'Felix'<sup>52</sup>, and the love potion 'Amortentia' (HPHBP: 175), also derived from 'Amor', Latin for 'love'<sup>53</sup>. 'Veritaserum' (HPHBP: 343), which forces its drinker to tell the truth, may be derived from the Latin word for 'truth', 'veritas' and 'serum' which is Latin for 'liquid'<sup>54</sup>. The name of this potion is transliterated on one occasion in the official translation and explained on another as 'مصل الحقيقة' ('truth serum') (HPHBP TT: 194). The fan translation uses a similar explicitation 'سائل الحقيقة' ('truth liquid') (HPHBP FAN TT: 1/68). The magical ability of mind-reading is called 'Legilimency' which could be derived from Latin for 'read' and 'mind'; 'lego' and 'mens' respectively<sup>55</sup>. This term is transliterated in both official and fan translations. However, the name of a practitioner of this ability, a 'Legilimens', received different treatments in the two TTs.

- (1) The Dark Lord, the greatest wizard, the most accomplished Legilimens the world has ever seen? (HBP: 31)

سيد الظلام؛ ألد أعظم السحرة على الإطلاق، و صاحب أعظم إنجازات في عالم  
السحر! (AH: 29)

أمير الظلام و هو أروع مستخرج للمشاعر في تاريخ الكون؟ (AKD: 1/11)

In the official translation, an alteration of the meaning takes place as 'Legilimens' is rendered as 'the one with the greatest accomplishments in the magical world'. The fan translation attempts an explicitation of the term as 'the most skilled extractor of feelings'. This translation, although close to the intended meaning, is a circumlocution and it limits the meaning of the original to a certain extent, as a 'Legilimens' in the book can extract thoughts and memories as well as feelings.

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<sup>52</sup> [http://harrypotter.wikia.com/wiki/Felix\\_Felicis](http://harrypotter.wikia.com/wiki/Felix_Felicis)

<sup>53</sup> <http://harrypotter.wikia.com/wiki/Amortentia>

<sup>54</sup> <http://harrypotter.wikia.com/wiki/Veritaserum>

<sup>55</sup> <http://harrypotter.wikia.com/wiki/Legilimency>

The opposite of this magical skill is 'Occlumency' (HBP: 61), which is the ability to lock one's mind against 'Legilimency'. This term is also derived from Latin 'occlude' and 'mens', meaning 'conceal' and 'mind'<sup>56</sup> respectively. On its first appearance in the book, the official translation attempts an explicitation as 'تعويذة حجب' ('a concealing charm') (HPAH: 61), but later resorts to transliteration, which is also the technique used by the fan translators.

### 7.2.3. References to mythology and popular belief

Ready equivalents available in Arabic for some of the mythological references are used consistently, as we also saw in Chapters five and six. Thus, 'centaur' (HPHBP: 166), 'vampire' (ibid: 295), and 'demons' (ibid: 526) are translated as 'قنطور' (HPHBP TT: 183) (HPHBP FAN TT: 1/64), 'مصاص دماء' (HPHBP TT: 333) (HPHBP FAN TT: 2/38) and 'عفاريت' (HPAH: 585) (HPHBP FAN TT: 3/52) respectively in both official and fan translations. The 'unicorn' stands as problematic again. In this case, the official translation uses transliteration 'يونيكورن' (HPHBP TT: 508) rather than the literal translations provided by translators of the two previous books and the fan translation of this book *Half-Blood Prince*. Transliteration is used for the 'Hippogriff' (HPHBP: 55) and 'Sphinx' (ibid: 14) in both translations (see also 6.3.3). The latter could cause a little confusion for children in Syria. Whereas it would sound completely familiar to Egyptian children, it might give the impression of an unfamiliar creature for Syrians, where the word used for 'Sphinx' is the Arabic equivalent 'أبو الهول'. 'Kelpies' (HPHBP: 526) are probably the least familiar mythological creatures for Arab children as they are specific to the Celtic culture. This could be a case where explicitation is called for. However, the official translation resorts to standardization as 'جان البحر' ('sea genies') (HPHBP TT: 585), while the fan translation uses transliteration.

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<sup>56</sup> <http://harrypotter.wikia.com/wiki/Occlumency>

Alongside creatures borrowed from actual mythological sources, in the *Harry Potter* world thrive magical creatures with some mythological characteristics, and others completely created by the author. These creatures usually pose more translation problems than the previous group. In many cases the official translator uses transliteration as probably the easiest, though not necessarily the most effective, technique. Among the transliterated magical creatures are those in Table 7.3

P.	HPHBP	P.	HPHBP TT
118	Pigmy Puffs	127	بيجمي باف
149	Thestral	163	التيسترال
138	Nogtails	151	النوجتيل
134	Wrakspurt	146	حشرة راك سبارت
209	Veela	232	فتيات الفيلا
538	Inferi	598	الأنفيري
19	Dementors	16	الدمنتورات

**Table 7.3 Magical creatures in HPHBP**

Of the above list, the transliteration of ‘Wrakspurt’ and ‘Veela’ are accompanied by a brief generic gloss each. ‘حشرة’ (‘insect’) is added to the first and ‘فتيات’ (‘girls’) to the second. These additions could be considered a case of explicitation because although this information is provided by the context of the original, it remains implicit in the names. The last two items in Table 7.3 were also standardized on other occasions as ‘جثة’ (‘corpse’) (HPHBP TT: 598) for ‘inferius’ and ‘حراس السجن’ (‘the prison’s guards’) (ibid: 10) for ‘Dementors’.

Transliteration is also the choice of the fan translation in some of the references above. However, in some cases the fans seem to put more effort into them and try explicitation, as in the case of translating ‘Pigmy Puffs’ as ‘القرم المنتفخ’ (‘the puffed dwarf’) (HPHBP FAN TT: 1/45) and ‘Thestrals’ as ‘الأحصنة المجنحة’ (‘winged horses’) (HPHBP FAN TT: 1/57).

Standardization is used with Rowling’s play on the known mythological ‘mermaid’ to create ‘Merpeople’ (HPHBP: 599) and ‘Merchieftainess’ (ibid: 600).

In the official translation, the first is translated as 'أناس البحر' ('sea people') (HPHBP TT: 662) and the second as 'رئيسة أناس البحر' ('chieftainess of sea people') (ibid: 664). In the fan translation, however, compensation may have been created as they also play on the Arabic equivalent of 'mermaid', 'حورية البحر' by pluralizing the first half in the masculine form. The result 'الحوريين' (HPHBP FAN TT: 3/80) is not an established Arabic form, yet does convey the meaning in a creative way. With 'Merchieftainess', however, they use standardization as 'الحورية الزعيمة' ('the chief mermaid') (ibid: 3/81).

#### **7.2.4 Buildings and home furnishing, objects and clothes**

In building and architecture, the 'Gargoyle' (HPHBP: 510) is translated as 'التمثال البشع' ('the ugly statue') (HPHBP TT: 568) in the official translation. This could be considered a partial explicitation as one aspect of the item's description is provided. In the fan translation it is preserved in a slightly inaccurate transliterated form as 'الجارجولون' ('gargolon') (HPHBP FAN TT: 3/46).

One part of the building in the Hogwarts castle, 'the Room of Requirements' (HPHBP: 424), is noteworthy. The name of the room is translated literally in both translations as 'غرفة الاحتياجات' (HPHBP TT: 474) and (HPHBP FAN TT: 3/12). However, the fan translation also provides a footnote which gives the English name of the original.

With furniture items, a variety of techniques are employed. Some of the items mentioned in this book appeared in the previous two books, *Philosopher's Stone* and *Goblet of Fire*, such as 'trunk' (HPHBP: 45), 'grandfather clock' (ibid: 64) and 'four-poster' (ibid: 271) for example. 'Trunk' is once more standardized into 'حقيبة' ('a bag') (HPHBP TT: 44) in the official translation, and 'صندوق' ('box') (HPHBP FAN TT: 1/16) in the fan TT. The 'grandfather clock', which previously created

some confusion, is explained in the official translation as ‘ساعة من النوع الذي يقف مستندا ‘ (‘a clock of the type that stands against the wall’) (HPHBP TT: 65). By contrast the fan translation uses a literal translation rather similar to the one used in the *Philosopher’s Stone* translation (see 5.2.4); ‘ساعة الجد الأكبر’ (‘the great grandfather clock’) which does not make much sense to the target reader. In the case of the ‘four-poster’ there is a case of mistranslation.

- (2) Harry lay awake for a long time, looking up at the canopy of his four-poster (HPHBP: 271)

ظل (هاري) مستلقيا و هو مستيقظ لفترة طويلة متفحصاً مظلة السرير و الصور الأربعة  
الملتصقة عليها؛ (AH: 305)

BT. Harry lay awake for a long time examining the canopy of the bed and the four posters stuck on it.

The fan translation, on the other hand, provides an explicitation of the four-poster bed as ‘سريره العالي ذو الأربع قوائم’ (‘his high bed with four posters’) (HPHBP FAN TT: 2/28).

Another item of furnishing which did not appear in the previous books is the ‘Axminster’ (HPHBP: 13). Both translations resort to standardization as ‘السجاد الثمين’ (‘the expensive carpet’) (HPHBP TT: 9) and ‘السجادة القديمة الأنيقة’ (‘the old handsome carpet’) (HPHBP FAN TT: 1/3).

With items of clothing, explicitation is the most frequent technique:

- (3) He was also wearing the strange assortment of clothes so often chosen by inexperienced wizards trying to look like Muggles: in this case, a frock-coat and spats over a striped one-piece bathing costume. (HPHBP: 189)

كان يرتدي مجموعة من الملابس عادة ما يختارها السحرة عديمو الخبرة الذين يريدون  
الظهور بمظهر العامة، فقد كان يرتدي معطفاً أسود طويلاً يصل للركبتين فوق بذلة  
سباحة مخططة قطعة واحدة و حذاء برقبة طويلة. (HPHBP TT: 209)

In this example, the 'frock-coat' is described in the translation as 'معطف أسود طويل' ('a knee length black coat'). The colour of the coat is not actually mentioned in the original, so an addition is also provided here. The 'striped one-piece bathing costume' is translated without additions or omissions, and the 'spats' are standardized into 'حذاء برقبة طويلة' ('boots'). In the fan translation, the whole outfit was condensed into 'سترة سوداء مقلمة كرداء الاستحمام' ('a striped black coat like a bathing costume') (HPHBP FAN TT: 1/74). Again, the colour black is added, the spats disappear and the rest is mixed together in a rather incomprehensible way, which also loses the function of eccentricity in the original.

- (4) The gnome now wearing the tutu at the top of the Christmas tree.  
(HPHBP: 322)

قزم الحديقة الذي يقف الآن فوق شجرة عيد الميلاد مرتديا التنورة القصيرة المنتفخة (HPHBP TT:

364)

The 'tutu' here is explained as 'تنورة قصيرة منتفخة' ('a short puffed skirt'). In the fan translation, however, it is standardized into 'تنورة' ('skirt') (HPHBP FAN TT: 2/47) only.

- (5) Her papery skin hung off her frame just like the crisp linen sheet she wore draped like a toga. (HPHBP: 406)

- كان جلدها الرقيق الجاف يتهدل من هيكلها كما تتدلى الملاء الكتانية المتجعدة التي كانت ترتديها كالتوجة<sup>(\*)</sup> الرومانية. (HPHBP TT: 454)

- وكان جلدها يتهدل من هيكلها كما تتدلى الملاء الكتانية المتجعدة التي كانت ترتديها كالتوجة الرومانية (HPHBP FAN TT: 3/5)

Both official and fan translations give an added explanation to the 'toga' as a 'Roman toga'. However, the official translation goes even further and includes a footnote explaining the 'Roman toga' as 'ثوب روماني فضفاض' ('a loose Roman garment') (HPHBP TT: 454).

As for objects, literal translation is used occasionally, so 'thumbscrews' (HPHBP: 152) is rendered as 'قراصة الإبهام' (HPHBP TT: 167). This is, however, standardized in the fan translation giving its function instead as 'التعذيب' ('torture') (HPHBP FAN TT: 1/59). 'Spark plugs' (HPHBP: 84), on the other hand, is incorrectly standardized in the official translation as 'ولاعات' ('lighters') (HPHBP TT: 88) but translated literally as 'قادحات الشرر' (HPHBP FAN TT: 1/31) in the fan TT.

A wide variety of magical objects appear in the book; most of these items are neologisms and usually contain wordplay (see 4.3). In the majority of cases standardization is used which eventually loses the play on words, as in 'Metamorph-Medals' (HPHBP: 86) translated as 'ميداليات للتحول' ('transformation medals') (HPHBP TT: 90) and (HPHBP FAN TT: 1/32). The 'Pensieve' (HPHBP: 187), a magical device used to store and review thoughts and memories, which puns on 'pensive' and 'sieve', is standardized in the fan translation as 'المفكرة السحرية' ('the magical diary') (HPHBP FAN TT: 1/73), but transliterated with a small addition in the official as 'جهاز (البنسيف)' ('the pensieve device') (HPHBP TT: 208). The same techniques are also used with the 'Floo Network' (HPHBP: 327), the magical means of transportation using fire and fireplaces. This is transliterated in the official as 'شبكة (فلو)' (HPHBP TT: 369) and standardized in the fan translation as 'شبكة الطيران' ('Flight Network') (HPHBP FAN TT: 2/49), using one of the two meanings of the pun 'flew' and 'flue'.

A case of mistranslation appears when dealing with the invented device 'Sneakoscope' (HPHBP: 69), used to detect untrustworthy actions. The official translation provided is 'إنذار الثعبان السحري' ('the magical snake alarm') (HPHBP TT: 70). Apparently, the translator misunderstands 'sneak' as 'snake'. The fan translation deletes the item name on this occasion, but later translates it as 'منظار

التجسس' ('spying telescope') (HPHBP FAN TT: 1/31), which is closer to the intended meaning.

### 7.2.5. Food items

As the students of Hogwarts, as well as the intended readers of the books, grow into their late teens, a wider variety of alcoholic drinks start to appear on the menu in the *Half-Blood Prince*. Interestingly enough, the official Arabic translator chooses to keep most of the references to these drinks. This is unlike translators of previous books in the series and contrary to the trends of translation for children in the Arab world, as alcohol is forbidden by Islam and therefore generally not accepted by Arab society, let alone in children's books (see 5.2.5). However, despite the tendency to keep as much as possible of the source text aspects in translation, the translator fluctuates between different techniques for dealing with repetitions of the same item, thus leading to inconsistency in some cases.

Table 7.4 below shows how some of the alcoholic drinks receive different treatments on different occasions. 'Sherry' appears three times, the first reference 'a whiff of cooking sherry' (HPHBP: 185) is deleted, while in the second 'Harry could smell cooking sherry again' (ibid: 297), a brief gloss is inserted to explain that 'sherry' is a type of wine. The reference to it being 'cooking' sherry is deleted. In the third appearance 'Several sherry bottles lying beside her' (ibid: 505) sherry is standardized into 'wine' only.

In the fan translation, however, on its first appearance 'sherry' is transliterated and 'cooking' changed into 'cooked'. The result could be misunderstood by children as they will not know what sherry is, and 'cooked sherry' could be anything. On the second occasion, the 'cooking sherry' is standardized as simply 'drink', and on the third, 'drink' becomes 'Spanish drink'.

P.	HPHBP	P.	HPHBP TT	BT.	P.	HPHBP FAN TT	BT.
185	A whiff of cooking sherry		-	-	1/73	نفحة من رائحة الشيري المطبوخ	A whiff of cooked sherry
297	Harry could smell cooking sherry again	335	كان باستطاعة هاري أن يشم رائحة خمر الشيري مرة أخرى	Harry could smell sherry wine again	2/38	واستطاع هاري أن يشم رائحة الشراب	Harry could smell the drink
505	Several sherry bottles lying beside her	562	و بجانبها عدد من زجاجات الخمر	Several wine bottles lying beside her	3/44	بعض زجاجات من الشراب الإسباني	A few bottles of Spanish drink

**Table 7.4 Translation of 'sherry' in HPHBP**

Another example of inconsistency is seen in the treatment of 'Butterbeer', an alcoholic drink invented by Rowling, which also appeared in *The Goblet of Fire* but was deleted repeatedly (see 6.3.5). Although standardization is used on the three occasions the drink is mentioned, a different translation is given each time. In the first reference (HPHBP: 232), 'Butterbeer' is standardized into 'drink', on the second (ibid) into 'beer' and on the third (ibid: 265) into 'magical juice'. The fan translation, on the other hand, standardizes the first two appearances into 'drink' and deletes the third altogether as table 7.5 shows.

P.	HPHBP	P.	HPHBP TT	BT.	P.	HPHBP FAN TT	BT.
232	Three bottles of Butterbeer	259	ثلاث زجاجات من الشراب	Three bottles of drinks	2/13	ثلاثة زجاجات من الشراب	Three bottles of drinks
232	Harry gagged on his Butterbeer	260	و أخذ (هاري) يرتشف من جعته	Harry sipped his beer.	2/13	غص هاري بالشراب	Harry gagged on his drink
265	Under the influence of Butterbeer	299	تحت تأثير تناول العصير السحري	Under the influence of drinking magical juice	2/26	-	-

**Table 7.5 Translation of 'Butterbeer' in HPHBP**

'Wine' also appears several times in the source text and is preserved in translation as 'نبيذ' on all occasions in the official translation. In the fan translation, 'wine' is standardized into 'drink' most of the time, preserved once as 'نبيذ' in example 6 and avoided once by changing the sentence in example 7;

- (6) Hermione was the only one who had managed to turn vinegar into wine (HPHBP: 481)

(HPHBP FAN TT: 3/35) هيرميون كانت الوحيدة التي استطاعت تحويل الخل إلى نبيذ

- (7) She and her friend Violet drank their way through all the wine in that picture of drunk monks... (HPHBP: 329)

(HPHBP FAN TT: 2/50) ضلت طريقها هي وصديقتها فيوليت في لوحة الرهبان السكارى

BT. She and her friend Violet lost their way in the picture of the drunk monks.

This change, along with the standardization of most references to wine could be considered a case of ideological adaptation. In such examples, ideological adaptation is achieved through the application of standardization.

Explicitation is used with references to 'mead' (table 7.6), once as 'honey drink' and once as 'honey wine' in the official translation. Although the fan translation also uses 'honey drink' in the first instance, the deletion of the rest of the description of the drink (that is, 'oak matured'), could be considered more standardization than explicitation. The second instance would confirm that, as the 'mead' is changed into 'drink' as with previous examples of 'wine' removing any reference to alcohol.

P.	HPHBP	P.	HPHBP TT	BT.	P.	HPHBP FAN TT	BT.
51	Madam Rosmerta's finest, oak matured mead	50	شراب العسل المصنوع من البلوط المعق: "افضل ما صنعه مدام (روزمرت)	Honey drink made from matured oak: "the best Madam Rosmerta ever made	1/18	شراب العسل من صنع مدام روزمرت	Honey drink made by Madam Rosmerta
297	Scooping up goblets of mead	335	و أخذوا في طريقهم كؤوسا من نبيذ العسل	They took goblets of honey wine on their way	2/38	ممسكين بأقداح من الشراب من الطاولات	Holding goblets of drinks off the tables

**Table 7.6 Translation of 'mead' in HPHBP**

The majority of other food items, which do not include alcoholic drinks, are preserved in full detail in the official translation (table 7.7) unlike the case in the previous two books *Philosopher's Stone* and *Goblet of Fire* where condensing or deletion was often applied, sometimes without clear justification. Examples of

preservation also include some loan words like 'custard', 'chocolate', 'gateau', and 'ketchup'.

P.	HPHBP	P.	HPHBP TT
26	some old fish-and-chips wrappings	21	بقايا وجبات السمك و البطاطا المقلية
56	The atmosphere was thicker than cold custard	56	و لكن جو المكان كان أثقل من الكسترد البارد
155	A couple of chicken legs and a handful of chips	170	اثنين من أفضاخ الدجاج و حفنة من رقائق البطاطس
155	A large chocolate gateau	170	قطعة جاتوه كبيرة مغطاة بالشيكولاتة
164	Swallowing an entire fried egg whole	180	و هو يبتلع بيضة مقلية بأكملها
219	Roast beef	245	اللحم المشوي
225	Helping himself to sausages	252	و قد بدأ في أكل المقانق
226	Up-ending a ketchup bottle over his sausages	252	و هو يفرغ زجاجة الكاتشاب على سندويش المقانق
438	Who was now shoveling mashed potato into his mouth	490	و هو يضع البطاطس المهروسة في فمه
591	He now had a great liking for very rare steaks	654	أصبح الآن يهوى تناول شرائح اللحم النيه

**Table 7.7 Food items from HPHBP preserved in the official translation**

Some culture-specific food items are explicated where a ready equivalent is not available. For example 'gravy' (HPHBP: 84 & 318), which appears twice, is explained as 'صلصة مرقة دجاج' ('chicken stock sauce') (HPHBP TT: 88) on one occasion and as 'صلصة مرق اللحم' ('meat stock sauce') (ibid: 359) on the other, which is a more accurate explanation. In the fan translation, the first instance is deleted, while the second is standardized as 'stock' (HPHBP FAN TT: 2/46). 'Kipper' (HPHBP: 206) is also explained as 'سمك السلمون المدخن' ('smoked salmon') (HPHBP TT: 230), although not completely accurately, as 'kipper', which is a typical Scottish breakfast, is a smoked herring rather than salmon. The fan translation also replaces kipper by 'سمك السلمون' ('salmon') (HPHBP FAN TT: 2/3). 'Treacle tart' (HPHBP: 156 & 174) also seems to create a translation problem. The official translator attempts a slightly inaccurate explication, on one occasion as 'قطعة من الكعك المحشو' ('a piece of honey-filled cake') (HPHBP TT: 171), but later standardizes it into 'كعك السكر' ('sugar cake') (HPHBP TT: 192). The same standardization is also used in the fan translation on both occasions.

Examples of naturalization are also present. 'Porridge' (HPHBP: 164) is changed into 'عصيدة' (HPHBP TT: 180 and HPHBP FAN TT: 1/64), a dish familiar in several Arab countries with some variation. It bears some resemblance to 'porridge' in its texture and being a breakfast dish. 'Deluxe Sugar Quills' (HPHBP: 230) are also naturalized into 'غزل البنات الفاخر' (HPHBP TT: 257), which is a type of candy floss. A literal translation is provided in the fan translation 'ريش سكرية فاخرة' (HPHBP FAN TT: 2/12).

A few standardizations are made as well. For example, 'pheasant' (HPHBP: 137) is changed into 'دجاج' ('chicken') (HPHBP TT: 150) and 'لحم الطيور' ('birds meat') (HPHBP FAN TT: 1/53), while 'bacon' (HBP: 164) becomes 'اللحم المقدد' ('cured meat') (HPHBP TT: 180 and HPHBP FAN TT: 1/64). This could be considered an ideological adaptation as well, erasing a reference to pork (see 5.2.5 and 6.3.5).

A case of mistranslation appears when 'mince pies' (HPHBP: 298) is translated as 'فطير اللحم' ('meat pies') (AH: 337 and AKD: 2/39) in both TTs. This mistake is probably easy to make if the translator is not very familiar with the English culture as mince could easily be misunderstood for 'minced meat'.

#### **7.2.6. Customs and practices, play and games**

In this book, the most prominent customs that create cultural translation problems are those related to romantic relationships among the students. As the students of Hogwarts reach their late teens, crushes and love affairs start to develop. In many cases physical expression of these feelings is involved, like kissing and hugging. Such references are usually not accepted in children's literature in the Arab World. Yet, surprisingly enough, the official translator preserves all of these references in

full detail no matter how explicit they could be considered by the Arab reader, as in Examples 8, 9 and 10 below which are all translated literally;

- (8) They found themselves looking at Dean and Ginny, who were locked in a close embrace and kissing fiercely as if glued together. (HPHBP: 268)

وجدنا نفسيهما ينظران إلى (دين) و (جيني) متعانقين يقبلان بعضهما بحرارة كما لو كانا قد التصقا معا بفراء (HPHBP TT: 302)

- (9) There, in full view of the whole room, stood Ron wrapped so closely around Lavender Brown it was hard to tell whose hands were whose.

- (10) 'It looks like he's eating her face, doesn't it?' said Ginny dispassionately. (HBHBP: 281)

يقف على مشهد من جميع من في الغرفة و هو مطوق (لافيندر براون) بشدة لدرجة يصعب معها تمييز يديها من يديه  
فألت (جيني) بلهجة غير ودية: "إنه يبدو كما لو كان يأكل وجهها .. أليس كذلك؟"  
(HPHBP TT: 317)

The fan translation, however, uses ideological adaptation with the majority of these references. Examples 8, 9 and 10 are translated as follows;

(8) وجدنا أنفسهما ينظران إلى دين و جيني. (HPHBP FAN TT: 2/27)

BT. They found themselves looking at Dean and Ginny.

(9) نظر هاري إلى الركن حيث كان مع لافندر

(10) قالت جيني بشكل محايد يبدو كما لو أنه مهتم بها ، أليس كذلك؟

BT. Harry looked at the corner where he [Ron] was with Lavender.

Ginny said in a neutral way: "He looks like he's interested in her, doesn't he?"

Explicitation is used in the official translation in examples containing the verb 'snog' which is informal and is not found in Al- Mawrid dictionary (2006).

- (11) 'Just because *he* 's never snogged anyone in his life (HPHBP: 269)

- لأنه لم يعانق أو يقبل أي فتاة في حياته من قبل (HPHBP TT: 303)

BT. Because he never **hugged or kissed** any girl in his life.

- فقط لأنه لم يجد له رفيقة في حياته (HPHBP FAN TT: 2/28)

BT. Just because he never had a girlfriend in his life.

As the second translation shows, the fans resort to adaptation again. By the end of the scene, which also includes Example 8 above, they even add a footnote saying ‘ تم حذف أجزاء من النص لعدم مناسبته أخلاقياً ’ (‘parts of the text have been removed for being morally inappropriate’) (ibid). The fans seem to conform more to the traditions of translation of children in the Arab world. Ironically though, they keep the kissing reference in;

(12) ‘Harry’s snogged Cho Chang!’ shouted Ginny, who sounded close to tears now. ‘And Hermione snogged Viktor Krum’ (HPHBP: 269)

قبل هاري تشو تشانج، وقبلت هيرميون فيكتور كرام (HPHBP FAN TT: 2/28)

This example is also preserved in the official translation.

With school customs, ‘prefect’ (HPHBP: 161) is given the same translation used in the *Philosopher’s Stone*; ‘راند فصل’ (HPHBP TT: 177) (see 5.2.6), which is a naturalization of the term. The fan translation, however, uses an explication as ‘مشرفة على التلاميذ’ (‘a student supervisor’) (HPHBP FAN TT: 1/62). Another aspect of the British school system, unfamiliar in Arabic schools, is ‘the board of governors’ (HPHBP: 379). This is translated in the official as ‘مجلس المحافظين’ (‘the board of conservatives/mayors’) (HPHBP TT: 425) which gives a political impression. The fans use standardization which changes the meaning completely in ‘مجلس السحرة’ (‘the board of wizards’) (HPHBP FAN TT: 2/69).

Acronyms of exams ‘O.W.L.s’ (HPHBP: 98) and ‘N.E.W.T.s’ (ibid: 101) are treated in an interesting, unusual way in the official translation. The names of the letters are transliterated ‘اختبارات (أو - دبليو -إل)’ (HPHBP TT: 104) and ‘(إن.إي.دبليو.تي)’ (ibid: 108) in addition to providing a gloss of what they stand for ‘امتحانات السحر العليا’ (‘high magic exams’) (ibid: 82) and ‘امتحانات السحر العامة’ (‘general magic exams’) (ibid: 108). The explanations provided by the fan translation are

more precise literal translations of the English full names; 'امتحانات مستوى السحر العادي' ('ordinary magic level exam') (HPHBP FAN TT: 1/36) and 'مستوى السحر الشديد' ('extremely exhausting magic level') (1/38).

As for games, Fred and George invent a magical version of the game 'hangman' with an actual little wooden man and set of gallows. The label on the box reads:

(13) Reusable Hangman – Spell It Or He'll Swing! (HPHBP: 114)

- القرصان الذي يشنق أكثر من مرة-انطق التعويذة و إلا سوف يتأرجح على المشنقة!  
(HPHBP TT: 123)

BT. The pirate that could be hanged more than once –say the spell or he'll swing on the gallows.

- تعويذة الرجل المشنوق القابلة للاستعمال مجدداً- استعمالها وإلا سوف يتأرجح  
(HPHBP FAN TT: 1/43)

BT. The Hanged man spell that could be reused – use it or he will swing.

Both translations seem to misunderstand the game, although it is popular, in Syria at least, where it is called "Gallows". Both translations make the same mistake by interpreting 'spell' in its magical meaning rather than linguistic use.

In the case of cultural events, only a few events and celebrations appear in this book, namely 'Christmas' and 'New Year's Eve'. With the name of 'Christmas' (HPHBP: 130 and 284) which is mentioned twice, both the official translator and the fan translators use the Arabic equivalent of the name 'عيد الميلاد' (HPHBP TT: 142 and HPHBP FAN TT: 2/34) on one occasion and a transliteration of the English name on the other, which was the case in the *Philosopher's Stone* (see 5.2.6). The Arabic equivalent for 'New Year's Eve' (HPHBP: 249) is, however, used in both translations; 'ليلة رأس السنة' (HPHBP TT: 280) and 'عشية رأس السنة' (HPHBP FAN TT: 2/20). Both forms are used as synonyms.

### 7.2.7. Flora and Fauna

Two types of plants appear in the books of *Harry Potter*, real plants belonging to the ordinary world and magical plants, which are usually invented by the author. In dealing with real-life plants the official translator resorts to preservation and standardization in most of the cases.

- (14) They were standing in a country lane bordered by high, tangled hedgerows, beneath a summer sky as bright and blue as a forget-me-not. (HPHBP: 189)

- كانا يقفان في طريق ريفي محاط بسياح من الشجيرات المتشابكة تحت سماء صيفية زرقاء و صافية تشبه في لونها زهور نبات (لا تتسائي). (HPHBP TT: 209)  
- كانا يقفا في ممر ريفي محدد بسياح متشابك من الأشجار، تحت سماء صيفية زرقاء و سطوعها كأذن الفأر (نبات ذو زهر أزرق) (HPHBP FAN TT: 1/74)

'Forget-me-not' is translated literally in the official translation with a small addition 'plant' ('نبات'). However, nothing is said about the colour, and as the flower in question is not very familiar for Arab children, the simile loses its intention. The fan translation seems to notice this issue, so the scientific name of the flower is provided 'mouse's ear' and an explanation is added between brackets ('a plant with blue flowers').

- (15) Mrs. Weasley kept watch over a pile of self-peeling sprouts (HPHBP: 126)

- السيدة (ويسلي) مستمرة في مراقبة كومة من الخضار و هي تقشر نفسها (HPHBP TT: 137)  
- كانت السيدة ويزلي قد استمرت في مراقبة كومة من الكرنبات صغيرة التي تقشر نفسها (HPHBP FAN TT: 1/49)

'Sprouts', which usually need very cold weather to grow, are also not very familiar in the Arab world. The official translation resorts to standardization and changes 'sprouts' into 'خضار' ('vegetables'), while the fan translation uses explicitation again and renders 'sprouts' as 'كرنبات صغيرة' ('small cabbages').

(16) 'I doubt he invented the Wolfsbane Potion without considerable hard work!' (HPHBP: 138)

- "فبالتأكيد ابتكار شيء مثل وصفة نبات خانق الذنب يحتاج إلى الكثير من العمل الشاق"

(HPHBP TT: 151)

- " فانا أشك في أنه اخترع وصفة الـ وولفسبين دون أن يبذل جهداً كبيراً"

(HPHBP FAN TT: 1/53)

In this example, the name of the plant 'Wolfsbane', which is used for medical rather than decorative purposes, might not be so familiar to the readers of the source text. Thus the use of the scientific Arabic equivalent of the name 'خانق الذنب' in the official translation would create a similar experience for the target readers. In the fan translation, however, the use of transliteration of the English name gives the impression that it is probably a magical rather than a real plant name. It is possible that it was not recognized as a plant but rather as a potion's name as there is no reference to the plant.

When it comes to magical plants, transliteration seems to be the dominant technique in both translations with the occasional addition of 'نبات' ('plant') alongside the transliterated name (Table 7.8).

P.	HPHBP	P.	HPHBP TT – official TT	P.	HPHBP FAN TT – fan TT
180	sopophorous bean	199	حبوب نبات سوبوفوروس	1/70	حبوب السوبوفوروس
205	Venomous Tentacula	228	نبات (فينوموس تينتاكولا) السام	2/2	سم التينتاكولا
261	Gnarled Snargaluff stumps	294	جذع أشجار (سنارجالوف)	2/25	جذور نبات الأسنارجلف
398	Gurdyroot	446	جذر نبات (جوردي)	3/3	جزور جوردي
438	<i>Mimulus mimbletonia</i>	490	ميمبولوس ممبلتونيا	3/17	الميمبولوس ميمبلتونيا

**Table 7.8 Transliterated plant names in HPHBP**

A few real animal names which could pose translation problems appear in the book. These are usually related to breeds of dogs as discussed in Chapter 5.2.7. In Example 11 below, 'Pekinese' seems to puzzle the official translator, who renders it

a 'Pekinese duck' probably confused by the use of the verb 'hatched'. The fan translation provides a more correct rendering as 'Pekinese dog':

(17) 'Tiny little thing he was when he hatched. 'Bout the size of a Pekinese.'  
(HBP: 454)

- "كانت مخلوقاً صغيراً جميلاً حين فقس، كان في حجم بطة بكيني تقريباً" (AH: 508)  
- "كان شيئاً صغيراً ... صغيراً جداً عندما فقس... بحجم الكلب البكيني ربما" (AKD: 3/24)

The other breed of dogs mentioned in the book is Hagrid's 'boarhound' (HPHBP: 215). In the official translation it is described as 'كلب الصيد البري' ('wild hunting dog') (HPHBP TT: 239), while in the fan translation it is standardized into 'كلب ضخمة' ('a large dog') (HPHBP FAN TT: 2/6) (see also 5.2.7, 5.3.2).

Magical animals, on the other hand, like magical plants, tend to be transliterated in the majority of cases. A few additions are occasionally provided and a few cases of standardization also appear as Table 7.9 shows;

P.	HPHBP	P.	HPHBP TT	BT.	P.	HPHBP FAN TT	BT.
449	Acromantula	502	عنكبوت من نوعية (أكرومنتولا)	A spider of the (Akromantūla) type	3/22	الأكرومانتولات	Akrūmāntūlāt
222	flobberworms	248	دود (الفلوبر)	(Flobber) worms	2/9	الدود الهلامي	Jelly worms
206	Skrewts	229	(السكروتس)	(skrūts)	2/2	كاننات سكروت الالاسعة	Skrūt stinging creatures
565	Bowtruckle legs	628	حيوانات الباتوركيل)	(Bātūrakil) animals	3/68	باوتركل	Bāwtrakil
455	Bowtruckle husbandry	508	رعاية الحيوانات و تدجينها	Animal husbandry	3/24	العناية بمخلوقات البوتراكل	Bāwtrakil creatures husbandry
398	Gulping Plimpies	446	المخلوقات المزردة	Gulping creatures	3/3	تجرع بلمببس	Blimbīs gulping

**Table 7.9 Magical animals in HPHBP**

### 7.2.8. Weights and Measures

The majority of non-metric measurement units are preserved in their equivalent terms in both official and fan translations. The fan translation varies between two forms in the translation of 'inch', as 'بوصة' (HPHBP FAN TT: 3/530), which is the

Arabic equivalent, and 'إنش' (ibid: 1/65), which is a transliteration of the English term, but also known in Arabic.

One example of standardization appears in the official translation:

(18) and now Harper was feet from it, his hand outstretched. (HPHBP: 278)

و الآن أصبح (هاربر) قريبا منها و مد يده ليمسك بها. (HPHBP TT: 314)

BT. and now Harper was close to it and stretched his hand to catch it.

And another example in the fan translation:

(19) A streak of orange light flew under Harry's left arm and missed Ginny by inches. (HPHBP: 269)

فانطلق شعاع برتقالي تحت ذراع هاري و أخطأ جيني بمسافة قريبة (HPHBP FAN TT: 2/28)

BT. A streak of orange light flew under Harry's arm and missed Ginny by a little space.

### 7.3. Names

Personal names, nicknames, titles, names of magical animals, pets and objects in addition to toponyms are discussed in their two translations under this section. The frequency of each set of names and translation procedures applied is provided in table 7.3 below. Data from the fan translation is shaded.

As the table shows, there does not seem to be much difference between the official and fan TTs in their treatment of names.

	Personal names		Nicknames		Titles		Toponyms		Animals		Objects		Total	
Non-translation													0	0
Non-translation + additional explanation			1				7	3					8	3
Replacement by a common noun				1				4				2	0	7
morphological adaptation	105	105	2	3			17	16	5	5	3	3	132	132
Replacement by a counterpart	1												1	0
Replacement by a more widely known name													0	0
substitution													0	0
Translation	3	3	2	1	3	3	6	6			2		16	13
Replacement by a name with another or additional connotation	1							1					1	1
Deletion		2					1	1					1	3
Total		110		5		3		31		5		5		159

**Table 7.10 Frequency of names and translation procedures**

### 7.3.1. Personal names, nicknames and titles

The most important name in this book around which the main theme revolves is ‘Prince’ and the nickname ‘the Half-Blood Prince’ of the title. After several speculations in the story about the meaning of the nickname and who it might belong to, it is revealed that ‘Prince’ is the family name of Professor Snape’s mother ‘Eileen Prince’ (HPHBP: 502). Professor Snape’s father was a ‘Muggle’ and his mother a witch, so he called himself ‘the Half-Blood Prince’. The nickname is translated in the title as ‘الأمير الهجين’ (‘the hybrid prince’) in the official translation and ‘الأمير خليط الدم’ (‘the mixed blood prince’) in the fan translation. In both cases ‘prince’ is used as a common rather than proper noun. When the mother’s name ‘Eileen Prince’ is introduced by the end of the book, her first name is transliterated like the majority of names in the book, but her family name is translated as ‘الأمير’ (HPHBP TT: 559) (HPHBP FAN TT: 3/43) in accordance with the title of the book.

However, on its second appearance, the fan translation uses transliteration 'أيلين' (HPHBP FAN TT: 3/78) leading to inconsistency.

Transliteration is applied to over 95% of the names that appear in the book in both TTs. However, deletion is virtually absent with only one name 'Auntie Muriel' (HPHBP: 269) deleted in the fan translation.

As in the previous two books, epithets associated with names are translated. Thus, 'the Bloody Baron' and 'Moaning Myrtle' (HPHBP: 461 and 93) keep the same translations given to them in previous books 'البارون الدامي' and 'ميرتيل الباكية' (crying Myrtle). The fan translation also uses 'ميرتيل الناحبة' ('wailing Myrtle') (HPHBP FAN TT: 2/36) on a different occasion. Likewise, 'Barnabas the Barmy' (HPHBP: 428) is rendered as 'بارنباس المجنون' ('crazy Barnabas') (HPHBP FAN TT: 3/14) in the fan translation. The official translation uses the same translation of the epithet, but it replaces the name 'Barnabas' by its Arabic counterpart 'برنابة' ('barnābah') (HPHBP TT: 479) which is the only example of this procedure (see 4.2.3) in personal names.

As for nicknames, 'Luna Lovegood' is often called 'Loony' (HPHBP: 291) by her fellow students. The translator of the official translation provides a transliteration to preserve the connection to her real name and adds an explanation of the meaning of the nickname to become 'لوني المجنونة' ('crazy Loony') (HPHBP TT: 328). The fans only transliterate the word like most other names. Another provocative nickname is given to 'Fleur Delacour' by her sister in law 'Ginny' who calls her 'Phlegm' (HPHBP: 92). In the official translation the nickname is translated as 'مخاط' ('mucus') (HPHBP TT: 97) which loses the alliteration that connects it to the original name. This example will be further discussed in wordplay below. The fan translation, on the other hand, also chooses a translation of the

nickname, but resorts to standardization by changing 'phlegm' into 'اللزجة' ('sticky') (HPHBP FAN TT: 1/34).

The title 'Lord' in 'Lord Voldemort' is usually transliterated throughout the three books; however, when it is used in his other title 'the Dark Lord' (HPHBP: 26), it is translated as 'سيد الظلام' ('Master of the darkness') (HPHBP TT: 23) in the official translation and 'أمير الظلام' ('Prince of the darkness') (HPHBP FAN TT: 1/9), probably making an inaccurate link to the title of the book.

Some invented labels used to describe groups of people could also be discussed under titles. Examples of these are 'Muggles' discussed in Chapter 5.3.1. Here, 'Mudblood' (HPHBP: 110) is an offensive term for wizards of Muggle birth, and 'Squib' (ibid: 195), which is a play on 'damp squib', describes someone born to wizard parents but who has no magical powers. The first is explained in the official translation as 'دم العامة' ('the commoners' blood') (HPHBP TT: 118) and translated literally in the fan translation as 'صاحبة الدم الموحل' ('the one who has muddy blood') (HPHBP FAN TT: 1/41). 'Squib' is transliterated in the fan translation as 'سكويب' (ibid: 1/76) and given a rather strange translation in the official as 'الصراصير القذرة' ('dirty cockroaches') (HPHBP TT: 216).

### 7.3.2. Names of magical animals, pets and objects

Names of pets that appear repeatedly in the series like Harry's owl 'Hedwig' and Hermione's cat 'Crookshanks' are consistently transliterated as 'هيدويج' and 'كروكشانكس', which is also the rule applied by the fans. The name of Ron's little owl 'Pigwidgeon' (HPHBP: 112), which was introduced in the *Goblet of Fire* and shortened into 'Pig' throughout, as was discussed in 6.4.2, reappears in the *Half-Blood Prince*. This time the full name is transliterated in official and fan translations. This, of course, leads to some inconsistency. The hippogriff 'Buckbeak'

is rechristened 'Witherwings' in this book to protect his identity. Both names are also transliterated.

As for names of objects, 'The Marauder's Map' (HPHBP: 363), which was standardized in the *Goblet of Fire* (see 6.4.2), is given a similar standardization by the fan translation 'خريطة ممرات هوجورتس' ('Hogwarts passages map') (HPHBP FAN TT: 2/62). The official translation, however, uses transliteration 'خريطة مارودر' (HPHBP TT: 408), treating 'Marauder' as a proper rather than common noun.

As with the name of the newspaper 'The Daily Prophet', which was consistently translated throughout the series as 'المتنبى اليومي', the new newspaper 'The Evening Prophet' (HPHBP: 591), which is introduced in this book, is translated as 'صحيفة (المتنبى المسائية)' (HPHBP TT: 654) with the addition of the generic 'newspaper'. The fan translation, however, chooses to replace the name by a common noun 'جريدة المساء' ('the evening newspaper') (HPHBP FAN TT: 3/78). On the other hand, 'The Quibbler' (HPHBP: 131), the tabloid published and edited by Luna Lovegood's father, is preserved in transliteration 'كيبلر' (HPHBP TT: 143) and 'كويبلر' (HPHBP FAN TT: 1/51), making the name less transparent.

### 7.3.3. Toponyms

Transliteration is applied to around half of the toponyms in the book, including shops' names like 'Flourish and Blotts' (HPHBP: 105), 'Twilfitt and Tattings', 'Weasley's Wizard Wheezes' (ibid: 112), 'Borgin and Burkes' (ibid: 120) and 'Honeydukes' (ibid: 228). These are transliterated in the official translation as 'ويزلي ويزارد ويزيس' (ibid: 120), 'توليفيت و تاتنج' (HPHBP TT: 112) 'فلوريش و بلوتس' (ibid: 121), 'بورجين و بوريكس' (ibid: 130) and 'هني ديوكس' (ibid: 255). The majority of these are also transliterated in the fan translation except 'Weasley's Wizard Wheezes', which is explicated as 'متجر ويزلي للخدع و الأفكار السحرية' ('Weasley's shop

for tricks and magical ideas') (HPHBP FAN TT: 1/43). Although this translation loses the wordplay, it preserves the meaning better than the official translation which preserves the sound patterns, but without meaning. 'The Leaky Cauldron' (HPHBP: 106), which also appeared in the *Philosopher's stone* and the *Goblet of Fire* and was translated literally as 'المرجل الراشح', is transliterated here. The fan translation sticks to the established translation. Other pubs like 'The Three Broomsticks' and 'The Hog's Head' (HPHBP: 230) are translated as 'حانة المكناس' and 'رأس الخنزير' (HPHBP TT: 257). Also translated is the name of the Weasley's house 'The Burrow' (HPHBP: 46) as 'الجحر' ('the burrow') (HPHBP TT: 45) and 'الملجأ' ('the refuge') (HPHBP FAN TT: 1/16). Another interesting translation is of 'Elephant and Castle' in the example 14):

(20) 'No, we got wind of a nasty Backfiring Jinx down in Elephant and Castle,' (HPHBP: 87)

- لقد سمعنا عن تعويذة ارتدادية شريرة في (الفيل و القلعة) (HPHBP TT: 91)  
- إنها تعويذة مضادة أصابت فيلاً و أحد القلاع (HPHBP FAN TT: 1/32)

The official translation provides a literal translation of the name without any reference to its being a place name, which is not easy for the child reader to guess. The fan translation, on the other hand, misses this fact and renders the example as an anti-spell that hit an elephant and a castle.

Added explanation that could have been useful in Example 14 is used in some other place names like the addition of 'قرية' ('village') to the names of 'Budleigh Babberton' (HPHBP: 61), 'Great Hangleton' and 'Little Hangleton' (ibid: 189) which are all made-up villages in the book. Similarly 'West Country' (ibid: 8) was transliterated with the addition of 'مقاطعة' ('county') (HPHBP TT: 4). This was, however, replaced by a common noun (standardized) in the fan translation as 'غرب البلاد' ('the west of the country') (HPHBP FAN TT: 1/2).

#### 7.4. Word-play

Some puns are lost in transliteration of the names. For example, when the Prime Minister tries to appear knowledgeable about the magical world he refers to 'Sirius Black' as 'Serious Black' (HPHBP: 17). The name and the adjective are both transliterated in the official as well as fan translations. This is probably a difficult pun to recreate and the attempt of varying the transliteration form by the addition of a long (i) in the fan translation does not help; 'سريوس' and 'سيريس' (HPHBP FAN TT: 1/6). This example is an application of Delabastita's (1996) second procedure 'pun → non-pun' in 4.3.3.2. Likewise, 'The Slug Club' (HPHBP: 124), where Professor Slughorn gathers his favourite students, is transliterated, as was the name of the professor himself. Thus, the pun on 'slug' is lost. However, when another pun on the professor's name appears in the title of the chapter 'A Sluggish Memory' (ibid: 327), the two translations use one side of the pun each. The official translates the meaning of the word 'ذاكرة كسول' ('a lazy memory') (HPHBP TT: 369) while the fans reinforce its connection to the professor's name 'ذكري سلوغهورنية' ('a Slughornish memory') (HPHBP FAN TT: 2/49). A similar case appears in the title of the chapter - 'Will and Won't' (HPHBP: 42). The official translation builds on the intended meanings of the words as they are used in the chapter, where 'will' is Sirius's death will which leaves Harry all his possessions and 'won't' is repeated continuously by the house elf Kreacher who refuses to accept Harry as his new master. Thus the official translation reads 'وصية و ممانعة' ('will and resistance') (HPHBP TT: 41). The fan translation keeps the play on the affirmative and negative forms of the verb 'will' in 'سوف و سوف لن' ('will and will not') (HPHBP FAN TT: 1/15).

One interesting pun that is definitely difficult to reproduce in Arabic is Fred and George's play on the name 'You-Know-Who' in an advert they put in the window of their joke shop (HPHBP: 113):

- (21) Why Are You Worrying about You-Know-Who?  
You SHOULD Be Worrying About  
U-NO-POO –  
The Constipation Sensation That's Gripping the Nation!

The official translator seems uncertain what to do with the word 'poo' in particular so leaves it out and puts suspension marks in its place. This could be an ideological deletion because of the inappropriateness of the word. The translation of the last sentence also loses the rhyming pattern (HPHBP TT: 122).

لماذا تقلق بشأن (أنت تعرف من)؟  
بينما يجب أن تكون قلقاً  
من أنت لست ...  
حالة من الإمساك تمنص الأمة

The fans, on the other hand seem to play safe by transliterating the 'U-NO-POO-' part and replacing the reference to constipation by 'depression'. This translation also loses the pun and the rhyme. (HPHBP FAN TT: 1/43)

لماذا تقلقون بشأن أنتم -تعرفون -من؟  
يجب عليكم أن تقلقوا بشأن  
يو-نو-جو  
إنه الشعور بالانقباض الذي يستحوذ على الأمة!

'U-No-Poo' is mentioned again in Example 22 when the students practice non-verbal spells;

(22) Harry frequently looked over at his classmates ... to see them purple in the face and straining as though they had overdosed on U-No-Poo; (HPHBP: 205)

- و كثيراً ما تطلع (هاري) إلى رفقائه في الصف ... ليرى وجوههم قد تحولت إلى اللون البنفسجي و ظهر عليهم التوتر الشديد و كأنهم يتعرضون إلى حالة إمساك مستعصية (HPHBP TT: 228)

- ينظر هاري حوله بتردد إلى زملاء صفه ... ليرى وجوههم تحولت إلى الأرجواني و قد بدا أنهم يحاولون بجهد (HPHBP FAN TT:2/1)

The official translation provides a paraphrased explanation of 'U-No-Poo' ('as though they were having an incurable case of constipation'). The fans also paraphrase it but as a standardization removing the reference altogether ('they looked like they are working hard').

A few examples of compensation could be found in the official translation. For example, the title of the book 'The Healer's Helpmate' (HPHBP: 98) is translated as 'مرشد المعالج' ('the healer's guide') (HPHBP TT: 104). The Arabic title not only preserves the sound pattern by repeating the 'mu' sound in each word ('Murshidu l-Mu'ālij'), but also imitates titles of ancient Arabic books which enforces the effect of historicity used extensively by Rowling in the depiction of the magical world. The fans' translation of the title as 'مساعدة المعالج' ('the healer's help') (HPHBP FAN TT: 1/37) also preserves the alliteration (Musā'adatu l-Mu'ālij), but sounds banal, thus missing the historic effect created in the official translation.

Another compensation is created in translating the chapter title 'An Excess of Phlegm' (HPHBP: 81) which, as mentioned in 7.3.1 above, is a play on the name 'Fleur'. The official translation compensates for the loss of alliteration by creating a rhyming title; 'إفراط في المخاط' (Ifrāt fil Mukhāt) (HPHBP TT: 84). The fan translation again uses standardization, probably also an ideological adaptation, by changing the

title into 'لزوجة متزايدة' ('an excess of stickiness') (HPHBP FAN TT: 1/29) where the wordplay is completely lost.

## 7.5. Summary

This chapter covered the analysis of cultural references, names and wordplay in the official as well as fan translations of *Harry Potter and the Half-Blood Prince*. Differences between the two translations are discussed here. The main trends identified in the analysis are: (i) Preservation is the most frequently used procedure by both official and fan translations as Table 7.1 shows, although the official translator sticks to preservation more than the fans especially in the categories of food items and customs and practices. (ii) Standardization comes in second place, but is used by the fans more often than the official translator. (iii) Explication is applied in a considerable number of cases compared to the previous two books, especially in the official translation. (iv) Contrary to the previous two translations, there is a virtual absence of deletions and ideological adaptations in the official translation of this book. The fans, on the other hand seem to follow some of the trends of the other two translators of HPPS and HPGF though to a slightly lesser degree. (v) Both official and fan translators use footnotes for the first time in the three books. Footnotes are not only used for explication of cultural items, but also as an overt statement of the translation strategy applied in the fan translation. (vi) When it comes to the treatment of names, there does not seem to be much difference between the official and fan translation in the procedures applied as Table 7.10 shows, nor do they deviate from the trends of the previous two translators. Again here, morphological adaptation seems to be the default procedure. (vii) With the treatment of wordplay, most of the puns are replaced by non punning phrases, however, fans and official translators often apply different criteria in the

interpretation of the pun. Attempts at the compensation for lost wordplay appear in the official translation for the first time. These trends are further discussed in Chapter eight (8.5) below.

## **Chapter 8**

### **Discussion of the Findings**

#### **8.1. Introduction**

In the Introduction (0.5), we placed this study within the framework of descriptive translation studies, and discussed the concept of translation norms developed by Toury (1995), whereby 'trends' of translation behaviour are sought through the systematic analysis of 'coupled pairs' of segments in the ST and TT. Generalizations are then attempted regarding the process of decision-making of the translator in order to 'reconstruct' the norms adopted in the translation.

In Chapters 2, 3 and 4, we constructed the theoretical model to be used for the purpose of such systematic analysis of ST/TT pairs. In this model, the items that will be subjected to analysis are specified, since Toury's (1995) focus is on the linguistic elements of translation, while the focus of this study is the cultural elements and their treatment in translation between English and Arabic. As seen in 5.2, the analysis model for the categorization of cultural references that are subjected to analysis was a revised version of Klingberg's (1986) model in accordance with the initial analysis of the first book, *Harry Potter and the Philosopher's Stone*. The revised model was then applied to all of the books under study. Chapters 5, 6, and 7 served as an application of the analysis model to three books from the *Harry Potter* series and their translations into Arabic. In Chapter five, cultural references, names and wordplay in *Harry Potter and the Philosopher's Stone* were the subject of analysis. Chapter six covered these references in *Harry Potter and the Goblet of Fire*, and Chapter seven *Harry Potter and the Half-Blood Prince*. Comparisons

between the official and fan TTs of the last book under study were also made in Chapter 7.

In this chapter, we shall summarize the findings of the analysis of each book, where the translation trends of each translator are sought. These help in the formation of the 'operational norms' adopted by each translator. We shall then try to bring these findings together in order to make deductions about the 'initial norms' (discussed in 0.5) of each translator which, according to Toury, should usually fall somewhere on the continuum between 'adequacy' and 'acceptability'.

## **8.2. *Harry Potter and the Philosopher's Stone* Findings**

The detailed analysis of the first book in the series resulted in the following findings.

As table 5.1 showed, preservation was the most frequently used technique for the treatment of cultural references in general with 79 cases. Standardization is the second most used procedure (49 cases), most of which are applied to the category of food (35 cases). Ideological adaptation is used in 17 cases, spread across the three categories of food, customs and practices and flora and fauna. Deletion (14 cases) is mainly used with food items (12 cases), while explicitation and naturalization are used only occasionally (6 and 7 cases). Compensation and cultural transplantation, on the other hand are completely absent from the translators choices.

As seen from the analysis in Chapter 5, the majority of preservation cases are in the form of literal translation, like preservations of mythological creatures, food items and non-metric measures. Transliteration was, however, used with invented games and currency as well as spells based on Latin and other foreign languages.

As seen in the discussion in 5.2.2, the transliteration of Latin and other references affects the text on several levels as they lose their denotative as well as

connotative roles in the book. Even though these roles may not be picked up by all readers of the source, the levels of reading are limited and reduced considerably for the target reader. On the other hand, even when literal translation, rather than transliteration is used, cultural connotations tend to be lost, probably inevitably in some cases. Clothing and building items are most representative of this loss.

The use of standardization mainly affects the detailed and specific descriptions of items carefully created by the author. For example, food items are most representative of this care for detail. But other examples are also seen in customs and practices as well as other categories (e.g. tap-dance, chamber music). However, standardization is sometimes used successfully to create functional equivalence as in Example 12 in Chapter 5.

Ideological adaptation, which is a prevailing norm in translation for children into Arabic, is applied especially with items that are religiously unacceptable in Arab Islamic society (pork and alcohol, sexual references, some animals). Standardization and deletion are used here to control what the Arab child receives. Cultural distance plays an important role in such cases.

When it comes to treatment of names, we find the most frequently used procedure to be morphological adaptation with 140 cases, applied mainly to personal names, names of animals and toponyms (Table 5.8). This, of course, deprives the target reader of enjoying one of the most important components of the *Harry Potter* books. It limits the possibilities of interpretation to a great extent. Literary and mythological references are completely lost in the use of transliteration. However, the most affected aspect in the book is wordplay, as most of it is employed in the names and consequently lost in the use of transliteration.

The translation of names is only applied in the case of fantastic names and toponyms from the magical world which are fully transparent (e.g. The Fat Lady, The Leaky Cauldron).

Inconsistency in the treatment of items within the same category and sometimes of the one same item has been found, as in the case of 'unicorn' and the treatment of school customs and non-metric measures.

As seen in 5.2.6 and 5.2.8, the readership also affects the analysis of the translation procedures. The translator is Egyptian and on several occasions this seems to affect the lexical choices even though the translation is intended for all Arabs. The translator's frame of reference (discussed in 4.2.4) which refers to the translator's knowledge, ideas, experiences, literary climate, etc. comes to surface here.

### **8.3. *Harry Potter and the Goblet of Fire* Findings**

The most serious finding in the translation of *Harry Potter and the Goblet of Fire* is abridgment. As seen from the analysis, it affects the translation on several levels.

As Table 6.3 shows, deletions (77 cases) affect virtually all categories of cultural references under study. Names (table 6.13) are also deleted in 39 instances. The other, equally most used procedure, is standardization (78 instances) also affecting all categories of cultural items (Table 6.3).

The translator of the *Goblet of Fire* seems to take great liberties in his treatment of cultural as well as other aspects of translation, probably with permission from the publisher. The absence of any reference to the fact that the translation is abridged reflects a rather disrespectful attitude towards the source text as well as the target reader. The frequent deletions seriously distort the text and the

standardizations flatten out prominent aspects of the original (e.g. food and wordplay).

Some translation choices also reflect carelessness on the part of the translator. In some cases it appears the translator does not know the meaning of a word and instead of looking it up in a dictionary, he uses his own, inconsistent paraphrasing (e.g. ferret). Some items were previously translated in *The Philosopher's Stone*, but the translator does not make use of those translations (e.g. food items like 'Bertie Botts every flavour beans', 'chocolate frogs') but uses deletion or standardization instead. General lists, whether food menus or magical toys, are shortened.

Abridgment also affects consistency in the treatment of items within the same category (e.g. toponyms like 'Beauxbatons' and 'Azkaban'). It is even used on a small scale within the name itself (e.g. Mundungus → Mondo) (Mad-eye Moody → Moody), (Pigwidgeon → Pig).

As was the case in the first book, morphological adaptation is also applied to the majority of names (138 instances). However, even here, typing errors (e.g. Ron → Don) seem to enforce the careless attitude towards the translation. This frequent use of transliteration again affects the levels of reading discussed in the previous section.

Again following the trend of *The Philosopher's Stone*, humour (e.g. names of characters in paintings and statues which often have humorous epithets like 'Boris the Bewildered, Urg the Unclean and Bodrod the Bearded') is seriously affected in the translation, not only by the transliteration of names, but also by the deletions, standardizations, mistranslations and the absence of any attempt at compensation even of cases of wordplay that are not connected to the names in the book.

Ideological adaptation is again used with culturally and religiously unaccepted items. Standardization and deletion are employed for this aim. However, also preservation seems to be used to achieve ideological adaptation as in Examples 20 and 21 (in 6.3.6) where drinking is preserved when it is practiced by the evil supporters of Voldemort.

- (20) 'I mean, how do they expect to get away with it? Do you think they've been drinking, or are they just –' (HPGF: 115)

(HPGF TT: 126) "...كيف يتوقعون الهروب بذلك العمل؟ ترى هل كانوا ثملين"

BT. How do they expect to get away with this? Were they drunk?

- (21) I suppose they had a few drinks tonight and couldn't resist reminding us all that lots of them are still at large. (HPGF: 128)

أظن أنهم قد أفرطوا في الشراب بعض الشيء هذه الليلة و لم يستطيعوا مقاومة

إظهار أنفسهم (HPGF TT: 141)

BT. I think they overdrank a little tonight and couldn't resist showing off.

Yet, examples of inconsistency are present, like in Example 29 (6.3.7) where a reference to the pig was preserved;

- (29) they had finished their work, the guinea-fowl they had been changing into guinea-pigs had been shut away ... (HPGF: 336)

(HPGF TT: 376) انتهاء موعد الدرس الذي قاموا فيه بتحويل أحد الطيور إلى خنزير صغير

BT. the end of the lesson where they had been changing a bird into a small pig.

Finally, explicitation and naturalization are very rarely used, as Table 6.3 shows. Compensation and cultural transplantation are not included in the translator's choices at all.

#### **8.4. *Harry Potter and the Half-Blood Prince* Findings**

For this book, two TTs were analysed – the official translation and the unofficial fan translation. The most outstanding trends in the official translation are, first, the preservation of as many as possible of the cultural references in the source text. This is manifested in 129 instances of preservation and the virtual absence of deletion and ideological adaptation. This procedure is taken to an extreme here by preserving the references no matter how unacceptable they might be in the target culture, as with alcohol and sexual references (7.2.5 and 7.2.6). The second trend is the frequent use of explicitation which was far less prominent in the previous two books and in the fan translation (e.g. grandfather clock, gravy, snogging).

Another feature not seen in previous translations is the appearance of footnotes in the official as well as fan translations of the *Half-Blood Prince*. Perhaps, as the intended target readers grow older, the translators find it acceptable to use such editorial techniques usually avoided in children's books (e.g. 'Toga', 'room of requirements').

Standardization is used by fans more often than by the official translation. In some cases the fans use standardization (e.g. bacon → cured meat) as a means for ideological adaptation whereas the official TT does not.

With the treatment of names, there is not much deviation from the procedures applied by the translators of the previous two books. Again, morphological adaptation is the overwhelming trend (132 cases) in both official and fan translations. Translation is also used with transparent names and toponyms from the magical world, as Table 7.10 shows.

Variation in the forms of transliteration arises between the official and fan translations. However, in the absence of a standard transliteration system between

English and Arabic, the translators are left to their own frame of reference (4.2.4). Each translator uses their own pronunciation of the words. Some of the vocabulary items, especially those derived from Latin and neologisms are not established and might therefore tolerate interpretation and errors (e.g. names of invented animals like 'wrakspurt' and 'bowtruckle' and invented plants like 'Mimulus mimbletonia'). It perhaps does not make much difference for the child reader anyway, because the words are unfamiliar no matter how they pronounce them. However, this problem becomes more prominent in the case of names especially when they can be compared to their English pronunciation in the films (e.g. Hermione).

When it comes to the treatment of wordplay used outside names, competing constraints seem to be at play in the translators' choices. Official and fan translators often apply different criteria when such problems are at hand (e.g. 'floo network', 'will and won't', 'a sluggish memory'). As seen in the analysis (7.4), the official and fan translators tend to choose one meaning of the pun each.

Compensation (e.g. 'Healers Help', 'Excess of Phlem' in 7.4) is used for the first time throughout the three books for the loss of wordplay in the official translation. Although it does not cover the considerable loss resulting from the transliteration of names. However, these attempts reflect the translator's respect for the source text as well as the target reader contrary to the case of *The Goblet of Fire*.

## **8.5. Discussion of Initial Norms in the Three Books**

The very detailed analysis of the procedures used in the treatment of cultural references has provided much information about the matricial and textual-linguistic norms in operation in these TTs. In this section, the trends identified in the three previous sections are brought together in an attempt to identify the initial norm

applied by the translators of the three books under study, that is, whether the overall strategy is towards 'adequacy' (i.e. ST oriented) or 'acceptability' (TT oriented) (see Toury 1995: 56-9) discussed in section 0.5.

As seen in section 8.2, the translator of *The Philosopher's Stone* does not seem to have a clear and solid strategy of adequacy or acceptability. There seems to be a balance between the techniques that are used for the aim of achieving adequacy (preservation and explicitation) and those usually applied for the purpose of achieving acceptability (standardization, naturalization and ideological adaptation) in the treatment of cultural references as Table 5.1 shows. The treatment of names, especially personal names, names of animals and toponyms, on the other hand, tends more towards adequacy by preserving the source forms of the names even though they are not understandable for the target readers. The loss of wordplay elements in the book does not, however, reflect this tendency.

The translation of *The Goblet of Fire* as a whole has the most translation problems and it is the most distorting of the original, as seen in section 8.3. This does not, however, reflect a clear tendency towards acceptability. The 60 cases of preservation of cultural references (Table 6.3) and 115 transliterated names (Table 6.13) clearly show a tendency towards source text orientation. However, abridgment as well as standardization affect prominent features of the source text to a great extent which does not support the norm of adequacy. As in the case of *The Philosopher's Stone*, the translator of *The Goblet of Fire* does not seem to be following a clear strategy at all.

The strongest and clearest initial norm seems to be adopted by the official translator of *Harry Potter and the Half-Blood Prince*. As seen in 8.4, the general approach to the translation is one of adequacy, achieved through the use of

preservation, explicitation, morphological adaptation of the majority of names especially personal names, toponyms and names of animals and objects, and the absence of deletions and ideological adaptations as well as the attempts of compensation for lost features like wordplay.

The fans, on the other hand, seem to be tending towards the more conventional thus internalizing some of the conventions and norms of translation for children in Arabic, so they self-censor. The footnote stating that they have deleted parts of the text for being morally inappropriate (7.2.6) is a clear statement of the strategy they are applying. Acceptability is sought through the use of ideological adaptation. The inconsistency in the application of this strategy (e.g. the treatment of alcohol and kissing in 7.2.5 and 7.2.6) may be due to the fact that several people are involved in the translation and most probably working separately. The transliteration of names and considerable number of cases of preservation (103) and explicitation (18), on the other, tend towards the other pole. Thus, again, there is no one clear strategy in the fan translation.

In total, there seems to be no coordination between the translators of the different books. Even though the translations are commissioned by one publishing house, and despite the presence of a project manager's name on all the books, the translators clearly worked separately each applying their own strategies freely. This is also manifested on the micro level as well. The inconsistency in the treatment of the same singular item (e.g. 'grandfather clock', 'treacle tart') across the three translations also shows the absence of coordination. This might be due to the marginal status of children's literature in the Arab World. Thus, even when the original text is of high status in the source culture, it is still treated according to the views of the target culture.

## **Chapter 9**

### **Conclusion**

In the previous chapter, we discussed the findings of the analyses of the three books under study and attempted to draw conclusions about the translation norms of the different translators. In this conclusion, we shall return to the research questions posed in the introduction to see to what extent they have been answered.

1. What are the translation procedures adopted by the translators of the different books when dealing with culture-related references, names and wordplay in their translation into Arabic?

In chapters three and four, theoretical approaches to the treatment of cultural items names and wordplay were discussed. Models of analysis were established for the analyses of cultural references, names and wordplay in the three *Harry Potter* books under study. In chapters five, six and seven, these models of analysis were applied to each book, where translation procedures applied by each translator were identified. The findings of the analyses were discussed in detail in Chapter eight above.

2. What translation trends can be deduced from the use of these procedures? Do they indicate an overall underlying strategy that controls the individual choices made by the translators?

Operational and initial norms of translation in the three books under study were discussed in Chapter eight. These trends were based on the analyses of the three books in chapters five, six and seven. Chapter eight showed that among the three official and one fan translations, only the official translator of the third book, *Harry Potter and the Half-blood Prince*, seems to be adopting a clear strategy of adequacy in his translation and sticking to it as much as possible in his individual translation

choices. The other three translations seem to fluctuate between the two poles of adequacy and acceptability with procedures supporting both ends of the continuum being in use.

3. How do the translation choices differ from one translator to another in the series? Is consistency sought among the three books under study?

Discussion of the TT operational as well as initial norms in Chapter eight showed that there is no clear sign of coordination among the three official translators of the books under study despite being commissioned by the same publishing house. The norms of the translation in the first book differ from those in the second book as seen in Chapter eight. The translation of the second book, *The Goblet of Fire*, is marked by a covert distorting abridgment of the work, while the translator of the third book, *The Half-Blood Prince*, follows the norm of adequacy so strictly that he preserves references usually considered unacceptable for the child reader in the Arab culture.

4. What conclusions can be reached about the norms of translating for children in the Arab world in these books?

The apparent absence of oversight of the project of translating *Harry Potter* into Arabic has led to considerable inconsistency among the three translators. Of course, cases of inconsistency were present within each separate translation as well. This lack of systematicity is probably inevitable as this is the nature of translation, especially literary translation. However, the inconsistency along with the carelessness noticed in the translation of *The Goblet of Fire*, and the lack of censorship in the translation of *The Half-Blood Prince*, all reflect the fact that children's literature and translation for children in the Arab World occupy a rather

low status in the literary system no matter how successful and important the source texts are in their culture.

### **Limitations and Recommendations**

Despite spending considerable effort in the manual analysis, there are always limitations, and the calculations of references cannot claim to be totally accurate due to the huge size of the books under analysis, and since the analysis does not use any electronic aiding tools. The reason for this is the lack of a machine-processable version of the target text on the one hand, and the cultural rather than linguistic nature of items that are the subject of examination on the other, which are more difficult to process electronically. There is always the possibility of human errors. The use of machine aid would have helped though in ensuring accuracy in the frequency of a single reference in the whole book and, consequently, the in/consistency in its treatment of the given reference in translation.

Another limitation to the study is the inability to contact the publisher or the translators of the Arabic translations despite several attempts. Interviews with either the translators or publishers would have reduced the probabilities of the deductions in the analysis. Although DTS gives a solid basis for the deductions, there is no way of being totally sure unless supported by clear statements from the translators or publishers themselves on the translation choices and strategies.

The analysis could also benefit from reception theory insights. Further research could be carried out on the effects of the translation choices adopted by the Arabic translators of the books on the reception of the series in the Arab world. Comparisons with the film subtitles would also be interesting.

The model of analysis in this thesis can be used as a basis for the analysis of other works of children's literature. It could also be used as a guide for translators before starting the act of translation.

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## Appendix 1 *Harry Potter and the Philosopher's Stone*

### 1.1. Literary References

HPPS	P. No	HPPS TT	P. No	Category	Procedure
He hummed 'Tiptoe through the Tulips'	34	-	35	Literary reference	Deletion

### 1.2. Foreign Language in the Source Text

HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
Thankss amigo	26	شكر يا صديقي	26	Foreign	standardization	
Caput Draconis	96	كلوت در اكونيس	111	Foreign	Preservation-transliteration	Password (Gryffindor)
Alohomora!	119	الوهورورا!	136	Foreign	Preservation-transliteration	Eymology: Alohomora is derived from the West African Sidiki dialect used in geomancy meaning: Friendly to thieves as stated by J.K. Rowling in testimony during the WB and JKR vs. RDR Books. <a href="http://harrypotter.wikia.com/wiki/Spells">http://harrypotter.wikia.com/wiki/Spells</a>
Wingardiumleviosal	127	ونجارديوم ليفوزا!	146	Foreign	Preservation-transliteration	Eymology: "Wingardium" certainly contains English wing meaning "fly", and latin arduus, meaning "high". "Leviosa" most probably originates in Latin levis, meaning "light". <a href="http://harrypotter.wikia.com/wiki/Spells">http://harrypotter.wikia.com/wiki/Spells</a>
Locomotor Mortis	162	لوكموتور مورتيوس	189	Foreign	Preservation-transliteration	Eymology: English locomotion, "movement" + Latin mortis, "of death". <a href="http://harrypotter.wikia.com/wiki/Spells">http://harrypotter.wikia.com/wiki/Spells</a>
PetrificusTotalus	198	بيتريفيكوس توتالوس	231	Foreign	Preservation-transliteration	Eymology: Latin petra, meaning "stone", and fieri (past participle factus), meaning "to become"; totalus comes from Latin "totus", meaning "complete". <a href="http://harrypotter.wikia.com/wiki/Spells">http://harrypotter.wikia.com/wiki/Spells</a>

### 1.3. References to Mythology and Popular Belief

HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
Common Welsh Green and Hebridean Blacks	169	تئين منطقة ويلز الأخضر و تئين منطقة هيربيرز الأسود	196	Myth	Explicitation	British dragons
Goblins	50	الاقزام الأسطوريون	54	Myth	Preservation	
Unicorn	62	المصنوع ذو القرن الواحد	70	Myth	Preservation	
Unicorn hair	79	لحادي القرن	90	Myth	Preservation	Seems like the translator cannot decide on the name to use for a unicorn
A poltergeist	96	شبح شرير	110	Myth	Preservation	
Troll bogies	130	مخلط ألق النول	150	Myth	Preservation	
Phoenix		طائر الحقاءه		Myth	Preservation	
Centaur	184	قنطور	214	Myth	Preservation	
vampires	55	مصنعي الدماء	61	Myth	preservation	
Giants		عصابة		Myth	Preservation	
Dragon	167	تئين	194	Myth	Preservation	
Unicorn	183	مصنوع وحيد القرن ... المصنوع المصنوب المصنوع لحادي القرن	212	Myth	Standardization	

### 1.4. Buildings and Home Furnishing, Objects and Clothes

HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
Take this stuff upstairs	32	أحمل أغراضك و اصعد إلى أعلى	33	Building	Preservation	There might be need for explanation as most houses in the Arab world are on one level
Nailed up the letter box	34	أحصن مجموعة من المسامير و مطرقة و أغلق بها صندوق البريد تماماً	35	Building	Preservation	
The click of the letter-box and flop of letters on the doormat	29	صوت ققع صندوق الخطاياك و أزيز سقوط الخطاياك على الواجهة	30	Building	Preservation	The translation does not sound very comprehensible. No added explanation of the letterbox as it's not familiar in the Arab world.

Ticket barrier on the underground	53		حاجز التذاكر في مترو الأتفاق	58	Building	Preservation	Doormat (ممسحة الأرض)
Greenhouses	99		صوبة البوتات	113	Building	Preservation	Although translation is correct, the idea is a little strange to Arab children In Syria, greenhouses are usually referred to as "بيوت بلاستيكية"
the underground	53		مترو الأتفاق	58	Building	Standardization	
A ruff and tights	86		ملابس ضيقة و بقعة مكشكشة	99	Clothes	Explicitation	
Knickerbokers, flat straw hats called boaters	29		سروال برتقالي و قبعة من القش	29	Clothes	Standardization	Clothing. The knickerbokers are lost and rendered rather as ordinary trousers.
Grandfather clock	198		ساعة الجد	230	Furniture	Preservation	ساعة جدي
Four-poster	97		سرير	111	Furniture	Standardization	Needs more explanation as "Bed" doesn't exactly mach "four-poster". سرير . سرير رباعي الأعمدة or سرير أربعة أعمدة
Slug pellets	49		-	54	Object	Deletion	
Made of yellowish parchment	30		ورقة يشبه الجلد	31	Object	Explicitation	Parchment could be translated into (رق) which is not too unfamiliar...
Put-Outer	12		ولاعة	9	Object	Standardization	
A remembrall	108		كرة التفكير	123	Object	Standardization	

## 1.5. Food

	HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
A tea of turkey sandwiches,		150	وجع القفاي الساخن و متروبيطات الديك الروسي و	174	Food	Change	Tea is misunderstood as a cup of tea rather than a dinner
A bogey-flavoured bean porridge		78	بطعم البسبح	89	Food	Change	mistranslation
Liquorice Wands		31	-	31	Food	Deletion	Avoiding old porridge
Mars Bars		76	-	87	Food	Deletion	
boiled potatoes		76	-	87	Food	Deletion	
Carrots		92	-	105	Food	Deletion	
Chips		92	-	105	Food	Deletion	
Peas		92	-	105	Food	Deletion	

Trifle	93	-	106	Food	Deletion	
Marshmallows	146	-	169	Food	Deletion	
Crumpets	150	-	174	Food	Deletion	
Trifle	150	-	174	Food	Deletion	
whelk	30	-	31	Food	Deletion	The name of the food is again avoided although it is not anything culture specific. (حذر)
baking pumpkin	126	رابعة كحك التوج الخاص بهذا العيد	145	Food	Explicitation	Added explanation
Bacon	19	اللحم	18	Food	Ideological adaptation	
Wolfing down his bacon	21	فأسرع بلتهم طعامه	19	Food	Ideological adaptation	
Large brandy	26	كوباً من الماء	26	Food	Ideological adaptation	
Mouldy dog biscuits	57	كمية من البسكويت الممتلئ	63	Food	Ideological adaptation	
bacon and steak	92	..للحوم..	105	Food	Ideological adaptation	
pork chops	92	..للحوم..	105	Food	Ideological adaptation	
Bacon	121	-	139	Food	Ideological adaptation	
Sherry	54	يحتسب بعض المشروبات والمهانية	59	Food	Ideological adaptation	
treacle tarts	93	كيس من رقائق البطاطا	106	Food	Naturalization	
Crisp packet	37	و طماطم معلية باردة على	39	Food	Preservation	
and cold tinned tomatoes	36	يطعم الشيكولاتة و التوت بالمكسرات	37	Food	Preservation	
Chocolate and raspberry with chopped nuts	61		68	Food	Preservation	
Bertie Bott's Every-Flavour Beans,	76	حبوب بيتري بوت بكل الذكيات	87	Food	Preservation	abridgment
Cauldron Cakes,	76	و كحك المراحل	87	Food	Preservation	
Chocolate Frogs,	76	شيكولاتة المقلداع	87	Food	Preservation	
Pumpkin Pasties,	76	قطائر التوج	87	Food	Preservation	
apple pies,	93	و (قطائر) التفاح	106	Food	Preservation	
jelly,	93	و الحلوى	106	Food	Preservation	
strawberries,	93	و الفراولة	106	Food	Preservation	
Rock cakes	104	الكحك المحوري	120	Food	Preservation	
A hundred fat, roast turkeys,	149	مئات من الديوك الروسي المشوية الضخمة تمتد على الموائد	173	Food	Preservation	

mountains of roast and boiled potatoes,	149	ر معيا جبل من البطاطس المشوية و المطبوخة	173	Food	Preservation	
tureens of buttered peas,	149	ر و لطان من الخضروات المصورة بالزبد	173	Food	Preservation	
Vomit flavoured	217	بطعم القيء	256	Food	Preservation	
Stoat sandwich	220	ساندوتش قطة	258	Food	Preservation	
Sherbet lemon	13	اللوز المطبوخ	10	Food	Preservation	
Drooble's Best Blowing Gum	76	اللبن المفقور	87	Food	Preservation	
Hamburger	66	هامبورجر	75	Food	Preservation	
Ketchup	92	الكاتشب	105	Food	Preservation	
on toast	36	التوست	37	Food	Preservation	
rice pudding	93	البريدج	106	Food	Preservation	
Fruit cake		قائمة من الكيك	35	Food	Standardization	
Cereal	8	طعامه	4	Food	Standardization	
A large doughnut	9	طعامه	5	Food	Standardization	
bun	9	بعض النطائر	5	Food	Standardization	
Knickerbocker glory	24	قائمة الطوى	24	Food	Standardization	
They ate stale cornflakes	36	تناولوا على الإفطار طعاما غير طازج	37	Food	Standardization	
Mint humbugs	49	طوى النشاع	54	Food	Standardization	
Corned beef	76	اللحم المقدد	87	Food	Standardization	
Baked bean	78	الفاصولياء	89	Food	Standardization	
and, for some strange reason, mint humbugs.	92	و لسبب ما كانت هناك ايضا اكياس من طوى النشاع	105	Food	Standardization	
Gravy	92	و الماصات	105	Food	Standardization	
lamb chops	92	اللحم	105	Food	Standardization	
Roast beef	92	المطبوخات المختلفة و المشويات من كل الأنواع ...	105	Food	Standardization	
roast chicken	92	و النشاع	105	Food	Standardization	
Sausages	92	اللحم	105	Food	Standardization	
Yorkshire pudding	92	النطائر	105	Food	Standardization	
chocolate éclairs	93	الجاتوه	106	Food	Standardization	
Ice-cream in every flavor you could	93	الجلاشي بكل النكهات التي يمكن التفكير بها	106	Food	Standardization	

think of						
jam doughnuts	93	فطائر المربي	106	Food	Standardization	
Meringue	93	قطعة من الطوى	107	Food	Standardization	
Treacle tart	97	فطائر المربي	111	Food	Standardization	
Steak-and-kidney pie	113	قطعة الطازية	130	Food	Standardization	
Jacket potato	127	ليمون طينة بالطعام	147	Food	Standardization	
Fried sausages	135	رائحة الطعام	156	Food	Standardization	
crumpets	146	الفطائر	169	Food	Standardization	
Eating anything they could spare on a toasting fork – bread	146	يكلان اي شيء يمكن فرده فوق الجيش المحمص	169	Food	Standardization	
Home-made fudge	147	الطوى المصنوعة منزليا	171	Food	Standardization	
platters of fat chipolatas	149	أطباق ضخمة من السجق السم	173	Food	Standardization	
silver boats of thick, rich gravy and cranberry sauce -	149	بالإضافة إلى أنواع مختلفة من الصلصات و الطماطم	173	Food	Standardization	
and Christmas cake	150	كحك العيد اللذيذ	174	Food	Standardization	
Flaming Christmas pudding	150	طوى الكريسماس المختلفة	173	Food	Standardization	
Stoat sandwiches	169	بيض المتوريق لكفهم و رفسوا	196	Food	Standardization	
A bucket of brandy mixed with chicken blood	170	جودلا من الشراب و دماء البحاج	198	Food	Standardization	
Toffee	217	واحدة من هذه الآن	256	Food	Standardization	
Marmalade	35	المربي	36	Food	Standardization	

## 1.6. Customs and Practices, Play and Games

	HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
gamekeeper	60	67	حارس أرض المدرسة	67	Custom	Explication	
Mr. Dursley ...pecked Mrs. Dursley on the cheek	8	4	و ربت على خذ زوجته	4	Custom	Ideological adaptation	
He gets drunk	60	68	-	68	Custom	Ideological adaptation	avoided
...wine, finally kissing professor McGonagall on the cheek ...	150	173	شاهد هاري مطوي جالسا على مقعد الأمامية ... يتكلم مع الأستاذة ماكونجول و لادمغته شاهداها فضحك برح على شيء قلته لها	173	Custom	Ideological adaptation	
'cause he kept buyin' me drinks	193	224	أه لا انكر بالضيظ.. ثم قال..	224	Custom	Ideological adaptation	
Haagrid drunk	194	225	-	225	Custom	Ideological adaptation	Deleted the sentence
I'll never drink again	219	258	-	258	Custom	Ideological adaptation	
Head Boy an' Girl	45	48	كنوا الرواد في فصولهم	48	Custom	Naturalization	
Prefect	72	82	رائد فصل	82	Custom	Naturalization	Same term used for head boy although there's some difference
Keeper of Keys and Grounds at Hogwarts		42	أمين مفاتيح أرض هوجورتنس	42	Custom	Preservation	
Detention	175	204	امسكت بك	204	Custom	Preservation	Detention is rendered in the sense of imprisonment rather than a punishment. Which sounds a bit weird.
Malfoy's got detention	176	205	سيتم احتجاز مالوي و مالوي محبوس	205	Custom	Preservation	later on page 201 the correct meaning is given المقاب
Malfoy in detention							Needs clarification as the system is not very familiar for Arab children
Common room	96	111	الغرفة العامة	111	Custom	Preservation	
Make a pineapple tap-dance	191	221	جعل ثمرة الأناناس ترتقص فوق المكتب	221	Custom	Standardization	
Head boy	75	86	الطالب المثالي	86	Custom	Standardization	Different translation for head boy- inconsistency
Chamber music	77	88	جعب الموسيقى	88	Custom	Standardization	skipping of the specific kind of الموسيقى الحربية

Hagrid ... and gave him the thumbs up	91	رفع اصبعيه بعلامة النصر	104	Customs	Naturalization	Victory sign is probably more familiar in such occasion than the thumbs up for Arab children..
Barman		مياقي	59	Customs	Preservation	
Wizard crackers	149	أكلش هدايا المعزة المتفجرة	173	Event	Explication	
The Easter holidays	167	أعياد (عيد الفصح)	194	Event	Preservation	No need to repeat the word "celebration"
Hallowe'en	126	عيد الهالورين	145	Event	Preservation	
Christmas	143	أعياد الكريسمس	165	Event	Preservation	No need to use a transliteration of the English name as the Arabic equivalent is just as familiar. (عيد الميلاد)
Christmas Eve	147	ليلة الكريسمس	170	Event	Preservation	(ليلة عيد الميلاد)
Until Christmas	23	حتى نهاية العام	21	Event	Standardization	Celebration name is replaced by the time of year it takes place
Bonfire Night	11	أحد الاحتفالات التي تشمل فيها الألعاب النارية	7	Event	Standardization	Perhaps people have been celebrating Bonfire Night early – it's not until next week folks! لمطرت السماء سيلا من السحب المتساقطة.. وكلها احد ....
tenpin bowling	77	لعب بولينج التينيس المشرفة	88	Game	Preservation	The time reference is lost here
Quidditch	60	كويديتش	67	Game	Preservation	tenpin
The Quaffle	124	الكرائل	142	Game	Preservation	
The Bludger	124	البلادجر	143	Game	Preservation	
The Golden Snitch	125	السنيتش أو الكرة الذهبية	144	Game	Preservation	

## 1.7. Flora and Fauna

HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
With blonde pigtails	89	شعراء شعرها نيل حصان	101	Fauna	Ideological adaptation	Replaced pigtails for pony tail
Pig snout	120	خرطوم النيل الضخم	137	Fauna	Ideological adaptation	Password
Changed her desk into a pig	100	حولت مكتبها إلى خنزير	114	Fauna	Preservation	One of the few times the "pig" was retained in translation.
owl	49	بومة	53	Fauna	Preservation	
boa constrictor	26	بوا عاصم	25	Fauna	Preservation	
A pig in a wig	21	خنزيرا يضع باروكة على رأسه	19	Fauna	Preservation	
boarhound	104	كلب ضخم	119	Fauna	Standardization	
Willow	63	خشب البندق	72	Flora	Change	مختلف
Yew	65	-	74	Flora	Deletion	
Holly	65	شجرة عيد الميلاد	74	Flora	Explicitation	
Dittany	168	كلمة "بوتاني"	195	Flora	Preservation	
Devil's Snare	202	مخالب الشيطان	235	Flora	Preservation	
mahogany	63	خشب الماهوغي	72	Flora	Preservation	
Oak	64	خشب البلوط	72	Flora	Preservation	
Beechwood	64	خشب الزان	73	Flora	Preservation	
Maple	65	خشب شجر القيقب	73	Flora	Preservation	
Ebony	65	البنوم	73	Flora	Preservation	
Festoons of holly and mistletoe hung all ...	144	حبال الزينة المصنوعة من فروع الشجر و الزهور	167	Flora	Standardization	
Fir tree	144	شجرة صنفة	166	Flora	Standardization	

## 1.8. Weights and Measures

HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
Ron was fascinated by the fifty pence. 'Weird!' he said. 'What a shape! This is Money?'	147	قطعة نقود قيمتها خمسون قرشاً نظر رون إلى النقود بالبهار و قال: "شكلها غريب جداً هل هي نقود؟"	170	Currency	Naturalization	"نقرش" is used in several Arab countries to refer to one hundredth of the main currency. However, most of the "خمسون" coins don't have a particularly special shape. So, the surprise at the strange shape is not explained.
Knuts	50	نوتات	54	Currency	Preservation	
Sickles	56	سيكل	62	Currency	Preservation	
Knuts	50	نوتات	54	Currency	Preservation	
Sickles	56	سيكل	62	Currency	Preservation	
Galleons	58	جالون	65	Currency	Preservation	
How many Galleons there were to a pound	59	فرق العملة بين الجالون و الحنيه	66	Currency	Standardization	
An ounce	56	رطل	62	Measurement	Change	
A foot from the ground, he caught it	111	و قيل ان يصل الأرض بنثر واحد المسك بها	127	Measurement	Naturalization	The foot here is changed into a meter which makes it easier for the child to visualize the action. However, this is inconsistent with the previous reservation of the "inches" ..
Covered in several feet of snow	143	تحت أمتار من الجليد	165	Measurement	Naturalization	Under meters of ice
Ten and a quarter inches	63	عشر بوصات و ربع	71	Measurement	Preservation	Although the measurement units have equivalents in Arabic, they are not commonly used, so children won't be able to realize the size properly.
Eleven inches	63	أحد عشر بوصة	71	Measurement	Preservation	
Sixteen inches	64	ست عشر بوصة	72	Measurement	Preservation	
Nine inches	64	تسع بوصات	73	Measurement	Preservation	
Seven inches	65	سبع بوصات	73	Measurement	Preservation	
Eight and a half inches	65	ثماني بوصات و نصف	73	Measurement	Preservation	

Eleven inches	65		إحدى عشر بوصة	74	Measurement	Preservation
Thirteen and a half inches	65		ثلاث عشر بوصة و نصف		Measurement	Preservation
Fifty-foot dive	113		مسافة خمسين قدما	129	Measurement	Preservation
A twelve-foot mountain troll	132		غول جبلي طوله 12 قدما	152	Measurement	Preservation

## 1.9. Names

	HPPS	P. No	HPPS TT	P. No	Category	Procedure	Notes
Fang		104	فانج	119	An.name	Morphological adaptation	
fluffy		141	فلافي	163	An.name	Morphological adaptation	
Hedwig		67	هيدويج	76	An.name	Morphological adaptation	
Mr Paws		22	و السيد بارس	20	An.name	Morphological adaptation	
Mrs. Norris		99	السيدة نوريس	113	An.name	Morphological adaptation	
Norbert the Norwegian Ridgeback		167	نوربرت التين النرويجي	194	An.name	Morphological adaptation	
Scabbers		75	سكابرز	86	An.name	Morphological adaptation	
Snowy		22	سني	20	An.name	Morphological adaptation	
Tibbles		22	تيبليس	20	An.name	Morphological adaptation	
Trevor		84	تريفر	96	An.name	Morphological adaptation	
Tufty		22	توكي	20	An.name	Morphological adaptation	
Abbott, Hanna		89	هانا ابوت	101	Name	Morphological adaptation	
Adalbert Waffling		52	الادبرت و الفانج	58	Name	Morphological adaptation	
Adrian Pucey		137	أدريان بوسي	158	Name	Morphological adaptation	
Agrippa		77	أجريبا	88	Name	Morphological adaptation	
Alberic		78	الابريك	89	Name	Morphological adaptation	
Albus Dumbledore		12	الابس دملدور	9	Name	Morphological adaptation	
Alicia Spinnet		137	اليسا سبيت	158	Name	Morphological adaptation	
Angelina Johnson		136	أنجلينا جونسون	157	Name	Morphological adaptation	
Argus Filch		99	أرجس فيلتش	113	Name	Morphological adaptation	
Arsenius Jigger		52	أرسينيوس جيجر	58	Name	Morphological adaptation	
Auntie Marge		21	عنتك مارج	19	Name	Morphological adaptation	

Bane	185	بين	214	Name	Morphological adaptation	
Bathilda Bagshot	52	بثالدا باجشوت	58	Name	Morphological adaptation	
Bill	75	بيل	85	Name	Morphological adaptation	
Bones, Susan	89	سوزان بونز	102	Name	Morphological adaptation	
Boot, Terry	89	تيري بوت	102	Name	Morphological adaptation	
Brocklehurst, Mandy	89	ماتلي بروكليرست	102	Name	Morphological adaptation	
Brown, Lavender	89	لافندر براون	102	Name	Morphological adaptation	
Bulstrode, Millicent	89	ميليسنت بلستروود	102	Name	Morphological adaptation	
Charlie	75	شارلي	85	Name	morphological adaptation	
Cornelius Fudge	51	كورنيليوس فودج	56	Name	Morphological adaptation	
Crabbe	81	كراب	93	Name	Morphological adaptation	
Crice	78	كريسي	89	Name	Morphological adaptation	
Dean Thomas	107	دين توماس	122	Name	Morphological adaptation	
Dennis	28	دينيس	28	Name	Morphological adaptation	
Didalus Diggle	13	ديدالوس ديغلي	10	Name	Morphological adaptation	
Doris Crockford	54	دوريس كروكفورد	60	Name	Morphological adaptation	
Draco Malfoy	81	دراكو مالفوي	93	Name	Morphological adaptation	
Druideess Clodna	78	الكاهنة كلودنا	89	Name	Morphological adaptation	
Dudley	7	دادي	3	Name	Morphological adaptation	
Emeric Switich	52	امريك سويتش	58	Name	Morphological adaptation	
Finch-Fletchley, Justin	89	جاستين فينش فلتشلي	102	Name	Morphological adaptation	
Finnigan, Seamus	90	شيموس فينيغان	102	Name	Morphological adaptation	
Firenze	187	فيرنز	214	Name	Morphological adaptation	
Fred	70	فريد	79	Name	Morphological adaptation	Fred is transliterated as (فريد) which without the use of any accentuation is normally pronounced in Arabic as (Farīd) which is a common Arabic name.
George Weasley	70	جورج	79	Name	Morphological adaptation	
Ginny	70	جيني	79	Name	Morphological adaptation	
Gordon	28	جوردون	28	Name	Morphological adaptation	
Goyle,	81	جويل	93	Name	Morphological adaptation	
Great auntie Enid	93	عنتي الكري اينيد	107	Name	Morphological adaptation	
Grindelwald	77	جريندلوالد	88	Name	Morphological adaptation	

Griphook (goblin)	57	جرينفوك	63	Name	Morphological adaptation	Miss-transliteration
Grunion	78	جرونيون	89	Name	Morphological adaptation	
Hagrid	15	هاجريد	13	Name	Morphological adaptation	
Harold	9	هارولد	6	Name	Morphological adaptation	
Harry	9	هاري	5	Name	Morphological adaptation	
Harvey	9	هارفي	6	Name	Morphological adaptation	
Hengist of Woodcroft,	78	هنجيست و وودكروفت	89	Name	Morphological adaptation	
Hermione	202	هرماني	235	Name	Morphological adaptation	Various versions of the name are given- correct transliteration given here
Hermione Granger	79	هرميون جرانجر	90	Name	Morphological adaptation	
Howard	11	هوارد	8	Name	Morphological adaptation	
Hufflepuff	60	هافلپاف	67	Name	Morphological adaptation	
Jim McGuffin	10	جيم ماكغوفين	7	Name	Morphological adaptation	
Katie Bell	137	كاتي بيل	158	Name	Morphological adaptation	
Keeper Bletchley	137	حارس سلتيرين بليتچلي	158	Name	Morphological adaptation	
Lee Jordan	74	لي جوردان	84	Name	Morphological adaptation	
Lily and James Potter	14	ليلي و جيمس بوتز	12	Name	Morphological adaptation	
MacDougal, Morgan	90	موراچ ماكدوجال	103	Name	Morphological adaptation	
Madam Hooch	94	مادم هوتش	108	Name	Morphological adaptation	
Madam Pince	146	السيدة بينس	168	Name	Morphological adaptation	
Madam Pomfrey	14	مادم بومفري	11	Name	Morphological adaptation	
Malcom	28	مالكوم	28	Name	Morphological adaptation	
Marcus Flint	136	ماركوس فلينت	157	Name	Morphological adaptation	
Merlin	78	ميرلين	89	Name	Morphological adaptation	
Minerva McGonagall	43	مينرفا ماكنوجل	45	Name	Morphological adaptation	
Miranda Goshawk	52	ميراندا جوشوك	58	Name	Morphological adaptation	
Moon	90	مون	103	Name	Morphological adaptation	
Morgana	77	مورجانا	88	Name	Morphological adaptation	
Mrs. Figg	21	السيدة فيج	20	Name	Morphological adaptation	
My great-uncle Algie	93	عصي الكبير الجي	107	Name	Morphological adaptation	
Neville Longbottom	90	نيبيل لونجبتوم	103	Name	Morphological adaptation	
Newt Scamander	53	نيوت سكاماندر	58	Name	Morphological adaptation	
Nicholas and Perenelle	215	نيكولاس و بيرينيل	253	Name	Morphological adaptation	

Nicolas Flamel	77	نيكولاس فلامل	88	Name	Morphological adaptation	
Nott	90	نوت	103	Name	Morphological adaptation	
Oliver Wood	112	اوليفر وود	128	Name	Morphological adaptation	Pun lost
Was Wood a cane she was going to use on him?		(وود) مات هذا ادمي عصا للمضربه بها				
Ollivanders	63	اوليفاندر	71	Name	Morphological adaptation	
Paracelsus	78	و بل اسيلوس	89	Name	Morphological adaptation	
Parkinson	90	باركسون	103	Name	Morphological adaptation	
Patil and Patil	90	پاتل و پاتل	103	Name	Morphological adaptation	
Peeves	86	بيف	99	Name	Morphological adaptation	
Percy	70	بيرسي	79	Name	Morphological adaptation	
Perks, Sally-Ann	90	سالي آن بيركز	103	Name	Morphological adaptation	
Petunia	11	پتونيا	8	Name	Morphological adaptation	
Phyllida Spore	52	فيلدا سبور	58	Name	Morphological adaptation	
Piers Polkiss	22	بيير پولكيس	21	Name	Morphological adaptation	
Potter	7	پوتز	3	Name	Morphological adaptation	
Professor Binns	99	الاستاذ بينز	114	Name	Morphological adaptation	
Professor Flitwick	99	الاستاذ فليتويك	114	Name	Morphological adaptation	
Professor Quirrell	55	الاستاذ كويريل	60	Name	Morphological adaptation	
Professor Snape	94	الاستاذ سنابل	108	Name	Morphological adaptation	
Professor Sprout	99	الاستاذ سبروت	113	Name	Morphological adaptation	
Ptolemy	77	پتولمي	88	Name	Morphological adaptation	
Quentin Trimble	53	كويثن تريمبل	58	Name	Morphological adaptation	
Ron	70	رون	79	Name	Morphological adaptation	
Ronan	184	رونان	214	Name	Morphological adaptation	
Rubeus Hagrid	40	روبيوس هاجريد	42	Name	Morphological adaptation	
Sir Nicholas de Mimsy-Porgington	92	سير نيكولاس دي ميمسي پورينجتون	105	Name	Morphological adaptation	
Sirius Black	16	سير يوس بلاك	14	Name	Morphological adaptation	intertextuality
Slytherin	60	سلاثيرين	67	Name	Morphological adaptation	
Ted	10	تيد	7	Name	Morphological adaptation	
Terence Higgs	138	تيرانس هيجس	159	Name	Morphological adaptation	
Turpin, Lisa	91	ليزا توربين	104	Name	Morphological adaptation	

Uncle Vernon	20	العم فيرنيون	19	Name	Morphological adaptation	
Vindictus Viridian	62	فينديكتوس فيرديان	70	Name	Morphological adaptation	
Voidemort	14	فولدمورت	11	Name	Morphological adaptation	
West Ham football team	107	فريق ويستهام لكرة القدم	123	Name	Morphological adaptation	
Wizard Baruffio	126	الساحر بارو فيو	145	Name	Morphological adaptation	
Yvonne	22	ايفون	20	Name	Morphological adaptation	
Zabini, Blaise	91	بلايسي زابيني	104	Name	Morphological adaptation	
The Dursleys	7	أسرة دурсلي	3	Name	Morphological adaptation plus additional explanation	
The Bones	45	أسرة بونز	49	Name	Morphological adaptation plus additional explanation	
The McKinnons	45	أسرة ماكينون	49	Name	Morphological adaptation plus additional explanation	
The Prewetts	45	أسرة بيريوتس	49	Name	Morphological adaptation plus additional explanation	
The Bloody Baron	93	البارون الدامي	106	Name	Translation	
The Fat Lady	115	السيدة البدينة	132	Name	Translation	
The Fat Friar	87	فريار السمين	99	Name	Translation+Morphological adaptation	
The statue of Gregory the Smarmy	114	نمطال جريجوري السمان	130	Name	Translation+Morphological adaptation	
Uric the Oddball	99	من أريك العجيب	114	Name	Translation+ Morphological adaptation	
Emeric the Evil	99	أمريك الشرير	114	Name	Translation+ Morphological adaptation	Names from history of magic lessons
Atta boy	21	-	19	Nickname	Deletion	
Duddy	20	ددي	18	Nickname	Morphological adaptation	
Aaah, has Icke Ronnie got somfink on his nosie?	72	أه ما هذا الذي على أنفك يا رونزي الصغير	82	Nickname	Substitution	
Dinky Duddydums	22	ددي .. مولي .. بويطي	21	Nickname	Substitution	Change of name
Icke Dudleykins	29	إيكا الديرين ددي .. ددلي .. كوكي	29	Nickname	Substitution	
Ickle Ronnikins	73	سكون رونزي الحوب ..	83	Nickname	Substitution	

Popkin sweetums	21	يا حبيبي	19	Nickname	Substitution	
Nearly Headless Nick	92	نريك شبه مطوع الرأس	105	Nickname	Translation + Morphological adaptation	
Hogwarts Express	71	قطار هوجورثس السريع	80	Object	Translation+ Morphological adaptation	
Nimbus Two Thousand	56	مكتبة نيمبوس 2000	62	Object	Morphological adaptation	
The mirror of Erised	143	مرآة ارينيد	165	Object	Morphological adaptation	
The Great Humberto's on	36	برنامجي المفضل سيذاع في المساء	38	Object	Replacement of a personal name by a common noun	
The Daily Prophet	51	المقتني اليومي	56	Object	Translation	
Supreme Mugwump	42	-	45	Title	Deletion	
Muggles	10	العامة	6	Title	Replacement of a personal name by a common noun	He also thought he had been called a Muggle, whatever that was. لقد اعتقدته رجل غريب, وصفه بأنه من العامة ... No reference to the unfamiliarity of the word.
First Class	42	صاحب الحظوة	45	Title	Substitution	
Chf. Warlock	42	رئيس المحلس الأعلى للمسوقين	45	Title	Translation	
Grand Sorc.	42	الساخر الأكبر	45	Title	Translation	
International Confed. of Wizards	42	الحلف الدولي للسحرة	45	Title	Translation	
Order of Merlin	42	جماعة ميرلين	45	Title	Translation	
Dundee	10	دوني	7	Toponym	Morphological adaptation	
Bristol	16	بريستول	14	Toponym	Morphological adaptation	
Eelops Owl Emporium	56	سوق (البوليس) للورم	62	Toponym	Morphological adaptation	
Flourish and Blotts	62	فلوريش و بلوتس	69	Toponym	Morphological adaptation	
Gringotts, wizards bank	50	بنك (جرينغوتس) للسحرة	54	Toponym	Morphological adaptation	
Grunnings	7	جرورنغ للتسج	3	Toponym	Morphological adaptation	Company made drills/ mistranslation
Kent	10	كينت	7	Toponym	Morphological adaptation	
Little Whinging, Surrey	30	ليتل ويننج, سوري	30	Toponym	Morphological adaptation	
Madam Malkin's Robes for All Occasions	59	ملايس حدام مالكن لجميع المناسبات	66	Toponym	Morphological adaptation	
On holiday in Majorca	22	انها في رحلة إلى مايوركا	20	Toponym	Morphological adaptation	

Paddington station	66	محطة بانينجتون	75	Toponym	Morphological adaptation	
Railview Hotel, Cokeworth	36	فندق ريلفيو، كوك ورث	37	Toponym	Morphological adaptation	
Stonewall High, the local comprehensive	28	مدرسة ستون وول العامة	28	Toponym	Morphological adaptation	
The Isle of Wight	30	جزيرة وايت	30	Toponym	Morphological adaptation	
Uncle Vernon's old school, Smeltings	28	مدرسة العم فيرتون القديمة سملتينجس	28	Toponym	Morphological adaptation	
Yorkshire	10	يوركشاير	7	Toponym	Morphological adaptation	
Godric's Hollow	14	بلدة (جودريكس هول)	12	Toponym	Morphological adaptation plus additional explanation	
King's Cross	66	محطة كينجز كروس	75	Toponym	Morphological adaptation plus additional explanation	
Privet Drive	7	شارع بريوت درايف	3	Toponym	Morphological adaptation plus additional explanation	
Aunt Petunia took Dudley to London to buy his Smeltings uniform	28	اصطحبت بونيا دودلي الى لندن لشراء له زي المدرسة الراقية التي سياتق بها	29	Toponym	Replacement by a common noun	A little explanation was added to explain the prestigious school suggestion
He pushed me off the end of Blackpool pier once, I nearly drowned	93	دفعني في احدى المرات من فوق منط حمام السباحة و كنت اغرق	107	Toponym	Replacement by a common noun	Although the image is slightly similar, a swimming pool springboard is very far from the Blackpool Pier.
The Sahara Desert	133	إحدى الصحاري	154	Toponym	Replacement by a common noun	
A perfect map of the London Underground	17	على شكل خريطة مترو انفاق لندن	14	Toponym	Translation	
The forbidden forest	177	الغابة المحرمة	206	Toponym	Translation	
The Hog's Head	193	رأس الخنزير	224	Toponym	Translation	
The Leaky Cauldron	53	المرجل الراشح	59	Toponym	Translation	
Hogwarts School of Witchcraft and Wizardry	42	مدرسة (هوجورتس) لفنون السحر	45	Toponym	Translation + Morphological adaptation	
Diagon Alley	49	حارة دياغون	53	Toponym	Translation + Morphological adaptation	Word-play lost

Appendix 2 *Harry Potter and the Goblet of Fire*

## 2.0. Abridgment

P. No.	English	P.No.	Arabic	Notes	No. of sentences	No. of words deleted	No. of words changed
8	The Hanged Man, the village pub, <i>did a roaring trade that night</i> ; the whole village had turned out to discuss the murders. They were rewarded for leaving their firesides when the Riddler's cook arrived dramatically in their midst, and announced to the suddenly silent pub that a man called Frank Bryce had just been arrested. 'Frank!' cried several people. 'Never!'	4	وفي حادثة القرية المسممة بـ ((الرجل المعلق)) دار نقاش حاد حول الحادثة حتى حضرت الخادمة لتعلم أن الشرطة قد القت القبض على رجل يدعى ((فرانك بريس)).	BT. In the village pub called ((The Hanged Man)) A heated debate about the incident went on until the maid arrived to announce that the police have arrested a man called ((Frank Pryce)). <i>Abridgment.</i> 'Cook' changed into 'maid'	3/60	33	8
8	There was a rush to buy the cook drinks, and hear more details. 'Always thought he was odd,' she told the eagerly listening villagers, after her forth sherry. 'Unfriendly, like: I'm sure if I've offered him a cuppa once, I've offered it a hundred times. Never wanted to mix, he didn't.'	4	و ازداد الفضول في الحانة و ازداد طلب المشروبات و الرغبة في سماع تفاصيل أكثر، حتى قالت الخادمة: "كان يوماً منيراً" و ازداد انتباه الناس و فضولهم و هي تتابع: "لم يكن ودوداً بالمرّة و لم يكن يقبل أي شيء أقدمه له و لا حتى كوباً من الشاي"	BT. Curiosity increased in the pub and the demand for drinks and more details increased as well, until the maid said: "He was always isolated". People's attention and curiosity increased while she continued: "he was never friendly and never accepted anything I offered him, not even a cup of tea".	5/51	18	5

				<ol style="list-style-type: none"> <li>1. The whole scene is paraphrased or retold rather than translated.</li> <li>2. The reference to the 'sherry drink' was removed. (for ideological reasons probably)</li> <li>3. The cook's rather drunken tone was changed as well.</li> <li>4. 'Cook' changed into 'maid'</li> </ol>			
8	<p>'Who else had a key to the back door, then?' barked the cook. 'There's been a spare key hanging in the gardener's cottage far back as I can remember! Nobody forced the door last night! No broken windows! All Frank had to do was creep up to the big house while we was sleeping...'</p>	5	<p>صاحت الطاهية مقاطعة: "من غيره بملك مقاح الباب الخلفي؟ لم يكن هناك نسخة أخرى للمقاح معلقة في كوخه على ما أنكر، وكل ما كان على ((فرانك)) أن يتسلل للمنزل أثناء نومنا جميعاً و..."</p>	<p>BT. The cook yelled interrupting: "who else has a key to the back door? There wasn't any other copy of the key hanging in his cottage as I remember, and all ((Frank)) had to do is creep into the house while we all slept and..."</p> <ol style="list-style-type: none"> <li>1. Two sentences deleted for no obvious reason.</li> <li>2. Mistranslation (completely opposite effect)</li> <li>3. The cook's speech was standardized</li> <li>4. Inconsistency (cook / maid)</li> </ol>	6/54	10	2
8-9	<p>'War turned him funny, if you ask me,' said the landlord. Told you I wouldn't like to get on the wrong side of Frank, didn't I, Dot?' said an excited woman in the corner.</p>	5	<p>قال صاحب الحانة: "القد كنا نشعر منه، وقد أخبرتك أنني لا أحب أن تقف ضد ((فرانك)) اليس كذلك يا ((دوت))؟" واستمروا في حديثهم وثرثرتهم دون أن يصلوا لأي نتيجة!</p>	<p>BT. The landlord said: "we used to make fun of him, and I told you I don't like you to stand against ((Frank)), didn't I ((Dot))?" They went on with their talk</p>	4/34	12	3

9	But over in the neighbouring town of Great Hangleton, in the dark and dingy police station, ...	5	ولكن في قسم الشرطة ((جريت هانجلتون))...	BT. But in the police station Great Hangleton... 1. The name 'Great Hangleton' is given to the police station rather than the town. 2. The description of the police station is left out.	1/17	8			
9-10	"S'far as I'm concerned, he killed them, and I don't care what the police say," said Dot in the Hanged Man. "And if he had any decency, he'd leave here. Knowing as how we knows he did it."	6	و في حلية ((الرجل المعلق)) قال ((دوت)): "أنا وبق انه قاتلم و لا يهمني ما تقوله الشرطة".	BT. In The Hanged Man pub, Dot said: "I'm sure that he killed them and I don't care what the police say". The passage is abridged and Dot's speech standardized.	3/38	21			
11	... he had deeply mistrusted the police ever since they had taken him ...	8	... فانه لا يتفق بشقة الشرطة منذ ان احتجزوه لاستجوابه...	BT. He does not have the trust of police. The idea given here is that the police don't trust Frank, which the opposite of the original.	1/14	1	1		
11	He picked up his walking stick, which was	8	-	The sentence was deleted for	1/13	13			

11	<p>propped against the wall, ...</p> <p>He had let himself into the cavernous kitchen. Frank had not entered it for many years; nevertheless, although it was very dark, he remembered where the door into the hall was, and he groped his way towards it, his nostrils full of the smell of decay, ears pricked for any sound of footsteps or voices from overhead. He reached the hall, which was a little lighter owing to the large mulioned windows either side of the front door, and started to climb the stairs, blessing the dust which lay thick upon the stone because it muffled the sound of his feet and stick.</p>	8-9	<p>ليدخل إلى المطبخ ولم يكن قد دخل إلى المكان منذ سنوات إلا أنه وعلى الرغم من الظلام قد تذكر مكان الباب المؤدي إلى البهو واتجه نحوه و أثناء مرهنا السمع حتى وصل للبهو، و بدأ يصعد السلم و هو يصعد الله على وجود هذه الطيبة الكئيبة من الفخار لأنها كانت صوت خطراته و عصاه التي يتوكأ عليها</p>	no obvious reason. Some details are removed and the paragraph abridged.	3/103	41	
12	<p>You will milk her before we retire, Wormtail (the snake)</p>	10	<p>يجب أن تطعمها يا ((ورورميتل))</p>	<p>BT. You should feed her ((Wormtail)) Mistranslation</p>	1/10	3	1
12	<p>Frank inserted a gnarled finger into his ear and rotated it. Owing, no doubt, to a build-up of earwax, he had heard the word 'Quidditch', which was not a word at all.</p>	10	<p>وضع ((فروانك)) اصبعه في أذنه و راح يهزّه متوقفاً أن هناك شيئاً ما جعله يسمع كلمة ((كوينديتش)) و التي ليست كلمة على الإطلاق فليس لها معنى يعرفه.</p>	<p>Frank put his finger in his ear and shook it suggesting that there was something that made him hear the word ((Quidditch)) which is not a word at all as he doesn't know a meaning for it. 1. Some details were deleted (the earwax build up) 2. On the other hand a sentence was added at the end only to repeat the idea preceding it. (although it</p>	2/32	1	8

13	<ul style="list-style-type: none"> <li>Line No. 2 (Frank dug his finger still more vigorously into his ear.)</li> <li>Paragraphs 4-5 'your lordship is still determined then?' Wormtail said quietly.</li> </ul> <p>'Certainly I am determined, Wormtail.' There was a note of menace in the cold voice now.</p> <ul style="list-style-type: none"> <li>Last paragraph... his voice rising squeakily.</li> </ul> <p>... – you know I can disguise myself most effectively -</p>	11			<i>was self explanatory)</i>	All of these sentences were not translated although there is not any particular difficulty about them.	5/39	39	
13	-you know that I can disguise my self most effectively-	11		-	Deleted		1/10	10	
14	You are regretting that you ever returned to me. I revolt you.	12		-	Deleted		2/12	12	
14	Wormtail, who had been spluttering incoherently, fell silent at once.	12	وصفت ((وور ميتل)) على الفور	وصفت ((وور ميتل))	BT. Wormtail fell silent at once. <i>Phrase removed</i>		1/10	5	
14	Who is to milk Nagini?	12	من سيطعم ناغيني؟	من سيطعم ناغيني؟	BT. Who will feed Nagini? <i>Change of verb</i>		1/5		1
15	'I am a faithful servant,' said Wormtail, the merest sullenness in his voice.	13	قال ((وور ميتل)): "سيدي انبي خادم مخلص."	قال ((وور ميتل)): "سيدي انبي خادم مخلص."	Wormtail said: "Master, I am a faithful servant". <i>Details deleted.</i>		1/13	6	
16	Wizards who are supposed to be dead would do well not to run into Ministry of Magic witches at wayside inns.	15		-	Deleted		1/21	21	
16	... but it made the second man laugh – an entirely mirthless laugh, cold as his speech	15	و ان كان قد جعل الرجل الآخر يضحك..		BT. Although it made the other man laugh. <i>The detailed description is again left out.</i>		1/16	8	

16	Frank knew what he must do. Now, if ever was the time to go to the police. He would creep out of the house and head straight for the telephone box in the village ... but the cold voice was speaking again, and Frank remained where he was, frozen to the spot, listening with all his might.	15	و كان "فرانك" يعلم ما يجب أن يفعله، إن الوقت مناسب لإبلاغ الشرطة، سيتسلل خارج المنزل و يتجه إلى تلك الهاتف و ... و لكن عاد صوت ذلك الرجل يبعث مرة أخرى:	Frank knew what he had to do, no is the right time to call the police. He will creep outside and go to that phone and ... but that man's voice was back again:	3/57	19	
16	'One more curse ... my faithful servant at Hogwarts ... Harry Potter is as good as mine, Wormtail. It is decided. There will be no more argument. But quiet ... I think I hear Nagini ...'	15	"لست و واحدة أخرى في هوجورتس يا خلصي المخلص .. لقد قرر الأمر و لن أنقذه بعد الآن يا "ورمتيل" و .. أنصت .. أظن أنني أسمع صوت ناغيني.."	'One more curse in Hogwarts my faithful servant ... it is decided and I will not discuss it again Wormtail, and .. listen I think I hear Nagini'	6/36	7	
16-17	... he was hissing and spitting without drawing breath. Frank thought he must be having some sort of fit or seizure.	16	كان يصسر حينها غريباً ..	BT. He was making a strange hiss. <i>The detailed description is distorted. And the link to the real world (in Frank's thought) is also lost.</i>	2/20	17	
17	And then Frank heard movement behind him in the dark passageway. He turned to look behind him, and found himself paralyzed with fright. Something was slithering towards him along the dark corridor floor, and as it drew nearer to the sliver of firelight, he realised with a thrill of terror that it was a gigantic snake, at least twelve feet long.	16	و فجأة سمع ((فرانك)) صوتاً ما خلفه في ذلك الممر المظلم، و استدار لينظر خلفه ليجد شيئاً ما يتقدم نحوه فوق أرضية المكان، و مع اقترابه استطاع أن يعرف أنها العنق صلاقة يبلغ طولها التي عشرة قدماً على الأقل،	BT. Suddenly, ((Frank)) heard a noise behind him in that dark corridor; he turned to look behind him only to find something moving towards him on the floor. As it got closer he realized that it was a gigantic snake, at least twelve feet long. <i>The two paragraphs are summarized and small details are deleted.</i> <i>The non metric measurement is</i>	3/61	19	

				<p><i>preserved in the translation.</i></p> <p>BT. The man with cold voice followed saying: "invite him in Wormtail. Where are your manners". Sure enough, Wormtail let the man into the room, but Frank could not see the owner of the cold voice. He seemed to be smaller than Wormtail, the chair hid him completely, and even his head wasn't seen. Then he asked:</p>			
18	<p>'Invite him inside, Wormtail. Where are your manners?' The cold voice was coming from the ancient armchair before the fire, but Frank couldn't see the speaker. The snake, on the other hand, was curled up on the rotting hearth-rug, like some horrible travesty of a pet dog. Wormtail beckoned Frank into the room. Though still deeply shaken, Frank took a firmer grip upon his walking stick, and limped over the threshold. The fire was the only source of light in the room; it was casting long, spidery shadows upon the walls. Frank stared at the back of the armchair; the man inside it seemed to be even smaller than his servant, for Frank couldn't even see the back of his head.</p>	17	<p>ثم تبعه الرجل ذو الصوت البارد قائلا: "ادعه للتحول يا ((ورورميتل)) أين أجلسك؟" وبالعمل ترك ((ورورميتل)) الرجل ليحط بالحجرة، ولكن ((فرانك)) لم يستطع رؤية صاحب الصوت البارد وكان يبدو أنه ربما يكون أصغر حجماً من ((ورورميتل))، فقد كان المقعد يخفيه تماماً حتى رأسه لم تكن ظاهرة حتى تساهل:</p>	<p>BT. Frank realized he was facing this person in the room, which needed some sort of bravery, so he said: "What are you calling me?!"</p>	1/38	9	
19	<p>'But I am not a man, Muggle,' said the cold voice, barely audible now over the crackling of the flames.</p>	18	<p>أجابته صاحب الصوت البارد وقد ارتفع صوته حتى ارتفع أكثر من صوت النيران المشتعلة: "أو الكفتي لست رجلاً أيها العاصي.."</p>	<p>BT. The man with the cold voice replied, his voice rising over the sound of the crackling fire: Mistranslation</p>	1/20		9
19	<p>Slowly, with his face screwed up, as though</p>	18	<p>و ببطء شديد و كأنه يقرب من سيدة لأول</p>	<p>BT. Very slowly, as though he</p>	6/134	30	20

	<p><i>he would rather have done anything than approach his master and the hearth-rug where the snake lay, the small man walked forwards and began to turn the chair. The snake lifted its ugly triangular head and hissed slightly as the legs of the chair snagged on its rug.</i></p> <p>And then the chair was facing Frank, and he saw what was sitting in it. His walking stick fell to the floor with a clatter. He opened his mouth and let out a scream. He was screaming so loudly that he never heard the words the thing on the chair spoke, as it raised a wand. There was a flash of green light, a rushing sound, and <u>Frank Bryce crumpled</u>. He was dead before he hit the floor.</p>		<p>مرة، سار الرجل الضئيل الحجم ليرى المقعد و يواجه به ((فرانك)) ليرى الكائن الجالس فوقه، فسقط عكازه و فتح فيه ليطاق صرخة مدوية غطت على ما كان يقوله هذا الشيء الجالس على المقعد، و هو يرفع عصا رقيقة نحوه و يطلق منها شعاعا أخضر اللون اصطلح بجمد ((فرانك)) ليرتفع لأعلى و يلقى حافته قبل أن يعارد الاصطدام بالأرض.</p>	<p>was approaching his master for the first time, the small man walked to turn the chair to face Frank, so he could see the creature in it. His stick fell and he opened his mouth and let out a scream so loud that it overshadowed what the thing in the chair was saying as it lifted a thin wand and emitted a green beam that hit Frank's body. <u>He was lifted up</u> and was dead before he hit the floor. <i>In addition to the abridgment, there are two cases of mistranslation.</i></p>			
20	<p>Harry lay flat on his back, breathing hard as though he had been running. He had awoken from a <i>vivid dream</i> with hands pressed over his face. The old scar on his forehead, which was shaped like a bolt of lightning, was burning beneath his fingers as though someone had just pressed a <u>white-hot wire to his skin</u>.</p>	19	<p>راح هاري يتنفس بصعوبة و هو راقف على ظهره كما لو انه كان يركض، فقد استيقظ اثره بسبب كابوس مزعج و هو يضع يده على وجهه، فقد كانت تلك الندبة القديمة على جبهته و التي تشبه شكل البرق تحولت بشدة.</p>	<p>Harry was breathing heavily while lying on his back as if he was running. He had awoken from a terrible nightmare with his hand on his face as that old scar on his forehead which looks like a bolt of lightning was hurting badly.</p>	3/58	15	3
20	<p>He sat up, one hand still on his scar, the other reaching out in the darkness for his glasses, which were on the bedside table. He put them on and his bedroom came into clearer focus, lit by a faint, <u>misty orange light</u> that was filtering through the</p>		<p>و نهض جالسا و يده لا تزال معلقة على الندبة فوق رأسه بينما الأخرى تبحث عن نظارته وسط الظلام فقد كانت على المنضدة الموجودة بجوار السرير، و وجهها ثم وضعها فوق عينيه ليرى الحجرة من حوله أكثر وضوحا مع المصباح الخافت القادم من</p>	<p>He sat up with one hand still on the scar on his forehead while the other searched for his glasses in the darkness. It was on the table by the bed. He found it and put it on to see</p>	1/56	9	

	curtains from the street lamp outside the window.		خلف الستائر.	the room around him clearer with the faint light coming from behind the curtains.			
22	The same arm had been pierced by a venomous foot-long fang not long afterwards.	22	-	The reference to this accident was deleted while the others were all translated. There is no apparent reason why it should be deleted. On the contrary, the deletion here might be distorting as the list of accidents is mentioned here as a reminder of the previous books in the series. Rowling often uses these hints to connect each book to the whole series.	1/14	14	
22	And had a knack for attracting a lot of trouble	22	-	Deleted	1/10	10	
22	The idea of Voldemort lurking in Privet Drive was absurd, impossible.	22	فيها مستحيل.	This is impossible. Summnerized	1/11	10	
22	Privet Drive looked exactly as a respectable suburban street would be expected to look in the early hours of Saturday morning.	21	فوجد شارع ((بريفت درايف)) كما هو متوقع له في صباح أحد أيام السبت،	BT. He found ((Privet Drive)) street as it is expected to be on a Saturday morning. <i>Explication in the addition of the word street. On the other hand the reference to the respectable superb is deleted. Preservation of the street name.</i>	1/21	4	
25	And so he tried to imagine his other friend Ron Weasley's reaction, and in a moment,	25	و لذلك فقد بدأ يتخيل صديقته الآخر ((رون ويزلي)) عندما يعرف ذلك و ما سينو على	BT. And so he started to imagine his other friend ((Don	1/29	16	

	Ron's long-nosed, freckled face seemed to swim before Harry, wearing a bemused expression.		وجهه المليء بالفreckles...	Weasley)) when he knows that and what his face full of freckles would look like. <i>The translator seems to ignore little details although these are an important characteristic of the Harry Potter books.</i>			
25	Mr. Weasley was a fully qualified wizard who worked in the Misuse of Muggle Artifact Office in the Ministry of Magic,...	26	السيد ((ونيزلي)) كان أحد السحرة المحككين، ويعمل في وزارة السحر...	BT. Mr. Weasley was a fully qualified wizard who worked in the Ministry of Magic. <i>The name of the department is deleted.</i>	1/21	7	
26	The home Harry might have had if Wormtail had not escaped had been haunting him all summer.	28	-		1/19	17	
27	Harry's lamp seemed to grow dimmer as the cold grey light that preceded sunrise slowly crept into the room.	29	بدأ ضوء الصباح يتزايد سطوعه على الغرفة تدريجياً	BT. The morning light gradually grew brighter in the room.	1/19	12	
29	Uncle Vernon's large red face was hidden behind the morning's <i>Daily Mail</i> and Aunt Petunia was cutting a grapefruit into quarters, her lips pursed over her horse-like teeth.	31	كان وجه العم "فرونون" مخفياً خلف جريدة الصباح، أما الخالة "بيتونيا" فكانت تقطع ثمرة جريب فروت إلى أرباع،	Uncle Vernon's face was hidden behind the morning's newspaper, while aunt Petunia was cutting a grapefruit into quarters. <i>The detailed description of Uncle Vernon's face is deleted. Title of the newspaper also replaced by its function.</i>	1/28	9	2
29	Dudley looked furious and sulky, and somehow seemed to be taking up even more space than usual. This was saying something, as he always took up an entire	31	في حين بدأ على "الدلي" أنه قد أصبح أضخم من ذي قبل و وضعت الخالة "بيتونيا" ربيعا واحدا من ثمرة الجريب فروت المرة في طبق "الدلي" قائلا: "تفضل يا صغيري"، و	Dudley looked bigger than before and Aunt Petunia put a quarter of the bitter grapefruit on Dudley's plate saying:	3/79	28	

<p>side of the square table by himself. When aunt Petunia put a quarter of unsweetened grapefruit onto Dudley's plate with a tremulous "There you are, Diddy Darling", Dudley glowered at her. His life had taken a most unpleasant turn since he had come home for the summer with his end-of-year report.</p>		<p>نظر "دندي" نحوها بغضب فقد تحولت حوته إلى شكل مختلف تماماً بعد أن حضر للمنزل في بداية الصيف مع شهادة نهائية العام.</p>	<p>"there you are baby". Dudley looked at hr furiously as his life has changed completely since he came back home at the beginning of the summer with his end-of-year certificate.</p>		70	
<p>29- However, at the bottom of the report there were a few well chosen comments from the school nurse which not even Uncle Vernon and Aunt Petunia could explain away. No matter how much Aunt Petunia wailed that Dudley was big-boned, and that his poundage was really puppy-fat, and that he was a growing boy who needed plenty of food, the fact remained that the school outfitters didn't stock knickerbockers big enough for him anymore. The school nurse had seen what Aunt Petunia's eyes – so sharp when it came to spotting fingerprints on her gleaming walls, and in observing the comings and goings of the neighbours – simply refused to see: that, far from needing extra nourishment, Dudley had reached roughly the size and weight of a young killer whale.</p>	31-32	<p>و على أي حال فإن الشهادة كان بها تطبيق سبحانه مرضية المدرسة لم يستطع الدم "فيرنون" أو الخالة "بيتونيا" أن يجا تبريرا له سوى أنه صغي في طور النمو و يحتاج إلى الطعام فقد كانت المرضية ترى ماترفض عينا الخالة بتونيا الحالة رزينة و هو ان "دندي" قد وصل حجمه إلى حجم حوت صغير من أتر الإفراط في الأكل.</p>	<p>The paragraph is condensed. The original paragraph is very sarcastic and humorous, by condensing it, most of the effect is lost.</p>	3/128		
<p>32 Harry would have dearly loved to have said 'So what?' but he didn't feel that Uncle Vernon's temper should be tested</p>	34		Deleted	4/65	55	

	<p>this early in the morning, especially when it was already under severe strain from lack of food. He therefore settled for looking politely puzzled. 'This just arrived,' said Uncle Vernon. He brandished a piece of purple writing paper at Harry. 'A letter. About you.'</p>							
32	<p>He brandished a purple writing paper at Harry</p>	34			Deleted	1/8	8	
33	<p>...trying to sound as though Mrs. Weasley's was a mistake anyone could make.</p>	36	حزول ((هاري)) أن يتكلم بشكل طبيعي		BT. Harry tried to sound normal.	1/12	9	
36	<p>She was sitting in her cage, staring at Harry with her enormous amber eyes, and clicking her beak in the way that meant she was annoyed about something.</p>	40	كلمت داخل قفصها تنظر نحو "هاري" و تحرك منقارها بشكل يعني أن شيئاً ما يضايقها.		She was inside her cage looking at Harry and moving her beak in a way that shows something was annoying her.	1/28	5	
36	<p>'OUCH!' said Harry. What appeared to be a small, grey, feathery tennis ball had just collided with the side of Harry's head. Harry massaged his head furiously, looking up to see what had hit him, and saw a minute owl, small enough to fit into the palm of his hand, whizzing excitedly around the room like a loose firework.</p>	41				3/59	59	
37	<p>Don't mention anything about abroad while you're here unless you want the pants bored off you.</p>	41			Deleted. Teenagers way of speech.	1/16	16	
41	<p>...his porky hands...</p>	46	يديه		BT. His hands	1/3	3	
41	<p>Aunt Petunia was compulsively straitening cushions.</p>	46	كلمت الحالة ((بتونيا)) لا تزال على حالها		BT. Aunt petunia was still in the same state.	1/6		3
44	<p>'Er – yes – sorry about that,' said Mr</p>	50	قال السيد "ونزلي": "أيه .. نعم .. أنا آسف		Mr. Weasley said: "Er .. yes ..	6/120	65	29

<p>Weasley, lowering his hand and looking over his shoulder at the blasted fireplace. 'It's all my fault, it just didn't occur to me that we wouldn't be able to get out at the other end. I had your fireplace connected to the floo Network, you see – just for an afternoon, you know, so we could get Harry. Muggle fireplaces aren't supposed to be connected, strictly speaking – but I've got a useful contact at the Floo Regulation Panel and he fixed it for me. I can put it right in a jiffy, though, don't worry. I'll light a fire to send the boys back, and then I can repair your fireplace before I Disapparate.'</p>		<p>يشان ما حدث، لقد كان خطئي فلم اكن اعلم ان الطرف الاخر سيكون مسدودا لقد كنت اظن ان مفاتيكم ضمن شبكة الانتقال، و لكن لا تتفقا، ستعمل نارا حتى يمكنك ان اعد الا لالا و بعدها سأقوم بإصلاح كل شيء قبل عودتي."</p>	<p>sorry about what happened, it was my fault, I didn't know the other end will be blocked. I though your fireplace was within the transport network. But don't worry, I'll light a fire so I can send the children back and then I will fix every thing before I return.</p>			
<p>48 'No, really!' said Mr Weasley desparately. 'It's a simple process – it was the toffee – my son Fred – real practical joker – but it's only an Engorgement Charm – at least, I think it is – please, I can correct it –'</p>	55	<p>و لكنه عاد يقول: "إنها مسألة بسيطة، لقد حدث هذا بسبب تأثير الحلوى، لقد مارس ابني "فريد" معه هذه اللعبة و لكنني يمكن أن أعالجه".</p>	<p>But he said again: "it's a simple process, it happened because of the sweet, my son "Fred" played a trick on him, but I can correct it".</p>	3/38	15	4
<p>53 'A report for the department of international Magical Co-operation,' said Percy smugly. 'We're trying to standardize cauldron thickness. Some of these foreign imports are just a shade too thin – leakages have been increasing at a rate of almost three per cent a year –' 'That'll change the world, that report will,' said Ron. 'Front page of the Daily Prophet, I expect, cauldron leaks.'</p>	62	<p>فأجاب: "تقرير ستقوم لتقسم التعاون السحري الدولي ... إننا نحاول عمل معيار لمنتجاتنا فهناك بلغت الثلاثة بالمائة سنويا...". قال "رون": "و هذا التقرير هو الذي سيغير العالم، و ستشره جريدة النبي اليومية على صفحتها الأولى!".</p>	<p>BT. He replied: "a report for the department of international Magical Co-operation, We're trying to standardize our products as it reached three percent a year...". Ron said: "and this report will change the world, the Daily Prophet will publish it on its first page!"</p>	4/63	23	

54-55-56	Full pages	63	و عدا هاري يتساءل: "و كيف عرفت السيدة ويلزي أن ما يقومون به ضلل؟" أجبت (جيني): لقد بدأ يعمل سان دعواتها في المنزل، فأصبحت نجد الكثير من العصي المعلقة و الساكرات السخيفة و ..."	The paragraph is shortened in a distorting way. It does not make sense at all in Arabic. The three pages are completely left out in translation. To connect to page 57, the translator adds a short dialogue between Harry and Ginny about George and Fred's tricks, which is then interrupted by the noise from the garden (page 57)	70/1047	1047			
59	Probably an exhibition of thick-bottomed cauldrons.	66	ربما سينظرون معرضا للقندير السرية.	BT. Probably they're organising an exhibition for top secret reports. The translator deleted all references to the word <i>cauldron</i> in Percy's report, so again avoids it by changing it into 'secret reports'. However, there doesn't seem to be an ideological reason for example to delete the 'cauldron' and the whole topic is used for <i>humourous effect</i> in the story.	1/6		2		
59	'And your hair's getting silly, dear,' said Mrs. Weasley, fingering her wand lovingly. 'I wish you'd let me give it a trim...'	66	علقت تقول: "و شعرك يا عزيزي لقد بدأ شكله يصبح غريبا .. إنني أتمنى لو تقصره قليلا و ..."	She said again: "and your hair dear, it's becoming strange... I wish you would shorten it a bit and ..."	3/22	6			
59	'I wish England got through, though. That				2/33	33			

	was embarrassing, that was,' 'What happened?' said Harry eagerly, regretting more than ever his isolation from the wizarding world when he was stuck in Privet Drive.							
59	Went down to Transylvania, ... Luxembourg.'	67		-	Deleted	1/6	6	
60	Harry was feeling very well fed and at peace with the world as he watched several gnomes sprinting through the rose bushes, laughing madly and <i>closely pursued</i> by Crookshanks.	67	وكان هاري يشعر بأنه قد تناول الكثير من الطعام وشعر أن "كروكشانكس"، قط "هيرميون" برتقالي اللون، يشتركه نفس الشعور و هو متفرد على الأرض في حصول.		Harry felt that he ate a lot and he felt that Crookshanks shared the same feeling with him as he lay lazily on the floor.	1/29	16	4
59-60	Mr. Weasley conjured up candles to light the darkening garden before they had their pudding (home-made strawberry ice-cream), and by the time they had finished, moths were fluttering low over the table and the warm air was perfumed with smells of grass and honeysuckle.	67	اشتمل السيد "ويزلي" الشموع حتى يضيء بها ظلام الحديقة قبل أن يتناولوا المثلجات و عندما انتهوا من تناول الطعام كان الجو قد امتلأ برائحة الأعشاب الموجودة في الحديقة		Mr. Weasley lit up candles to light the dark garden before they had ice-cream. When they finished eating their food the air was filled with the smell of grass in the garden	1/44	15	
Total	198/3137	2044		97				

## 2.1. Literary References

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
29	The Daily Mail	31	جريدة الصباح	Literary reference	standardization	
344	Oh Come, All Ye Faithful		-	Literary reference	Deletion	

## 2.2. Foreign Language in the Source Text

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
120	<i>Remnervate!</i>	130	-	Foreign	Deletion	
188	<i>'Imperio'</i>	208	تورية الحكيم	Foreign	Deletion	The Imperius curse Curse form not translated
430	<i>Relashio!</i>		-	Foreign	Deletion	
548	<i>Expelliarmus!</i>		-	Foreign	Deletion	
46	<i>'Incendio'</i>	53	"الاستنوس"	Foreign	Preservation	(fire lighting spell) Mis-transliteration
64	<i>Accio</i>	70	اكسو	Foreign	Preservation	(summoning charm)
72	<i>'Obliviate'</i>	82	أوليفيك	Foreign	Preservation	(memory modifying charm)
93	<i>'Sonorus'</i>	105	سونوروس	Foreign	Preservation	
105	<i>'Quietus'</i>	116	كويوس	Foreign	Preservation	
115	<i>MORSMORDRE!</i>	126	مورسموردر	Foreign	Preservation	(dark mark spell)
116	<i>STUPIFY!</i>	127	ستوفيفي	Foreign	Preservation	
121	<i>Prior Incantato!</i>	133	بريور انكانتاتوا	Foreign	Preservation	
121	<i>Deletius</i>	134	ديليتيروس	Foreign	Preservation	
189	<i>'Crucio'</i>	209	تورية العذيب (كروشيو)	Foreign	Preservation	The Cruciatius curse
189	<i>'Engorgio'</i>	210	((الغورجوا))	Foreign	Preservation	(enlarging spell)
190	<i>'Reducio'</i>	210	((الردوسوا))	Foreign	Preservation	
190	<i>Avada Kedavra</i>	211	أفادا كدافرا	Foreign	Preservation	
262	<i>Furnunculus!</i>	290	فرونكولوس	Foreign	Preservation	(curse that causes boils to appear)
262	<i>Densaugeo!</i>	290	دينساوجو	Foreign	Preservation	(curse that enlarges teeth)
270	<i>Orchideous!</i>	302	أوكشيوس	Foreign	Preservation	(spell emitting flowers from the wand)

271	<i>Avisi</i>	303	أفيس	Foreign	Preservation		<i>(spell emitting small birds from the wand)</i>
297	<i>Diffindoi</i>	332	ديفيندا	Foreign	Preservation		
541	<i>Expecto Patronum!</i>	570	"الكسبوكترورنام"	Foreign	Preservation		
541	<i>Riddikulus!</i>	570	"ريدديكولوس"	Foreign	Preservation		
541	<i>Reductoi</i>	571	"ريدكتور"	Foreign	Preservation		<i>(banishing)</i>
543	<i>Stupify!</i>	572	"ستوريفاي"	Foreign	Preservation		
543	<i>Impedimentoi</i>	572	"إمبيدمنتوا"	Foreign	Preservation		
285	<i>Bong-sewer (bonsoir)</i>	318	جواما ماجريد بيسوارفة بونسية ريككة	Foreign	Standardization		Hagrid greeted her with a weak French phrase

### 2.3. References to Mythology and Popular Belief

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
430	<i>Grindylow</i>			Magical creature	Deletion	a small, horned water demon
186	<i>Hinkyunks</i>	206		Magical creature	Deletion	
186	<i>Kappas</i>	206		Magical creature	Deletion	
347	' <i>She's part Veela,</i> '	386	إن جنسها كانت من قتيات ((فتلات)) نظر ((رون)) نحوه قائلًا: (فتيات ملأءة) أحبه ((ماري)): ((لقد عرفت ذلك بالمصادفة و أنا أستاذ للمهمة الأولى، أهن قتيات ولكن القدرة على سلب عقول القتيان و الرجال و جعلهم يركضون خلفهن، ...	Magical creature	Explication	Her grandmother was a Veela girl. Ron looked at him and said: "a what girl?" Harry answered: "I knew this by accident when I was preparing for the first task. They are girls who have the ability to hypnotize boys and men and make them run after them. The translator previously deleted all references to 'Veela' although it appeared repeatedly in the book. At this stage deciding to transliterate the term with a little addition (girls), the translator is faced with the need to further explain what should be quite clear by now if previous references were translated. Hence the passage provided as an addition.
89	<i>House-elf</i>	99	الجنى المنزلي	Magical creature	Preservation	
471	<i>Niffers</i>	509	إنها مخلوقات ((نيفلز))	Magical creature	Preservation	
541	<i>Bogart</i>	570	بوجارت	Magical creature	Preservation	
222	<i>She's a Veela!</i>	245	إنها رائعة الجمال	Magical creature	Standardization	She's gorgeous (inconsistency in the treatment of this creature)

270	'An 'air from ze 'ead of a Veela,'	302	بها شعرة مورثة عن ... عن جدي...	Magical creature	Standardization	A hair inherited from my grandmother (inconsistency)
319	Sounded like a banshee ...	355	هل هنا صوت ما سترجيه	Magical creature	Standardization	Is this the sound of what you will be facing
287	Common Welsh Green Swedish Short-Snout Chinese Fireball	320	من السورود والصين و البحر و الكثيرا	Magical creature	Standardization	From Sweden, China, Hungaria and England
26	...guarded by creatures called Dementors, sightless, soul-sucking fiends...	27	وسط هؤلاء الحراس مصاصي السعادة و الأرواح...	Magical creature	Standardization	BT. ...amongst those happiness and soul sucking guards The name of the Dementors was deleted and part of the discription also removed. On the other hand an extra characteristic of the guards was added (happiness sucking)
79	Head of the Goblin Liaison Office	89	رئيس مكتب علاقات مدينة جولين	Myth	Change	Mistranslation of 'Goblin', translated as a name of a city, probably mixed up with Dublin.
60	...as he watched several gnomes sprinting through the rose bushes, laughing madly and closely pursued by Crookshanks.	67	و شمس أن ((كروكشانكس)) قط ((هيرميون)) يرتقي اللون، يشتركه الشجور و هو متعدد على الأرض في خمول.	Myth	Deletion	BT. He felt that Crookshanks, Hermione's orange cat, shared the same feeling with him as he lay lazily on the floor. To avoid mentioning the 'gnomes', which were deleted earlier as well, the translator changes the scene completely.
95	Leprechauns	105	-	Myth	Deletion	This seen was completely deleted, probably for ideological reasons. However, most of the other references to 'leprechauns' and 'Veela' are also deleted on pages (93-94-95)
101	The leprechauns had risen into the air again and, this time, they formed a giant hand, which was making a very rude sign indeed across the pitch towards the Veela.	-	-	Myth	Deletion	
113	Vampire Hunter	-	-	Myth	Deletion	
545	Sphinx	575	-	Myth	Deletion	It is ironic that the translator leaves out the name of 'spinx' given that it has an equivalent and that the translation is done in Egypt
90	Goblin	101	قزم اسطوري	Myth	Preservation	
270	Unicorn	302	حصان وحيد القرن	Myth	Preservation	
379	...a large and beautiful unicorn	422	ليجنرا حصاناً وحيد القرن	Myth	Preservation	

	was tethered							
186	Red Caps	206	القبكات الحمراء	Myth	Preservation			
186	werewolves	206	الذئب المنحول	Myth	Preservation			
152	Peaves the poltergeist	171	بيف لأحد أجناس المدرسة	Myth	Standardization			
403	Merpeople	445	عرافس البحر	Myth	Standardization			
432	Merperson		بحري	Myth	Standardization			
433	Merman	473	البحريون	Myth	Standardization			
439	Merchieftainness Murcus	478	ماركوس زعيم البحريين	Myth	Standardization	Markus the head of the merpeople. Gender changed to male.		
442	Mer-idiots	481	هذه المخلوقات البحرية	Myth	Standardization			
472	Leprechaun gold	511	أبها عملات سحرية	Myth	Standardization	They are magical coins		
275	The Hungarian Horntail	307	التنين	Myth	Standardization	The dragon		

## 2.4. Buildings and Home Furnishing, Objects and Clothes

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
87	Ten cathedrals would fit comfortably inside it	97	أنه ملصق صلاتق اللغزية	Building	Ideological adaptation	BT. ... it is a gigantic stadium rewording
62	A golfing jumper and a very old pair of jeans,...	69	كان يرتدي ما يشبه الحذاء اللطيف و سروالاً و اسما من الجينز...	Clothes	Change	He was wearing what looked like light shoes and a big pair of jeans...
333	'Dobby is going to buy a jumper next, Harry Potter!' he said happily, pointing at his bare chest.	371	سيفتردي بوتي حذاء جينديا هاري بوتر	Clothes	Change	Dobby is going to buy new shoes, Harry Potter Translator changes jumper for shoes, although the rest of the sentence explains where a jumper is worn.
333	I'll give you the one mum knits me this Christmas,...	372	سأعطيك حذائي الذي ترمسه لي أمي في أعياد الكريسماس	Clothes	Change	Christmas transliterated, although it has a name in Arabic
356	And here's your jumper...and the hand-knitted sweater	396	و ها هو حذائك الذي وعطتك به	Clothes	Change	Again jumper is changed into shoes ignoring the following sentence.
72	Plus-fours	82	-	Clothes	Deletion	

110	Knickers							
363	Goulash	404	-	Clothes	Deletion	Paragraph deleted		
70	A kilt and a poncho	79	توردة اسكتلندية و عباءة قفصيرة	Clothes	Explicitation	A Scottish skirt and a short gown		
108	Her nightdress fell down to reveal voluminous drawers	120	-	Clothes	Ideological adaptation	The scene was changed into Mr. Roberts rather than Mrs. Roberts.		
50	His clothes would not have looked out of place at a rock concert, except that Harry recognized his boots to be made, not of leather, but of of dragon hide.	58	ملابسه الغريبة	Clothes	Standardization	BT. His strange clothes. The idea is that Bill is dressed coolly, not strangely.		
70	Tweed suit with thigh-length galoshes	79	حذاء من طراز قديم	Clothes	Standardization	An old-fashioned suit		
139	Dress robes	154	رداء للمناسبات	Clothes	Standardization			
338	Harry had a mental image of himself in a top hat and tails,...	378	تخيل نفسه وقد ارتدى قبعة على رأسه	Clothes	Standardization	He imagined himself wearing a hat...		
135	Grandfather clock	150	الساعة التي ورثتها عن جدما	Object	Change	BT. The clock she inherited from her grandfather Mistranslation of name of item		
12	The fire, he now saw, had been lit in the grate. This surprised him.	9	-	Object	Deletion	Sentence deleted, probably because fireplaces are not very popular in the Arab culture and children would not recognize what a grate is and why it is surprising to light the fire in a grate.		
136	Baladava	151	-	Object	Deletion	Reference to Charlie removed		
162	Screaming Yo-yos		-	Object	Deletion			
162	Fanged Frisbees		-	Object	Deletion			
162	Ever-Bashing Boomerangs		-	Object	Deletion			
341	WWN (Wizardsing Wireless Network)	373	-	Object	Deletion	Whole paragraph deleted		
365	Harry heard the final, quavering note from the bagpipe with relief.	407	سمع طاري ابتشارة نهائية للحن	Object	Deletion	Harry heard the final note...		

439	Pepper-Up Potion			Object	Deletion	
445	Wit-Sharpening Potion		-	Object	Deletion	
401	Polyjuice Potion		-	Object	Deletion	
135	Howler	150	-	Object	Deletion	
363	A really rather magnificent collection of chamberpots ... or when the seeker has an exceptionally full bladder.	404	مجموعة من الأنية الجميلة	Object	Ideological adaptation	A collection of beautiful pots, Reference to the full bladder deleted.
10	Hot water bottle	8	زجاجة المياه الساخنة	Object	Preservation	
156	The Sorting Hat	176	قبعة التصنيف	Object	Preservation	
172	Green house	189	المنزل الأخضر	Object	Preservation	Literal translation incorrect as a different name exists in Arabic البيت الأخضر
357	Dung bombs	397	التقابل المحضرة بالقنارات	Object	Preservation	
86	Omnisculars	95	المناظر الجامع	Object	Standardization	
66	Portkey	74	النقل سابق الترتيب نقطة نقل	Object	Standardization	
84	Portkeys	94	أرؤك النقل فحظي	Object	Standardization	BT. Transport powder
42	Floo Powder	49	مسحوق النقل	Object	Standardization	The translation loses the pun but keeps the function.
21	A large wooden trunk stood open at the foot of his bed, revealing a cauldron, broomstick, black robes and assorted spellbooks.	21	كل هناك صندوق مفتوح تدير داخله عصاه السحرية و ملابس مدرسته السوداء و بعض كتب السحرية،	Object	Standardization	BT. There was an open box showing his magic wand, black school uniform and some spellbooks. The trunk is simplified into a box. The item was popular in the past for storing clothes; it was called the clothes box or the bride's box. Children today may not be familiar with it unless they are told about it, or see it on TV in dramas about the past. The use of the simplified box will not convey the effect correctly. Therefore, may be adding the word clothes box could be an improvement. The cauldron and broomstick were replaced by a wand for no obvious reason.
163	Hip-flask	182	زجاجة	Object	Standardization	
169	Four-poster beds	186	سرور	Object	Standardization	
208	The Hogwarts coat of arms: lion, eagle, badger	230	علم كبير يحمل رموز المنازل الأربعة و بينها حرف (م)	Object	Standardization	

	and snake united around a large letter 'H'.						
275	Dunbomb	307	الفرقعات	Object	Standardization	Fireworks	
300	Secrecy Sensor	335	أحد أجهزة الكشف	Object	Standardization		
300	Sneakoscope	335	كشفت التلصق	Object	Standardization		
300	Foe-Glass	335	مرآة الأعداء	Object	Standardization		
303	Rune Dictionary	339	كتاب قديم بين يدي هيرميون	Object	Standardization	An old book	
328	He was wearing a tea-coosy for a hat	364	كان يرتدي قبعة	Object	Standardization	He was wearing a hat	
377	...she had used liberal amounts of Sleakeazy's Hair Potion	419	استعملت إحدى الوصفات حتى يكون شعرها ناعما	Object	Standardization	That she used a potion to make her hair sleek	
450	Armadillo bile	489	أحد الأبنية	Object	Standardization	One of the pots	
592	Polyjuice potion	614	وصفة خاصة	Object	Standardization	A special potion	
594	Polyjuice potion	616	وصفة نجف	Object	Standardization	A concealing potion	
448	Veritaserum-truth potion	488	سائل الحقيقة	Object	Standardization	Truth liquid	
505	The Pensieve	539	مذكرات دبلدور	Object	Standardization	Dumbledore's memoirs	

## 2.5. Food

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
30	Fizzy drinks	32	-	Food	Deletion	BT. Sandwiches, chocolate and hamburgers Food items changed for no obvious reason as there aren't any special translation problems with them.
30	and assorted pasties	33	-	Food	Deletion	The assorted pasties deleted
35	Blackcurrant ice-cream.	39	-	Food	Deletion	
93	...his rounded face gleaming like a great, excited Edam.	104	و قد أشرف وجهه المتقنور و هو ...	Food	Deletion	The reference to Edam cheese is deleted
93	Berti Bot's Every Flavour Beans	105	-	Food	Deletion	
132	Tea and whisky	-	-	Food	Deletion	
138	Owl Treats	-	-	Food	Deletion	

160	A sizeable chunk of steak	178	-	Food	Deletion	
161	Pumpkin juice	179	-	Food	Deletion	
162	Yorkshire Pudding		-	Food	Deletion	
162	Treacle tart		-	Food	Deletion	All the pudding is summarized into 'dessert'
162	Spotted dick		-	Food	Deletion	
162	Chocolate gateau		-	Food	Deletion	
172	Harry returned to his porridge	189	-	Food	Deletion	
210	Scrambled eggs		-	Food	Deletion	
210	Fred became extremely interested in his bacon		-	Food	Deletion	
210	Offered Hedwig his bacon rinds		-	Food	Deletion	
216	'Will you please inform zis 'Agrid zat ze 'orses drink only single-malt whisky?'	238	-	Food	Deletion	
221	Steak-and-kidney pudding		-	Food	Deletion	
221	Black pudding		-	Food	Deletion	
223	Blancmanger		-	Food	Deletion	Details off the feast condensed
250	Butterbeer		-	Food	Deletion	
272	He made a fountain of wine shoot out of it		-	Food	Deletion	
282	Perhaps she thought it was an insult to her mulled mead		-	Food	Deletion	Scene deleted
296	...Unless you swapped its fangs for wine gums or something,...	330	-	Food	Deletion	
319	Custard creams		-	Food	Deletion	Scene of Neville eating the vexed custard creams deleted
366	...sitting down and opening a bottle of Butterbeer.		-	Food	Deletion	
465	Éclairs		-	Food	Deletion	
466	A bottle of Butterbeer		-	Food	Deletion	
469	...the bacon, eggs and kippers were quite as good as usual		-	Food	Deletion	
502	Sherbet lemon, Liquorice wand,		-	Food	Deletion	Scene deleted

	Fizzing Whizzbee, Droobles Best Blowing Gum, Bertie Bot's Every Flavour Beans, Chocolate Frog, Sugar quill, Cockroach cluster						
534	Spilling scrambled eggs down his front		-	Food	Deletion	Scene deleted	
537	Helping himself to a Cornish pasty		-	Food	Deletion		
341	That Dumbledore had bought eight hundred barrels of mulled mead from Madam Rosmerta.	373	-	Food	Deletion	Reference to the drinks and the 'Weird Sisters' band deleted. Editing mistake; (p. 373, last paragraph + p. 374-375) should go between pages 381 and 382	
351	Canary Creams	391	(كروية الصفاق) التي يقدمها زملائها و تكون النتيجة هي ظهور الريش على رؤوسهم...	Food	Explication	Birds Creams which they gave to their colleagues and the result is the appearance of feathers on their heads. After previously deleting the reference to the tricky sweets, the translator decides to translate it here, therefore finds the need to explain what it is about. This, however, sounds rather awkward and loses the intended humorous effect.	
58	Percy heaved an impressive sigh, and took a deep swig of elderflower wine,...	65	زفر (تبرسي) زفرة مؤثرة ثم صب لنفسه بعض الشاي...	Food	Ideological adaptation	BT. Percy heaved an impressive sigh, and poured himself some tea...	Wine changed into tea.
131	Ogden Old Firewhisky	145	كوب من الشاي	Food	Ideological adaptation	A cup of tea, reference to whisky deleted	
226	Should I send for some mulled wine...	249	هل اطلب لك أي مشروب من المطبخ	Food	Ideological adaptation	Should I ask for some drink from the kitchen	
321	...their preferred drink of single malt whisky;	357	يدوم على امداد الخبول بالطعام و الشراب اللذيذ	Food	Ideological adaptation	He made sure they had the right food and drink	
362	Pork chops	403	البطاطس	Food	Ideological adaptation	Potatoes	
106	Hot chocolate	117	مشروب الشيكولاتة	Food	Preservation		
30	cakes	32	القطاير	Food	Preservation		
29	Grapefruit	31	جريب فروت	Food	Preservation	The Arabic name given for the fruit here is a transliteration of its English name. Apparently, this is the name used in several Arab countries. However, in Syria the fruit is known by the	



	jam to her buttered toast					
175	... and helped themselves to lamp chops and potatoes	193	انتول الطعام	Food	Standardization	Have food
175	... with her mouth bulging with sprouts.	194	انهكت في مس الطعام في فمها	Food	Standardization	She was busy stuffing her mouth with food
183	Hermione began doling beef casserole onto each of their plates	203	بدأت ((هورمون)) تقول طعامها	Food	Standardization	Hermione started eating her food
233	Beef casserole	257	نوعاً من اللحم	Food	Standardization	Some sort of meat
280	Why don't we go and have a butterbeer in the Three Broomsticks	312	لماذا لا نذهب لانتول مشروب في مقهى ((المصبي الثلاثة))	Food	Standardization	Why don't we go and have a drink in the "Three Broomsticks" café.
297	He finished his bacon with difficulty	331	انهى اطفاله بصعوبة	Food	Standardization	He finished his breakfast with difficulty
318	There were mountains of cakes and flagons of pumpkin juice and Butterbeer on every surface.	354	تكدست اكرام من التماطر و الكعك و الصنائر	Food	Standardization	There were piles of pastries, cakes and juice.
334	Loaded their pockets with cream cakes and pies	372	حمل كل من رون و هاري كل ما تستطيع جوبها حمل	Food	Standardization	Ron and Harry took as much as their pockets could take
335	Now starting on a chocolate éclair	373	بدأ في تقول إحدى الكعكات	Food	Standardization	He started eating one of the cakes
351	The house-elves down in the kitchens were outdoing themselves with a series of rich, warming stews and savoury puddings...	391	بذل الجن المنزلين الماطلون بالأشغال كل جهدهم في تقديم الشروربات الدافئة	Food	Standardization	BT. The house-elves working down did their best to provide hot drinks
357	... a vast box of sweets including all Harry's favourites – Bertie Bott's Every Flavour Beans, Chocolate Frogs, Drooble's Best Blowing Gum and Fizzing Whizzbees.	397	صندوقاً كبيراً من الحلوى المتنوعة	Food	Standardization	A big box of different sweets
357	Home-made mince pies	398	مجموعة من مأكولاتها و	Food	Standardization	An assortment of her delicious foods and pies

357	...at least a hundred turkeys and Christmas puddings, and large piles of Cribbages Wizarding Crackers.	398	قلندر ها الشهية على الأقل على مائة قطعة من طوى الوردج التركية و قلندر كبيرة اللحم	Food	Standardization	At least a hundred Turkish pudding sweets and large pies.
384	..., laddling chicken casserole onto his plate and splashing it everywhere in his anger	427	و قد بدأ في تناول طعامه	Food	Standardization	Starting to eat his food
449	...right over your evening pumpkin juice	488	في طبق حسناك على العشاء	Food	Standardization	In your soup at supper
451	They had sneaked a dozen chicken legs, a loaf of bread and a flask of pumpkin juice from the lunch table	490	كان الطعام الذي طلبه (سيروس) في حقيبة (ماري)	Food	Standardization	The food Serius asked for was in Harry's bag
468	...he shoved a large ham, a dozen cakes and some fruit into Harry's arms.	504	ثم أجه بعض العاملين بالمطبخ لإحضار بعض الطعام	Food	Standardization	Some of the kitchen workers went to get some food
474	...started serving themselves roast beef and Yorkshire puddings	512	لتناول العشاء	Food	Standardization	To have dinner
474	Ron speared a roast potato on the end of his fork	512	و هو يضع المزيد من البطاطس أمامه	Food	Standardization	helping himself to some more potatoes
57	...as he [Harry] helped himself to chicken-and-ham pie, boiled potatoes and salad.	64	مقد كان مشتغلا بتناول الأطعمة الشهية التي تراصت أمامه	Food	Standardization	BT. As he was busy eating the delicious food piling in front of him. Specific dishes are generalized into just food.

## 2.6. Customs and Practices, Play and Games

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
336	The Yule Ball	376	احتفال كرة عيد الميلاد و هذه الكرة	Custom	Change	The party of the Christmas ball. Ball is given here in the sense of a sphere rather than a dance.
95	Shamrock	105	-	Custom	Deletion	
206	Father Christmas	-	-	Custom	Deletion	
449	Ventriloquist	-	-	Custom	Deletion	
476	...a package of Easter eggs	648	-	Custom	Deletion	Paragraph deleted along with two more.
627	...and drank to him	91	-	Custom	Ideological Adaptation	Whole scene of betting on the game results removed. Clearly an ideological choice rather than abridgment.
81-82	'Fancy a flutter...tucking it away carefully.					
636	..., and kissed him n the cheek	658	قالت و هي تلوح له: "إلى اللقاء يا هاري"	Custom	Ideological adaptation	She waved at him and said 'goodbye Harry'
625	Raise your glasses, to Cedric Diggory	647	أرجو أن تقفوا جميعا تحية للكرى (السيدريك ديجوري)	Custom	Naturalization	Would all please stand up in memory of Cedric Diggory
115	Do you think they've been drinking...	126	ترى هل كانوا شاملين	Custom	Preservation	
128	...they had a few drinks...	141	أهم قد أفرطوا في الشرب	Custom	Preservation	
155	They had never had a Defence Against the Dark Arts teacher who had lasted more than three terms	174	لم يستمر أي معلم في الدفاع أكثر من ثلاثة فصول دراسية	Custom	Preservation	Most schools in the Arab world usually have two terms per year.
279	The Three Broomsticks pub	311 312	مطعم العصي الثلاثة مقهى العصي الثلاثة	Custom	Standardization	The Three Broomsticks restaurant
365	Dumbledore was waltzing with Madame Maxime	406	كان دابلدور يرقص مدام ماكسيم	Custom	Standardization	The Three Broomsticks café
365	Mad-eye Moody was doing an extremely ungainly two-step with professor Sinistra	406	أما مودي فكان يقوم بخطوات غريبة في مواجهة الأستاذة (سينيسترا)	Custom	Standardization	Moody was doing strange steps in front of Professor Sinistra
377	Everybody got up late on Boxing Day.	419	استيقظ الجميع في وقت متأخر في اليوم التالي	Custom	Standardization	Everybody woke up late the next day
444	His steady girl-friend	483	مع صديقته	Custom	Standardization	With his friend

537	Hermione's not my girlfriend	566	هيريون صديقتي و صديقي	Custom	Standardization	Hermione is only my friend
285	He thought he was seeing bonfires	-	-	Event	Deletion	
337	Christmas Day	377	يوم الكريسماس	Event	Preservation	
166	Hallowe'en	183	عيد الهالوين	Event	Preservation	
476	The Easter holidays	514	إجازة عيد الفصح	Event	Preservation	
152	The Triwizard Tournament	171	ثورة السحرة الثلاثة	Event	Standardization	No mention of the fools' day although it is exactly similarly familiar in Arabic
205	April's Fools' Day	226	إبريل	Event	Standardization	
27	He got really angry and chucked his PlayStation out of the window. That's a sort of computer thing you can play games on. Bit stupid really, now he hasn't even got Mega-Mutilation Part Three to take his mind off things.	28	مسا اقل غضبه بشدة.	Game	Deletion	BT. Which made him very angry. Probably, the translator found the name of the game difficult to translate so found it easier to delete the whole passage.
12	Quidditch	10	((كويديتش))	Game	Preservation	
96	Quaffle	106	الكرافل	Game	Preservation	
96	Bludger	-	البلاجر	Game	Preservation	
96	Golden Snitch	106	الكرة الذهبية	Game	Standardization	

## 2.7. Flora and Fauna

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
138	Spine of lion-fish and essence of belladonna	154	-	Fauna Flora	Deletion	
173	Blast-Ended Screws (magical animals)	190	-	Fauna	Deletion	
448	Boomslang skin	-	-	Fauna	Deletion	
41	...as though there has been a warning about an escaped rhinoceros.	46	كما لو أن الحداد قد خطر لها من حرب أحد الجوارات المتوحشة	Fauna	Standardization	BT. ...as though she has been warned about the escape of a wild animal. Rewording
180	A pure white ferret	199	ذلك الجسم الأبيض ذلك الشيء الأبيض	Fauna	Standardization	BT. That white body/that white thing/white creature. There's no need to paraphrase as the animal has a name in

			الكائن الأرضي			Arabic: (ابن مقرب)
336	...the guinea-fowl they had been changing into guinea-pigs ...	376	قاموا بتحويل أحد الطيور إلى خنزير صغير	Fauna	Standardization	
447	Harry resumed the mashing of his scarab beetles	487	استمر هاري في ملاحظة خطوط الوصفه و تنفيذها	Fauna	standardization	Harry continued noting the Potion's steps and carrying them out
60	Honeysuckle	67	-	Flora	Deletion	Name of flower deleted. The flower has a name in Arabic but it is not well-known. Probably changing it into one of the popular fragrant garden flowers in Arabic would do. In Syria, Jasmynes have exactly the same function as honeysuckle.
302	Flutterby Bush (plant)	337	-	Flora	Deletion	
536	The Whomping Willow	-	-	Flora	Deletion	
172	Bubotubers (magical plant)	-	بلوتوبيرز	Flora	Preservation	Description of the plant deleted
426	Gillyweed	469	قرص صغير	Flora	Standardization	
323	Blast ended Skrewts	359	مانا قدسي هذه الحيوانات الساحرة أجلها طيور: إنها حيوانات (سكرويت) اللاسعة	Magical creature	Preservation	The translator previously avoided translating the name on several occasions, but with the direct question, the translator resorts to transliteration.

## 2.8. Weights and Measures

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
86	Galleons	95		currency	Standardization	Gold coins
172	...had collected several pints.			Measurement	Deletion	
232	Two hundred yards	255		Measurement	Deletion	
272	Eleven inches long			Measurement	Deletion	
448	Pint-sized			Measurement	Deletion	
19	Two hundred miles away	18		Measurement	Preservation	Non metric measurement preserved.
21	Fifty-foot-high hoop	21		Measurement	Preservation	Preservation of non-metric mesures
22	Only last year Harry had fallen fifty feet from an airborn broomstick.	22		Measurement	Preservation	Preservation of non-metric mesures
47	A foot-long	55		Measurement	Preservation	Preservation

50	Four foot long	58	أربع أقدام	Measurement	Preservation	Preservation
70	A quarter of a mile	80	مئة ربيع ميل	Measurement	Preservation	Preservation
88	Fifty feet high	98	على ارتفاع خمسين قدم	Measurement	Preservation	
173	About six inches long	191	يصل طول الواحدة منها إلى نحو ست بوصات	Measurement	Preservation	
175	They'll be six feet long	193	يصل حجمها إلى ستة أقدام	Measurement	Preservation	
270	Nine and a half inches	302	تسع بوصات و نصف البوصة	Measurement	Preservation	
271	Twelve and a quarte inch	302	اثني عشر بوصة و ربع البوصة	Measurement	Preservation	
271	Ten and a quarter inches	303	عشر بوصات و ربع البوصة	Measurement	Preservation	
33	A square inch	36	مساحة صغيرة للغاية	Measurement	Standardization	BT. A very small space The measurement is changed for its function
87	On every inch	97	في كل مكان	Measurement	Standardization	BT. In every place Rwordong
149	...have grown at least a foot during the summer	168	...قد ازداد حجمه..	Measurement	Standardization	

## 2.9. Names

P. No	HPGF	P. No	HPGF TT	Category	Procedure	Notes
506	Fawkes		-	An.name	Deletion	
12	Nagini	10	((الناجيني))	An.name	Morphological adaptation	
26	Buckbeak	28	بلك بيك	An.name	Morphological adaptation	
30	Errol (an owl)	33	إيرول	An.name	Morphological adaptation	
37	Pig (an owl's short name)	41	بيج	An.name	Morphological adaptation	Transliteration (pun lost)
60	Crookshanks.	67	كروكشانكس	An.name	Morphological adaptation	
175	Norwegian Ridgeback, Norbert	191	نوربرت	An.name	Morphological adaptation	Mis-transliteration (Robert)
53	...Ron's favourite Quidditch team, the Chudley Cannons, ...	62	فرق (الرون) المفضل في الكوربتش	Name	Deletion	The name of the team is deleted
95	Volcov		-	Name	Deletion	
113	Stan Shunpike		-	Name	Deletion	
135	Mundungus Fletcher	150	-	Name	Deletion	
159	Emma Dobbs		-	Name	Deletion	

159	Madley, Laura			-	Name	Deletion	
159	McDonald, Natalie			-	Name	Deletion	
160	Pritchard, Graham			-	Name	Deletion	
160	Quirke, Orla			-	Name	Deletion	
160	The Fat Friar	178		-	Name	Deletion	
160	Whitty, Kevin			-	Name	Deletion	
169	West Ham football team	186		-	Name	Deletion	
173	Eloise Midgen			-	Name	Deletion	
173	Hannah Abbot			-	Name	Deletion	
208	Lockhart			-	Name	Deletion	
282	Madam Rosmerta			-	Name	Deletion	
341	The Weird Sisters	373		-	Name	Deletion	
345	Moaning Myrtle			-	Name	Deletion	
419	Madam Pince, (the librarian)			-	Name	Deletion	
512	the McKinnons			-	Name	Deletion	
512	Mulciber			-	Name	Deletion	
535	Apollon Pringle (the caretaker)			-	Name	Deletion	
535	Sir Cadogan (picture of a mad knight)			-	Name	Deletion	
536	A man called Ogg			-	Name	Deletion	
8	Frank Pryce	4		((فرانك بريسن))	Name	Morphological adaptation	
9	Dot	6		((دوت))	Name	Morphological adaptation	
13	Harry Potter	11		هارى پوتر	Name	Morphological adaptation	
15	Bertha Jorkins	13		بيرثا جوركينز	Name	Morphological adaptation	Bertha Jorkins Transliteration of surname incorrect
25	Hermione	26		هيرميون	Name	Morphological adaptation	Hermion (although by book 4 and after the movies, the pronunciation of the name became well known.)
25	Ron Weasley	25		رون ويزلي	Name	Morphological adaptation	Don Weasley wrong transliteration
25	Sirius	26		سيوريوس	Name	Morphological adaptation	
32	Molly Weasley	35		موللي ويزلي	Name	Morphological adaptation	
34	Ron	37		رون	Name	Morphological adaptation	Ron's name transliteration corrected
41	Aunt Petunia	46		الخالة ((تونييا))	Name	Morphological adaptation	

49	Bill	57	((بيل))	Name	Morphological adaptation	
49	Charlie	57	((تشارلي))	Name	Morphological adaptation	
49	Perry	57	((بيرس))	Name	Morphological adaptation	
57	Mr. Crouch	64	السيد كروتش	Name	Morphological adaptation	
58	Ludo Bagman	64	لودو باجمان	Name	Morphological adaptation	
58	Otto (Ludo Bagman's brother)	65	أوتو	Name	Morphological adaptation	
59	Viktor Krum	66	فيكتور كرام	Name	Morphological adaptation	
67	Amos Diggory	75	أموس ديجوري	Name	Morphological adaptation	
67	Cedric Diggory	76	سيدر يك ديجوري	Name	Morphological adaptation	
70	Basil	79	باسيل	Name	Morphological adaptation	Should be (بازيل) but the translator adds an (i) sound to distinguish it from (بازل/Basel), a common Arabic name
70	Mr. Payne	80	السيد باين	Name	Morphological adaptation	
70	Mr. Roberts	80	السيد روبرت	Name	Morphological adaptation	
73	The Wimbourne Wasps	83	ويبورن واسبس	Name	Morphological adaptation	
74	Mrs. Figg	84	السيدة ((فيفج))	Name	Morphological adaptation	
78	Cho Chang	88	تسو تشانج	Name	Morphological adaptation	
78	Ernie Macmillan	88	إيرني ماكميلان	Name	Morphological adaptation	
78	Oliver Wood	88	أوليفر وود	Name	Morphological adaptation	
79	Arnold Peasegood	90	ألرت بيغود	Name	Morphological adaptation	Mis-transliteration of second name (Beegood)
79	Bode	90	((بود))	Name	Morphological adaptation	
79	Croaker	90	((كروكر))	Name	Morphological adaptation	
79	Cuthbert Mockridge,	89	جوشيت موكريج	Name	Morphological adaptation	
79	Gilbert Wimple	89	جيلبرت ويمبل	Name	Morphological adaptation	
83	Ali Bashir	93	علي بشير	Name	Morphological adaptation	Arabic name
88	Dobby	99	دوبي	Name	Morphological adaptation	
89	Malfoy	99	مالفوي	Name	Morphological adaptation	
89	Winky	100	وينكي	Name	Morphological adaptation	Winky's speech standardized
91	Cornelius Fudge	102	كورنيليوس فودج	Name	Morphological adaptation	
91	Draco	103	دراكو	Name	Morphological adaptation	
91	Lucius Malfoy	103	لوشوريوس مالفوي	Name	Morphological adaptation	
92	Narcissa	103	نارسيسا	Name	Morphological adaptation	
92	Obiansk- Obalonsk	103	أوبالانسك .. أوبالونسك	Name	Morphological adaptation	

95	Dimitrov	105	ديميتروف	Name	Morphological adaptation	
95	Ivanova	105	ايفانوف	Name	Morphological adaptation	
95	Levski	105	ليفسكي	Name	Morphological adaptation	
95	Vulchanov	105	فولشانوف	Name	Morphological adaptation	
95	Zograf	105	زوغراف	Name	Morphological adaptation	
96	Connolly	105	كونولي	Name	Morphological adaptation	
96	Hassan Mustafa	106	حسن مصطفى	Name	Morphological adaptation	Arabic name
96	Lynch	105	لينش	Name	Morphological adaptation	
96	Moran	105	موران	Name	Morphological adaptation	
96	Mullet	105	موليت	Name	Morphological adaptation	
96	Quigley	105	كويجلي	Name	Morphological adaptation	
96	Ryan	105	راين	Name	Morphological adaptation	
96	Troy	105	تروي	Name	Morphological adaptation	
131	Rita Skeeter	145	ريتا سكيتير	Name	Morphological adaptation	
133	Madam Pomfrey	147	مدام بومفري	Name	Morphological adaptation	
133	Professor Trelawny	148	الاستاذة تريلاوني	Name	Morphological adaptation	
148	Dean Thomas	167	دين توماس	Name	Morphological adaptation	
148	Seamus Finnigan	167	سيمور فينيغان	Name	Morphological adaptation	
149	Crabbe	168	كرايب	Name	Morphological adaptation	
149	Goyle	168	جويل	Name	Morphological adaptation	
149	Neville Longbottom	167	نيڤيل لونج بوتوم	Name	Morphological adaptation	
151	Hagrid	170	هاجريد	Name	Morphological adaptation	
152	Peeves	171	بيز	Name	Morphological adaptation	
153	Professor McGonagall	171	الاستاذة ماكغونجال	Name	Morphological adaptation	
154	Colin Creevey	173	كولين كريڤي	Name	Morphological adaptation	
154	Denis	173	دينين	Name	Morphological adaptation	
154	Paravati Patil	174	بارفاتي باتيل	Name	Morphological adaptation	
154	Slytherin, Ravensclaws, Hufflepuffs,	173	سليثيرين و رافنكلو و هافلپاف و جريفندور	Name	Morphological adaptation	
155	Gryffindor	175	الاستاذة غريفندور	Name	Morphological adaptation	
155	Professor Flitwick	174	الاستاذة فليتويك	Name	Morphological adaptation	
155	Professor Lupin	175	الاستاذة لوبين	Name	Morphological adaptation	
155	Professor Sinistra	175	الاستاذة سينسترا	Name	Morphological adaptation	
155	Professor Sprout	175	الاستاذة سبراوت	Name	Morphological adaptation	

155	Snape	175	الاستمارة منقلب	Name	Morphological adaptation	
158	Ackerley, Stewart	177	أكرلي ستوربرت	Name	Morphological adaptation	
158	Baddock, Malcolm	177	بادوك مالكوالم	Name	Morphological adaptation	
158	Brandstone, Eleanor	177	برانستون إليور	Name	Morphological adaptation	
158	Cauldwell, Owen	177	كاولويل أوين	Name	Morphological adaptation	
158	Creavey, Dennis	177	كريفي دنيس	Name	Morphological adaptation	
162	Mr. Flich	180	الاستمارة فليتش	Name	Morphological adaptation	Professor Flich
173	Lavender Brown	190	لافندر براون	Name	Morphological adaptation	
178	Professor Vector	197	الاستمارة (فكتور)	Name	Morphological adaptation	
190	James Potter	212	جيمس بوتز	Name	Morphological adaptation	
190	Lilly Potter	212	ليلي بوتز	Name	Morphological adaptation	
206	Professor Binns	227	الاستمارة بينز مطعمة تاريخ السحر	Name	Morphological adaptation	For some reason, the gender has been changed into female
215	Madam Maxime	237	مدام ماكسيم	Name	Morphological adaptation	
217	Professor Karkaroff	240	استمارة (كاركاروف)	Name	Morphological adaptation	
227	Poliakoff	249	بولياكوف	Name	Morphological adaptation	
230	Angelina Johnson	253	أنجلينا جونسون	Name	Morphological adaptation	
230	Warrington	253	وارلينجتون	Name	Morphological adaptation	
237	Fleur Delacour	261	فلور ديلكور	Name	Morphological adaptation	
250	Katie Bell	274	كاتي بيل	Name	Morphological adaptation	
261	Pancy Parkinson	289	بانسي باركينسون	Name	Morphological adaptation	
270	Mr. Ollivander	301	الاستمارة أوليفاندر	Name	Morphological adaptation	
271	Gregorovitch (wand-maker)	303	جورجورفيتش	Name	Morphological adaptation	
299	Professor Lockhart	334	الاستمارة لوكهارت	Name	Morphological adaptation	
359	Roger Davies	399	روجر دافيز	Name	Morphological adaptation	
379	Professor Grubbly-Plank	421	الاستمارة (جرابلبي بلانك)	Name	Morphological adaptation	
381	...the giantsess Fridwulfa,	424	كلمات أمه واحدة من عصابة (فر ايفولفا)	Name	Morphological adaptation	His mother was one of the Friwulfa giants
381	Vincent Crabbe	424	(فونست كرابب)	Name	Morphological adaptation	
511	Antonin Dolohov	544	أنتوني دولوف	Name	Morphological adaptation	
512	Augustus Rookwood	545	أغسطس روكوود	Name	Morphological adaptation	
512	Evan Rosier	545	إيفان روزير	Name	Morphological adaptation	
512	Travers	545	ترافرز	Name	Morphological adaptation	

516	Frank Longbottom	549	فرانك لونج بوتوم	Name	Morphological adaptation	
537	Bodrod the Bearded and	566	بودرود و بيردبد	Name	Morphological adaptation	The epithet 'Bearded' is treated as a personal name and transliterated.
537	Urg the Unclean	566	-		Deletion	
618	Arabella Figg	641	أرابيلا فيج	Name	Morphological adaptation	
618	Mundungus Fletcher	641	موندو فليشر	Name	Morphological adaptation	
618	Remus Lupin	641	ريموس لوبين	Name	Morphological adaptation	
623	Olympe (Madam Maxime)	644	أوليمب	Name	Morphological adaptation	
29	The three Dursleys	31	آل (دورسلي)	Name	Morphological adaptation + additional explanation	
375	The statue of Boris the Bewildered	417	تمثال (بوريس)	Name	Morphological adaptation + deletion	The statue of Boris
400	Moaning Myrtle	443	((مورتل)) الباكية	Name	Morphological adaptation + translation	
78	The Puddlemere United reserve team	88	فريق ((بود لير))	Name	Morphological adaptation Abridgment	
143	Mad-Eye Moody	160	مردني	Name	Morphological adaptation Abridgment	
257	Ernie Macmillan	284	أصفاء عطري من ((ماتيلف))	Name	Replacement of a personal name by a common noun	
257	Justin Finch-Fletchley	284	"	Name	Replacement of a personal name by a common noun	
160	The Bloody Baron	179	البارون الدامي	Name	Translation	
194	The Fat Lady	214	السيدة اللينة	Name	Translation	
364	The Weird Sisters	406	فرقة الشقيقات	Name	Translation Abridgment	The Sisters band
12	Wormtail	9	((ورم تيل))	Nickname	Morphological adaptation	
442	Padfoot	481	بافوت	Nickname	Morphological adaptation	
463	Snuffles	502	((سنافلز))	Nickname	Morphological adaptation	
154	Nearly Headless Nick	173	((نوك)) شبه مقطوع الرأس	Nickname	Translation	
113	The Knight Bus	-	-	Object	Deletion	
267	Mrs Skower's All-Purpose Magical	-	-	Object	Deletion	

382	Mess-Remover ...and there was me thinking he swallowed a bottle of Skele-Gro when he was young.				Object	Deletion	
136	Hogwarts Express	152	قطار هوجورتس السريع و لكن ((هاري)) كان يشك في مدى اهتمام العم ((فيرنون)) ببشارة أسرة ((روزلي)) حتى وإن كانت باهظة الثمن.	Object	morphological adaptation Replacement by a common noun	BT. But Harry doubted that Uncle Vernon's interest in the Weasley's car even if it was expensive. 'Ferrari' is changed into 'expensive car' although even children would know that a Ferrari is actually an expensive car.	
40-41	But Harry doubted whether Uncle Vernon would have taken to Mr. Weasley even if he drove a Ferrari.	46		Object	Replacement by a common noun		
40	The old Ford Anglia	46	سيارتهم	Object	Replacement by a common noun	BT. Their car	
144	Dr Filibuster's Fabulous Wet-Start, No-Heat Fireworks	162	بعض الألعاب النارية	Object	Replacement by a common noun	Name not translated	
377	...she had used liberal amounts of Sleekazey's Hair Potion	419	استعملت إحدى الوصفات حتى يكون شعرها ناعما	Object	Replacement by a common noun	That she used a potion to make her hair sleek	
398	The Marauder's Map	441	خريطة الطرق السرية للدراسة	Object	Replacement by a common noun		
59	Firebolt (Harry's broom)	67	السمم الناري	Object	Translation		
137	The Daily Prophet	152	المتنبئ اليومي	Object	Translation		
19	Muggle		الملمي	Title	Replacement by a common noun		
110	Mudblood	121	أصحاب الدم العكر	Title	Replacement by a common noun		
532	Parseltongue	561	يستطيع محادثة الأفاعي	Title	Replacement by a common noun		
127	Death Eaters	140	أكل الموتى	Title	Translation		
66	The village of Ottery St Catchpole	74		Toponym	Deletion		
111	Beauxbatons Academy of Magic			Toponym	Deletion		
113	The Leaky Cauldron			Toponym	Deletion		
127	Azkaban	140		Toponym	Deletion		
451	The High Street			Toponym	Deletion		

9	Great Hangleton	5	جريت هانجلتون	Toponym	Morphological adaptation	
26	Azkaban	27	ازكابلان	Toponym	Morphological adaptation	
50	The wizarding bank, Grigotts	58	بنك جرينغوتس للمسحرة	Toponym	Morphological adaptation	
66	Stoatshead Hill	74	تل ستوتشيد	Toponym	Morphological adaptation	
92	Flourish and Blotts bookshop	103	مكتبة ((فلوريش و بلوتس))	Toponym	Morphological adaptation	
147	Durmstrang	165	دار مسطرانج	Toponym	Morphological adaptation	
147	Beauxbatons	166	بوتاتون	Toponym	Morphological adaptation	
151	Hogsmede station	170	هو جيميد	Toponym	Morphological adaptation	
279	Honeydukes Sweetshop	311	محل ((هاني بيوك)) للطوى	Toponym	Morphological adaptation	
369	Zonko's Joke Shop	411	محل ((زونكو))	Toponym	Morphological adaptation	
451	Gladrags Wizardwear	490	محل ((جلاد راجز)) للملابس	Toponym	Morphological adaptation	
22	Privet Drive	21	شارع ((بريفت درايف))	Toponym	Morphological adaptation additional explanation	
23	St. Brutus's Secure Centre for Incurably Criminal Boys	23	مركز ((سان بروتوس)) الأمني للمسبية معتلبي الإجرام	Toponym	Morphological adaptation + translation	
60	Diagon Alley	68	حارة دياجون	Toponym	Morphological adaptation + translation	
92	St. Mungo's Hospital for Magical Maladies and Injuries	104	مستشفى ((سان مونجو)) للأمراض و الإصابات المسحرية	Toponym	Morphological adaptation + translation	
7	The Riddle House	3	منزل عائلة ريدل	Toponym	Morphological adaptation additional explanation	
7	Little Hangleton (village)	3	قرية ((ليتل هانجلتون))	Toponym	Morphological adaptation additional explanation	
143	King's Cross	160	محطة كينجز كروس	Toponym	Morphological adaptation additional explanation	
443	Dervish & Banges	482	محل ((ديرفيش و بانجس))	Toponym	Morphological adaptation additional explanation	
8	The Hanged Man (the village pub)	4	حانة القرية المسماة بـ ((الرجل المعلق))	Toponym	Translation	
40	The Forbidden Forest	46	الغابة المسحورية	Toponym	Translation	

### Appendix 3 *Harry Potter and the Half-Blood Prince*

#### 3.1. Literary References

#### 3.2. Foreign Language in the Source Text

p.	HPHPB	p.	HPHPB TT	Procedure	p.	HPHPB FAN TT	Procedure	Category	Notes
206	<i>Agument</i> charm	229	توحيدية التوحيدية	Alteration	2/2	توحيدية أغير التوحيدية	Preservation	Foreign	
61	Occlumency	61	توحيدية حجب	Explicitation	1/22	الأوكلومنتسي	Preservation	Foreign	
102	An Auror	109	موانع ضد السحر الأسود	Explicitation	1/38	مطارز للسحر الأسود	Explicitation	Foreign	
148	<i>Accio Wand!</i>	163	احضري ايها السحابة	Explicitation	1/57	اكسو واندا	Preservation	Foreign	For the first time, a spell is translated rather than transliterated.
									Transliteration of the spell 'Accio' and the word 'wand' which is translated elsewhere.
175	Veritaserum	194	مصل الحقيقة	Explicitation	1/68	مصل الحقيقة	Explicitation	Foreign	
138	'Anapneo' (spell used to clear chocking)	151	الانبيرو	Preservation	1/53	(( الانبيرو ))	Preservation	Foreign	
146	<i>Petrificus Totalus!</i>	160	بيتريفيكس توتالوس	Preservation	1/56	بيتريفيكس توتالوس	Preservation	Foreign	
150	<i>Episkey</i> (mends broken nose)	164	إبيسكي	Preservation	1/58	إبيسكي	Preservation	Foreign	
150	Patronus	165	باترونس	Preservation	1/58	باترونس	Preservation	Foreign	
152	<i>Alohamora!</i>	166	ألو هامورا	Preservation	1/59	ألو هامورا	Preservation	Foreign	
155	<i>Tergeo!</i> (siphons off)	170	ترجيروا	Preservation	1/60	ترجيروا	Preservation	Foreign	
171	<i>Protego!</i> (shield charm)	189	بروتيجو!	Preservation	1/66	((بروتيجو))	Preservation	Foreign	

175	Amortentia	194	أمر تينتيا	Preservation	1/68	وصفة أمر تينتيا	Preservation	Foreign	
177	Felix Felicis	196	فليكس فالكس	Preservation	1/69	فليكس فالكس	Preservation	Foreign	
183	Specialis revelio!	203	سبشاليز ريفليو	Preservation	1/71	سبشاليز ريفليو	Preservation	Foreign	
199	Relashio!	222	ريلاشيو	Preservation	1/78	ريلاشيو	Preservation	Foreign	
208	Diffindoi!	231	ديفيندو	Preservation	2/3	ديفيندو	Preservation	Foreign	(the book cover fell off)
224	Levicorpus (n-vbl)	250	(ليفكوربوس) (غ-م)	Preservation	2/10	ليفكوربوس (غ-م)	Preservation	Foreign	
224	Muffliato	250	موفلياتو	Preservation	2/10	مافليو	Preservation	Foreign	
225	Liberacorpus!	251	ليبراكوربوس	Preservation	2/10	ليبراكوربوس	Preservation	Foreign	
283	Oppugno!	319	أوبوجنو	Preservation	2/33	أوبوجو	Preservation	Foreign	
287	Legilimency	323	اليجيمني	Preservation	2/34	الليجانسي	Preservation	Foreign	
347	Horcruxes	390	الهوركروكس	Preservation	2/56	الهوركروكس	Preservation	Foreign	
419	Secumsempra	469	سكوتوم سيمبرا	Preservation	3/11	سككسومبرا	Preservation	Foreign	
520	'Iumos'	579	أوموس	Preservation	3/49	لاموس	Preservation	Foreign	
525	'Accio Horcrux'	584	أسيو هوركروكس!	Preservation	3/51	أكسيو هوركوس	Preservation	Foreign	
537	'Aguamenti'	579	أجمامنتي	Preservation	3/56	أجمامنتي	Preservation	Foreign	
538	'Impedimental'	598	إمبيدمنتالا	Preservation	3/56	إمبيمنتا	Preservation	Foreign	
538	'Incarcerous!'	598	إنكار سينروس	Preservation	3/56	إنكار سينوس	Preservation	Foreign	
545	'Expelliarmus!'	606	إكسبيلارموس!	Preservation	3/60	إكسبيلارموس	Preservation	Foreign	
555	'Reducto!'	617	ريدوكتو!	Preservation	3/64	ريدكتر	Preservation	Foreign	
31	Legilimens	29	صاحب أعظم إنجازات في عالم السحر	Standardization	1/11	و هو أربع مستخرج للمخاطر	Explication	Foreign	The one with the greatest achievements in the wizarding world

### 3.3. References to Mythology and Popular Belief

p.	HPHBP	p.	HPHBP TT	Procedure	p.	HPHBP FAN TT	Procedure	Category	Notes
353	A bezoar	397	حصاة أمعاء حيوان محنرة	Explicitation	2/59	بيزور	Preservation	Myth	
118	Pigmy Puffs – miniature puffskeins	127	(بيجيمي پافت) و لكنها مازالت أفتف صغيرة	Preservation	1/45	القرم المنتفح هو صورة مصغرة من البفيسكين،	Explicitation	Magical creature	

149	Thestral-drawn carriages	163	المربات التي تجرها (القيستران)	Preservation	1/57	قائمة المربات التي تجرها الأحصنة المجنحة	Explication	Magical creature	Transliteration of 'Thestral' Explanation of 'thestral' as 'winged horses'
138	...picture of the two of you hunting Nogriffs in, I think, Norfolk?	151	صورة بديعة لكما تماطلان (الترجتل) في (نورفولك) على ما أعتقد	Preservation	1/53	ولتأما تضطلان الترجتلز	Preservation	Magical creature	
134	A Wrackspurt	146	حشرة (راك سبارت)	Preservation	1/52	الوراكسورت	Preservation	Magical creature	
538	Inferius	598	الجثة - الألفيري	Preservation	3/56	جثة - ألفيري	Preservation	Magical creature	
19	We've got Dementors swarming all over the place, attacking people left right and centre... ... 'I thought Dementors guard the prisoners in Azkaban?'	16	لدينا جماعات من (الدمتورات) يتجولون في طول البلاد و عرضها و يهاجمون الناس في كل مكان... ... قال (رئيس الوزراء) بحذر: "الليبت (الدمتورات) هذه هي التي تحرس السجناء في (أزكابان)؟" ... قال (رئيس الوزراء) بحذر: "الليبت (الدمتورات) هذه هي التي تحرس السجناء في (أزكابان)؟"	Preservation	1/7	لدينا السراب من الدمتورات تهاجم الناس في كل اتجاه الليبت الدمتورات هي التي تحرس السجناء في سجن أزكابان؟	Preservation	Magical creature	The first mention of 'Dementor' in book 3 was translated as 'the guard' and explained as 'the guard of Azkaban'. Translators of the other books fluctuated between the use of this translation and a transliteration of the word 'dementor'. In this case, the translator previously used the guard translation, but here given the 'Prime Minister's' comment, the translator uses the transliteration



189	A frock-coat and spats over a striped one piece bathing costume	209	كان يرتدي معطفًا أسود طويلًا يصل للركبتين فوق بنطة سباحة مخططة قطعة واحدة و حذاء برفقيه طويلة	Explicitation	1/74	مشرة سوداء مقلدة كراءه الاستحمام	Standardization	Clothes	
322	The gnome now wearing the tutu at the top of the Christmas tree	364	قزم الحديقة الذي يقف الآن فوق شجرة عيد الميلاد مرتديا التوراة القصيرة المنتفخة	Explicitation	2/47	القزم الذي يرتدي التوراة و هو الآن فوق شجرة عيد الميلاد	Standardization	Clothes	
64	Grandfather clock	65	ساعة من النوع الذي يقف مستقيما على الحائط	Explicitation	1/23	ساعة الجد الأكبر	Preservation	Object	A clock of the kind that stands by the wall Literal translation
152	With the regular application of thumbscrews	167	إذا ما تعرض بانتظام لقرصعة الإبهام	Explicitation	1/59	إذا استخدم التخييب المستمر	Standardization	Object	Literal translation of 'thumbscrews' Thumbscrews changed into 'regular torture'
424	The Room of Requirement	474	غرفة الاحتياجات	Preservation	3/12	((غرفة الاحتياجات <sup>١</sup> ) 1 The room of requirements	Explicitation	Building	Use of footnote, English original is provided in the footnote.
295	Smoking jacket	333	مشرة التخخين	Preservation	2/38	مشركه الخاتية	Standardization	Clothes	
187	The Pensieve	208	جهاز (التخفيف)	Preservation	1/73	المشرة السحرية	Explicitation	Object	
221	Secrecy Sensors	247	مضخ استشعار حساس	Preservation	2/8	جهاز استشعار حساس	Preservation	Object	
327	The Floo Network	369	شبكة (فloo)	Preservation	2/49	شبكة الطيران	Standardization	Object	
510	Gargoye	568	التخيل البعج	Standardization	3/46	الجار حولون	Preservation	Building	
13	Axminster	9	السجاد الثمين	Standardization	1/3	السجادة الثمينة الأنيقة	Standardization	Furniture	The expensive carpet The handsome old carpet
69	Sneakoscope	70	إبزار الثمين السحري	Standardization		-	Deletion	Object	The magical snake alarm. Translator mixes 'sneak' with 'snake'
84	Spark-plugs	88	ولاعات	Standardization	1/31	قلاطح الثور	Preservation	Object	Lighters.

45	A large trunk	44	حقيبة كبيرة	Standardization	1/16	صندوق كبير	Standardization	Object	Big bag / big box
131	A pair o free Spectrespecs	143	نظارات طبية	Standardization	1/51	نظارات التوريم المتطالبي المحيطة	Standardization	Object	
116	Decoy Detonators	125	المغبر الخاصي	Standardization	1/44	خدع الكيمولات المتفجرة	Standardization	Object	
86	Metamorph-Medals	90	ميداليات التحول	Standardization	1/32	ميداليات التحول	Standardization	Object	

## 3.5. Food

p.	HPHBP	p.	HPHBP TT	Procedure	p.	HPHBP FAN TT	Procedure	Category	Notes
298	Mince pie	337	فطير اللحم	Alteration	2/39	فطيرة لحم	Alteration	Food	
185	A whiff of cooking sherry	-	-	Deletion	1/73	نقحة من رائحة الشيري المطبوخ	Preservation	Food	
104	...who was being plied with wine by Fleur	111	-	Deletion	1/39	بينما كانت تفرر تسكب الشراب	Standardization	Food	Reference deleted While Fleur poured drinks
51	Madam Rosmtra's finest, oak matured mead	50	شراب الصمغ المصنوع من البورط الممتق: "الفضل ما صنعته مدام (روزمترتا)	Explicitation	1/18	شراب الصمغ من صنع مدام روزمترتا	standardization	Food	
297	Harry could smell cooking sherry again	335	كان باستطاعة هاري أن يشم رائحة خمر الشيري مرة أخرى	Explicitation	2/38	واستطاع هاري أن يشم رائحة الشراب	Standardization	Food	
297	Scooping up goblets of mead	335	و اخنرا في طريقهم كوزوسا من نبيذ الصمغ	Explicitation	2/38	ممكنين بلقاح من الشراب من الطاولات	Standardization	Food	
84	Potions that are really gravy with a bit of Bubotuber pus added,	88	وهي في الحقيقة عذرة عن صلصة مرقة لحاج مع إضافة التليل من صديد نيك (يوبو توبر)	Explicitation	1/31	..مضطفا البيا مقدار من قبح اليوبو توبر..	Deletion	Food	
318	Gravy	359	صلصة مرق اللحم	Explicitation	2/46	المرق	Standardization	Food	
206	Ron gagged on a large piece of kipper	230	ملا فمه بقطعة كبيرة من سمك السلمون المدخن	Explicitation	2/3	الثهم رزن قطعة كبيرة من السلمون	Standardization	Food	A large piece of smoked salmon A large piece of salmon

156	Treacle tart	171	قطعة من الكيك المحشو بالصل	Explication	1/60		فطيرة بالسكر	Standardization	Food
164	...they tucked into porridge and eggs and bacon.	180	كانوا يلتهمون المصيدة مع البيض و اللحم المقدد	Naturalization Standardization	1/64		تناولهم المصيدة و البيض و اللحم المقدد	Naturalization Standardization	Food
230	Deluxe Sugar Quills	257	عزل البينات الفاخر	Naturalization	2/12		ريش سكرية فاخرة	Preservation	Food
329	She and her friend Violet drank their way through all the wine in that picture of drunk monks...	371	هي و صديقها فويليت تخرعا كل النبيذ الذي كان في صورة الرهبان السكرى بالمثل	Preservation	2/50		صلت طريقها هي وصديقها فويليت في أوحة الرهبان السكرى	Ideological adaptation	Food
413	Having handed Voldemort a goblet of wine ...	463	بعد أن تناول (فولدمورت) كأسا من النبيذ	Preservation	3/8		تناول فولدمورت كأسا من الشراب	Preservation	Food
481	Managed to turn vinegar into wine	537	نجحت في تحويل الخل إلى نبيذ	Preservation	3/35		استطاعت تحويل الخل إلى نبيذ	Preservation	Food
231	Was breathing in an unpleasant smell of old tobacco and spirits	257	كانت تفتح منه رائحة التبغ القديم و الخمور الكريهة	Preservation	2/13		رائحة التبغ و المشروبات الروحية	Preservation	Food
248	A bottle of gin	280	زجاجة جين	Preservation	2/20		زجاجة من الشراب	Standardization	Food
233	Firewhisky	260	الويسكي الناري	Preservation	2/14		المزيد من الشراب	Standardization	Food
232	Harry gagged on his Butterbeer	260	و لفت (ماري) برشف من جفته	Preservation	2/13		غص ماري بالشراب	Standardization	Food
39	He then poured her more wine ...	38	ثم سكب المزيد من النبيذ في كأسها	Preservation	1/14		و صب لها المزيد من الشراب	Standardization	Food
454	Slughorn uncorked one of the bottles of wine he had brought	507	نزع (سلوجورن) سدادة إحدى زجاجات النبيذ التي أحضرها معه	Preservation	3/24		فتح سلوجورن إحدى قناني الشراب التي جلبها	Standardization	Food
29	Some of the elf-made wine will do	26	بعض النبيذ الذي صنفته الجنيات	Preservation	1/10		بعض الشراب من صناعة الجني	Standardization	Food
30	Three glasses of blood-red wine	26	النبيذ ذو اللون الأحمر كرون اللحم	Preservation	1/10		الشراب الأحمر القاني	Standardization	Food
505	Several sherry bottles lying beside her	562	و بجانبها عدد من زجاجات الخمر	Preservation	3/44		بعض زجاجات من الشراب الإسباني	Standardization	Food
596	Stabbing pieces of kipper with unwonted venom.	659	بعض التظر عن طعنه قطع السلمون بقطعة غير معهود	Preservation	3/79		بل أن يقطع شريحة من السمك بتوة لا داعي لها.	Standardization	Food
137	Liquorice Wands	150	عذبان الرقسوس	Preservation	1/53		-	Deletion	Food
399	Toffee éclairs	447	طوفي إكليرز	Preservation				Deletion	Food

155	A couple of chicken legs and a handful of chips	170	اثنين من أجنحة الدجاج و حفنة من رقائق البطاطس	Preservation	1/60	ساقى دجاج و حفنة من الرقائق	Preservation	Food	Both translations render 'chips' as 'crisp', as the term chips is used in this meaning in Arabic apparently from American English
172	Acid Pops	191	فتاقي الحمض	Preservation	1/67	طوى أسيد بوب	Preservation	Food	
289	Chocolate Cauldrons	326	شوكولاتة (المراحل)	Preservation	2/35	شوكولاتة المراحل	Preservation	Food	
289	Gillywater	326	مشروب جيليووتر	Preservation	2/35	الجيليووتر	Preservation	Food	
106	Harry chocked over his cornflakes	113	أما هاري فقد أصمبه الاحتقان من الكورن فليكس	Preservation	1/40	غص هاري بالكورن فليكس	Preservation	Food	The name 'corn flakes' is being used in Arabic to refer to cereals in general. It could be considered as a loan and is used here because it is familiar to children especially.
591	He now had a great liking for very rare steaks	654	أصبح الآن يهوى تناول شرائح اللحم التي	Preservation	3/78	أصبح الآن يهوى اللحم اللين	Preservation	Food	
225	Helping himself to sausages	252	وقد بدأ في أكل الفتاقي	Preservation	2/10	وهو يتناول بعض الفتاقي.	Preservation	Food	
274	Pumpkin juice	308	عصير القرع	Preservation	2/29	عصير القرع	Preservation	Food	
219	Roast beef	245	اللحم المشوي	Preservation	2/8	اللحم المشوي	Preservation	Food	
216	Rock cakes	241	الكحك المحرق	Preservation	2/6	الكحك المحرق	Preservation	Food	
164	Swallowing an entire fried egg whole	180	و هو يبتلع بيضة مقوية بالكامل	Preservation	1/64	و هو يبتلع بيضة مقوية بالكامل	Preservation	Food	
226	Up-ending a ketchup bottle over his sausages	252	و هو يفرغ زجاجة الكاتشب على سنويش الفتاقي	Preservation	2/11	وهو يضع الكاتشب على الفتاقي	Preservation	Food	
438	Who was now shoveling mashed potato into his mouth	490	و هو يضع البطاطس المعروسة في فمه	Preservation	3/17	الذي أن يحقن فمه بالبطاطس المعروسة	Preservation	Food	

26	...some old fish-and-chips wrappings	21	بقايا وجبات السمك و البطاطا المقوية	Preservation	1/9	بعض عن مسكنة	Standardization	Food	Looking for a fish
155	A large chocolate gateau	170	قطعة جاتوه كبيرة مقفلة بالثيبي لايه	Preservation	1/60	قطعة حلوى شوكر لايه كبيرة	Standardization	Food	
211	Ate a pound of Doxy eggs for a bet	234	أكلت رطلا من بيض (الوكس) خلال أحد الوعانات	Preservation	2/4	أكلت نصف كيلو من البيض القلمد للوز برون هان	Standardization	Food	Ate half a kilo of bad eggs for a bet
56	The atmosphere was thicker than cold custard	56	و لكن جو المكان كان أثقل من الكمشير البارد	Preservation	1/20	لكن الجو لم يكن رويدا	Standardization	Food	The atmosphere wasn't friendly
265	Under the influence of Butterbeer	299	تحت تأثير تناول العصير المسحوي	Standardization	2/26	أفترض هلري أن عليه الانتظار حتى حطاة سلتو غهورن ليري ما ميوحت	Deletion	Food	
13	...let alone offered his own whisky,	10	هذا أنا ما تجوز دعوتك له للشراب	Standardization	1/4	ناهيك عن دعوتك للشراب	Standardization	Food	Let alone offering him a drink
14	...which he thrust into the Prime Minister's whisky-free hand.	10	ثم دفع بها ليد (رئيس الوزراء) التي لا تحمل الكلس	Standardization	1/4	ودفع بلرقة إلى يد رئيس الوزراء التي لا تحمل بالشراب	Standardization	Food	Then thrust it into the Prime Minister's glass-free hand
313	Egg-nog	353	شراب البيض	Standardization	2/44	مخفوق البيض	Standardization	Food	
13	I'd better fill you in ... have a whisky ...	10	من الأفضل أن أقم لك شيئا تشربه	Standardization	1/4	سأجيبك تتقهم الأمر... خذ بيض الشراب	Standardization	Food	I better offer you something to drink I'll make you understand, have some drink
232	Three bottles of butterbeer	259	ثلاث زجاجات من الشراب	Standardization	2/13	ثلاثة زجاجات من الشراب	Standardization	Food	
174	Treacle tart	192	كعك السكر	Standardization	1/68	كعكة السكر	Standardization	Food	
216	Harry rather thought some bogies landed on the potatoes	241	حتى إن (هلري) فكر في أن شيئا من داخل الفه يمكن أن يكون قد وقع على البطاطس	Standardization	2/6	ظن هلري أن غولا هبط على البطاطس	Alteration	Food	Harry thought something from inside his nose landed on the potatoes Harry thought a ghoul landed on the potatoes
229	As though he had been a	257	و كان يصوره قد وقع على مجموعة	Standardization	2/12	مجموعة من حلوى الصرصور	Preservation	Food	

	display of Cockroach Cluster		من الصور اصبر						
179	Blackcurrent-coloured	198	اللون الأسود الذي يشبه لون الزبيب	Standardization	1/70	له لون الزبيب	Standardization	Food	Black colour that resembles the color of raisins Has the colour of raisins
137	Pheasant	150	دجاج	Standardization	1/53	لحم الطيور	Standardization	Food	Chicken / birds
88	Puking Pastille	92	علكة القيء	Standardization	1/32	حلى القيء	Standardization	Food	

### 3.6. Customs and Practices, Play and Games

P.	HPHBP	P.	HPHBP TT	Procedure	P.	HPHBP FAN TT	Procedure	Category	Notes
268	I don't want to find my own sister snogging people in public	302	لا أريد أن أرى أختي تتلقى الناس و تتكلم على الملا لأنه لم يوافق أو يقبل أي فتاة في حياته من قبل	Explicitation	2/27	لا أريد أن أجد أختي في مكان كهذا مع شخص علنا	Ideological adaptation	Custom	
269	'Just because he's never snogged anyone in his life	303	لأنه لم يوافق أو يقبل أي فتاة في حياته من قبل	Explicitation	2/28	فقط لأنه لم يجد له رفيقة في حياته	Ideological adaptation	Custom	
104	Prefects	112	راند الفصل	Naturalization		-	Deletion	Custom	
161	...to fulfill her prefect's duty	177	لتقوم بدورها كرائد الفصل	Naturalization	1/62	إياداء وادبها كمشرفة على التلاميذ	Explicitation	Custom	
128	The prefects carriage	139	مقصورة رواد الفصل	Naturalization	1/49	عربة الطلاب المتأخرين	Standardization	Custom	Different rendering of the concept. The first is more accurate, because the second is closer to 'head/top student'.
159	I'm going to keep my fingers crossed for another death	175	سوف أظل أصغر أصلا في أن تحدث وفاة أخرى	Naturalization	1/61	أنا أنتظر أن تحدث وفاة أخرى	Standardization	Custom	I'll keep praying for another death I'm waiting for



281	There, in full view of the whole room, stood Ron wrapped so closely around Lavender Brown it was hard to tell whose hands were whose.	317	يقف على مشهد من جميع من في الغرفة و هو مطوق (الابتكار بران) بشدة للدرجة يصعب معها تمييز يديها من يديه	Preservation	2/32	نظر هاري إلى الران حيث كان مع لاندر	Ideological adaptation	Custom	
281	'It looks like he's eating her face, doesn't it?'	317	إنه يبدو كما لو كان ياكل وجهها	Preservation	2/32	يبدو كما لو أنه مهتم بها	Ideological adaptation	Custom	
285	When Ron was in any case so tightly wrapped around Lavender	321	عندما يكون (رون) على أية حال مقيدا بشدة حول (لاندر)	Preservation	2/34	عندما يقضي رون وقته مع لاندر مشغولا عما يظنه هاري	Ideological adaptation	Custom	
305	Fred reckons his left buttock has never been the same since	344	و من يومها و فريد يعتقد أن رفته الأيمن لم يعد كما كان	Preservation	2/41	فريد يقول أنه لم يلمس عالياً أفسى من ذلك اليوم	Ideological adaptation	Custom	
40	The Unbreakable Vow	39	القسم الذي لا يمكن حنقه	Preservation	1/14	القسم الذي لا يكسر	Preservation	Custom	
182	Puked on, by the look of page fifty-two	202	يبدو أن لخدم قد تقيا على هوشمه	Preservation	1/71	أحدا ما قد تقيء عليها	Preservation	Custom	
265	What if Ron and Hermione started going out together then split up?	298	ماذا لو أن (رون) و (هيرميون) بدأا بالخروج معاً ثم انفصلا؟	Preservation	2/26	ماذا لو بدأ رون و هيرميون في الخروج معاً ثم انفصلا؟	Preservation	Custom	
269	'Harry's snogged Cho Chang!' shouted Ginny, who sounded close to tears now. 'And Hermione snogged Viktor Krum,...'	304	لقد عانق (هاري) (تشو تشانج) و قبلها و كذلك فكات (هيرميون) مع (فيكتور كروم)	Preservation	2/28	قبل هاري تشو تشانج و فكات هيرميون فيكتور كرام	Preservation	Custom	
271	She's Ron's sister, she's out of bounds	306	إنها أخت (رون) و يحظر عليه الاقتراب منها	Preservation	2/28	إنها أخت رون إنها خارج الحدود	Preservation	Custom	
284	Who seemed to regard any moment that she was not kissing Ron as a moment wasted	320	التي بنت كليا تعتقد أن أي لحظة تمر دون أن يقبلها فيها (رون) لحظة ضائعة	Preservation	2/34	والتي كانت تعتبر كل لحظة لا تقضيها مع رون يقللون بعضها البعض وقتا ضائع	Preservation	Custom	
285	She snogged Krum. So she's found out someone wants to snog me, too.	321	لقد قبلت (كروم) و عانقته و الآن رجحت أن هناك شخصا ما يريد أن يعانقني و يقبلني أنا أيضا. حسنا إنه	Preservation	2/34	لقد قبلت أرام و الآن رجحت شخصاً ما يريد أن يقبلني. حسناً، إنه يملك	Preservation	Custom	

	Well, it's a free country. I haven't done anything wrong.		بلد حر و انالام اقلل اوي شيه خطا									
481	That his insides were suddenly dancing the conga	536	أحسن ان قلبه فجة اخذ برقص رقصه (الكونغا)	Preservation	3/34	تعرف ان داخله ان برقص الكونجا فجاه	Preservation	Custom				
499	Without thinking ... Harry kissed her	556	بدون تفكير ... قلبها (ماري)	Preservation	3/41	بدون تفكير... قلبها ماري..	Preservation	Custom				
516	'That I'm off to Hogsmeade for a drink,'	575	سيجسونني خرجت إلى (هو جسيدي) لاكتول شربانا	Preservation	3/48	أنتي في هو جسيدي لاكتول شربانا	Preservation	Custom				
592	She kissed Harry (Ron looked away pointedly)	655	واقبت (ماري) اندر (رون) وجهه بحدته	Preservation	3/78	واقبت ماري	Preservation	Custom				
130	...you're coming to us for Christmas	142	نحن نتنظر حضورك في عيد الميلاد	Preservation	1/50	سوف تأتي إلينا في الكريسمس	Preservation	Event	transliteration			
249	New Year's Eve	280	ليلة رأس السنة	Preservation	2/20	عشية رأس السنة	Preservation	Event				
23	Junior Minister	19	وزيرك المساعد	Preservation	1/8	وزيرك	Standardization	Custom	Your assistant minister			
267	Like a sack of dragon dung	301	مثل كيس من روث التنين	Preservation	2/27	أفد لست بشكل سيء	Standardization	Custom				
164	N.E.W.T	181	دراسات السحر العليا	Standardization	1/64	اختبارات المستوى المتقدم للسحر	Explicitation	Custom				
79	O.W.L.	82	إبتحانات السحر العامة	Standardization	1/29	مستوى السحر العامي	Standardization	Custom				
379	The board of governors	425	مجلس المحافظين	Standardization	2/69	مجلس السحرة	Standardization	Custom				
384	I am his girlfriend	431	أفقد أنتي صديقته	Standardization	2/71	أنا رفيقته	Standardization	Custom				
576	'We must consult the governors,'	648	علينا ان نستشير مجلس المحافظين	Standardization	3/76	علينا ان نشاور الحكام	Standardization	Custom				

### 3.7. Flora and Fauna

p.	HPHPB	p.	HPHPB TT	Procedure	p.	HPHPB FANT TT	Procedure	Category	Notes
454	Pekinese	508	بطة بكيني	Explicitation	3/24	الكلب البيكيني	Explicitation	Fauna	
449	Acromantula	502	عنكوت من نوعه (أكر ومنتولا)	Explicitation	3/22	الأكرومنتولات	Preservation	Fauna	
215	His enormous boarhound	239	كلب الصيد اللوي الخاص به (فانج)	Explicitation	2/6	و كلبه الضخم فانج	Standardization	Fauna	

	Fang												
189	As bright and blue as a forget-me-not	209	تشبيه في لونها زهور نبات (لا تتسلي)	Explication	1/74	زرقتها و سطرعا كأنك النمر (نبات نور زهر أزرق)	Explication	Flora					
222	Flubberworms	248	نود الثور	Preservation	2/9	النود الهلامي	Explication	Fauna					
152	Each topped with a winged boar	166	الذي يطيرها خنازير مجنحة	Preservation	1/59	أعطى كل منها خنزير مجنح	Preservation	Fauna					
206	Skrewts	229	المكروتنس	Preservation	2/2	كائنات مكروتن اللاصقة	Preservation	Fauna					
565	Bowtruckle legs	628	حيوانات ال(بقر كل)	Preservation	3/68	بقر كل	Preservation	Fauna					
375	Essence of Rue	421	خلاصة rue	Preservation	-	-	Deletion	Flora					
438	Mimbulus mimbletonia	490	ميمبولوس ميمبلتونيا	Preservation	3/17	والميمبولوس ميمبلتونيا	Preservation	Flora					
138	The Wolfsbane Potion	151	وصفة نبات خائق اللذب	Preservation	1/53	وصفة الوراليسين	Preservation	Flora					
180	sopophorous bean	199	حبوب نبات سوبوفوروس	Preservation	1/70	حبوب السوبوفوروس	Preservation	Flora					
205	Venomous Tentacula	228	نبات (فنتوموس تينتاكلولا) السام	Preservation	2/2	سم التينتاكلولا	Preservation	Flora					
261	Garbled Snargaluff stumps	294	جذع الأشجار (سنتار جالوف)	Preservation	2/25	جذور نبات الأسنار جلف	Preservation	Flora					
398	Gurdyroot... they're really excellent for warding off	446	جذر نبات ال(جوردوني) ... و هي ممتازة جدا في صد	Preservation	3/3	جذور جودي... هنا جيد جدا لأملاح	Preservation	Flora					
398	Gulping Pimplies	446	المخلوقات اللزجة	Standardization		أخرج بلبيس	preservation	Fauna					
455	Bowtruckle husbandry	508	شرح مطول عن رعاية الحيوانات و تدجينها	Standardization	3/24	شرح طويل عن العناية بمخلوقات البوتراكل	Preservation	Fauna					
171	Why doesn't he use another guinea pig for a change?	189	لماذا لا يستخدم شخصاً آخر غيري على سبيل التغيير؟	Standardization	1/67	لماذا لا يستخدم كيش محرقة آخر على سبيل التغيير	Standardization	Fauna	Why doesn't he use another person for a change? Why doesn't he use another scapegoat for a change?				
322	Rhododendron	364	زهرة	Standardization	47	-	Deletion	Flora					
126	Self-peeling sprouts	137	كرمة من الخضار و هي تقشر نفسها	Standardization	1/49	أومة من الكرنبات صغيرة التي تقشر نفسها...	Explication	Flora	Self peeling vegetables Self-peeling small cabbages				
63	Raspberry	64	التوت الأحمر	Standardization	1/23	توت الطبق	Standardization	Flora					

## 3.8. Weights and Measures

p.	HPHBP	p.	HPHBP TT	Procedure	p.	HPHBP FAN TT	Procedure	Category	Notes
168	A fifteen Inch essay	185	مقال بطول خمسين بوصة	Preservation	1/65	مثلا من خمسة عشر إنشا	Preservation	Measure	
207	You've grown about a foot over the summer	230	طوارك قد زاد حوالي قدم خلال الصيف	Preservation	2/3	أصبحت أطول بقدم خلال الصيف	Preservation	Measure	
269	And missed Ginny by inches	304	ولكنه أخطأ بـ (بيني) بوصة بوصات	Preservation	2/28	و أخطأ جيني بمسافة قريبة	Standardization	Measure	
359	Five feet of space	403	خمس أقدام من الفراغ	Preservation	2/61	مساحة خمسة أقدام واضحة	Preservation	Measure	
529	INCHES BENEATH THE SURFACE	588	على بعد بوصات	Preservation	3/53	تظن أسفل القرب بوصات قليلة	Preservation	Measure	
278	Harper was feet from it	314	و الآن أصبح (هاربر) قريبا منها	Standardization	2/32	كان هاربر على بعد أقدام منها	Preservation	Measure	

## 3.9. Names

p.	HPHBP	p.	HPHBP TT	Procedure	p.	HPHBP FAN TT	Procedure	Category	Notes
55	The Hippogriff, Buckbeak	55	الهيبر جريف (بناك بيك)	Morpho-adapt	1/20	الهيبر جريف بناك بيك	Morpho-adapt	An.name	
56	Witherwings	55	ويندروينجز	Morpho-adapt	1/20	ويندروينجز	Morpho-adapt	An.Name	
87	Crookshanks	91	كروكشانكس	Morpho-adapt	1/32	كروكشانكس	Morpho-adapt	An.Name	
112	Pigwidgeon	121	بيجويدجين	Morpho-adapt	1/42	بيجويدجين	Morpho-adapt	An.Name	Name of the little owl was shortened as (pig) all through book 4. Here a transliteration of the full name is given
217	Aragog	242	أراجوج	Morpho-adapt	2/7	أراجوج	Morpho-adapt	An.Name	
428	The tapestry of Barnabas the Barmy	479	اللوحة المطرزة التي تحمل (برنابا) المحنون	exonym	3/14	اللوحة بارتيناس المحنون	Morpho-adapt	Name	no brackets for foreign names
8	Herbert Chorley	4	(هربرت كورلي)	Morpho-adapt	1/2	هربرت كورلي	Morpho-adapt	Name	
10	The Bones and Vance murders	6	جريتشي قتل (ونس و فانسي)	Morpho-adapt	1/3	جريتشي قتل فانس و بونز	Morpho-adapt	Name	
19	Amelia Bones	15	(اميليا بونز)	Morpho-adapt	1/6	اميليا بونز	Morpho-adapt	Name	
19	Emmeline Vance	16	إيميلين فانسي	Morpho-adapt	1/7	إيلين فان	Morpho-adapt	Name	

21	Rufus Scrimgeour	18	روفرس سکر سچور	Morpho-adapt	1/7		روفرس سکر سچور	Morpho-adapt	Name	
22	Kingsley Shacklebolt	19	کینجسلی شاکلبولت	Morpho-adapt	1/8		کینجسلی شاکلبولت	Morpho-adapt	Name	
28	Bellatrix / Bella	22	بیلاکریکس / بیلا	Morpho-adapt	1/9		بیلاکریکس / بیلا	Morpho-adapt	Name	
28	Narcissa / Cissy	22	نارکسیسا / کیسی	Morpho-adapt	1/9		نارکسیسا / کیسی	Morpho-adapt	Name	Narkisa / Kisy Narcisso / Cissy
54	Kreacher	53	کریچر	Morpho-adapt	1/19		کریچر	Morpho-adapt	Name	
59	Horace Slughorn	59	هورس سلوگورن	Morpho-adapt	1/21		هوراس سلوگورن	Morpho-adapt	Name	
71	Dirk Crosswell	73	دیرک کراسول	Morpho-adapt	1/26		دیرک کراسول	Morpho-adapt	Name	
72	Ambrosias Fiume	74	امبروسیوس فلوم	Morpho-adapt	1/26		امبروسیوس فلوم	Morpho-adapt	Name	
72	Barnabas Cufte	74	بارناباس کوفی	Morpho-adapt	1/26		بارناباس کوفی	Morpho-adapt	Name	
72	Ciceron Harkiss	74	سیسرزن هارکس	Morpho-adapt	1/26		سیسرزن هارکس	Morpho-adapt	Name	
72	Gwenog Jones, who of course captains the Holyhead Harpies...	74	گونیوج جونز (وہی کا نام بالطبع کپٹن فریق ہولیہڈ ہارپیز)	Morpho-adapt	1/26		گونیوج جونز وہی الٹن ہولی ہڈ ہارپیز	Morpho-adapt	Name	
81	Nymphadora Tonks	84	نیپٹورا ٹونکس	Morpho-adapt	1/29		نیپٹورا ٹونکس	Morpho-adapt	Name	
82	Remus and Mad-Eye	85	ریموس و ملائی	Morpho-adapt	1/30		ریموس و مونی	Morpho-adapt	Name	Remus and Moody rather than Mad-Eye
84	Mundungus Fletcher	88	مونڈونجس فلچٹر	Morpho-adapt	1/31		منڈونجس	Morpho-adapt	Name	
91	Fleur Delacour	95	فلور ڈیلاکور	Morpho-adapt	1/33		فلور ڈیلاکور	Morpho-adapt	Name	
97	Lucius Malfoy	103	لوکیوس مالفوئی	Morpho-adapt	1/36		لوکیوس مالفوئی	Morpho-adapt	Name	
103	Igor Karkaroff	110	ایگور کارکاروف	Morpho-adapt	1/39		ایگور کارکاروف	Morpho-adapt	Name	
103	Remus Lupin	110	ریموس لوپن	Morpho-adapt	1/39		ریموس لوپن	Morpho-adapt	Name	Rufus Lupin
103	Sirius	110	سیریوس	Morpho-adapt	1/39		سیریوس	Morpho-adapt	Name	
103	Regulus	110	ریجولوس	Morpho-adapt	1/39		ریجولوس	Morpho-adapt	Name	
104	Florian Fortescue	111	فلورین فورٹیسکو	Morpho-adapt	1/39		فلورین فورٹیسکو	Morpho-adapt	Name	
104	Olivander	111	اولیوانڈر	Morpho-adapt	1/39		اولیوانڈر	Morpho-adapt	Name	
107	Rubeus Hagrid	114	روبیوس ہاگریڈ	Morpho-adapt	1/40		ہاگریڈ	Morpho-adapt	Name	
117	Dean Thomas	127	دین تومس	Morpho-adapt	1/45		دین تومس	Morpho-adapt	Name	
121	Fenrir Greyback	132	فنریر گریبک	Morpho-adapt	1/46		فنریر گریبک	Morpho-adapt	Name	
132	Romilda Vane	145	رومیڈا فین	Morpho-adapt	1/51		رومیڈا فین	Morpho-adapt	Name	
136	Cho Chang	148	شو چانگ	Morpho-adapt	1/53		شو چانگ	Morpho-adapt	Name	
137	Blaise Zabini	149	بلیز زابینی	Morpho-adapt	1/53		بلیز زابینی	Morpho-adapt	Name	

137	Cormac McLaggen	150	كورماك ماكلاجين	Morpho-adapt	1/53	كورماك ماكلاجين	Morpho-adapt	Name
137	Marcus Belby	150	ماركوس بيلبي	Morpho-adapt	1/53	ماركوس بيلبي	Morpho-adapt	Name
137	Uncle Damocles	150	عمه (داموكس)	Morpho-adapt	1/53	داموكس	Morpho-adapt	Name
138	Bertie Higgs	151	بيرتي هيجس	Morpho-adapt	1/53	بيرتي هيجس	Morpho-adapt	Name
138	Order of Merlin	150	وسام (ميرلين)	Morpho-adapt	1/53	وسام ميرلين	Morpho-adapt	Name
138	Uncle Tiberius	151	عمك (تيبيريوس)	Morpho-adapt	1/53	عمك تيبيريوس	Morpho-adapt	Name
141	Zacharias Smith	155	زاكارياش سميث	Morpho-adapt	1/54	زاكارياش سميث	Morpho-adapt	Name
142	Gregory Goyle	156	جريجوري جويل	Morpho-adapt	1/55	جريجوري جويل	Morpho-adapt	Name
142	Vincent Crabbe	156	فيننت كراب	Morpho-adapt	1/55	كراب	Morpho-adapt	Name
143	Pancy Parkinson	156	بانسي باركينسون	Morpho-adapt	1/55	بانسي باركينسون	Morpho-adapt	Name
151	Proudfoot, Savage and Dawlish	165	برودفوت و سافاج و دوليش	Morpho-adapt	1/58	برودفوت، سافاج، وداوليش	Morpho-adapt	Name
156	Professor Trelawney	171	الاستاذة (تريلاوني)	Morpho-adapt	1/60	الاستاذة تريلاوني	Morpho-adapt	Name
161	Gramp	177	جراب	Morpho-adapt	1/62	جراب	Morpho-adapt	Name
164	Lavender Brown	180	لافندر براون	Morpho-adapt	1/64	لافندر براون	Morpho-adapt	Name
166	Parvati Patil	183	بارفاتي باتيل	Morpho-adapt	1/64	بارفاتي باتيل	Morpho-adapt	Name
166	Firenze, the handsome centaur	183	(فونزي) القنطور الوسيم	Morpho-adapt	1/64	فونزي القنطور الوسيم	Morpho-adapt	Name
167	Katie Bell	184	كاتي بيل	Morpho-adapt	1/65	كاتي بيل	Morpho-adapt	Name
172	Jack Sloper	190	جاك سلوبر	Morpho-adapt	1/67	جاك سلوبر	Morpho-adapt	Name
173	Ernie Macmillan	192	إيرني ماكميلان	Morpho-adapt	1/68	إرني ماكميلان	Morpho-adapt	Name
175	Libatius Borage	193	(البيتيوس بوريج)	Morpho-adapt	1/68	البيتيوس بوريج	Morpho-adapt	name
176	Hector Dagworth-Granger	195	هكتور داجورثس - جرانجر	Morpho-adapt	1/69	هكتور داجورثس جرانجر	Morpho-adapt	Name
178	Michael Corner	197	مايكل كورنر	Morpho-adapt	1/69	مايكل كورنر	Morpho-adapt	Name
178	Terry Boot	197	تيري بوت	Morpho-adapt	1/69	تيري بوت	Morpho-adapt	Name
180	Abraxas Malfoy	199	أبراكس مالفوي	Morpho-adapt	1/70	أبراكس مالفوي	Morpho-adapt	Name
187	Humphrey Bletcher, who believed the time was ripe for a cheese cauldron.	207	مقلما أخصا (همبري بلتشر) عندما اعتقد أن الوقت أصبح مواتيا للمرحل الحين	Morpho-adapt	1/73	مقل همبري بلتشر، الذي اعتقد أن الزمن سهل الحصول عليه كثير حين	Morpho-adapt	Name
188	Bob Ogden	208	بوب أوجدن	Morpho-adapt	1/74	بوب أوجدن	Morpho-adapt	Name
192	Morfin	212	مورفين	Morpho-adapt	1/75	مورفين	Morpho-adapt	Name

192	Mr. Gaunt	213	السيد جاونت	Morpho-adapt	1/75		السيد جاونت	Morpho-adapt	Name
194	Merope	215	ميروب	Morpho-adapt	1/76		ميروب	Morpho-adapt	Name
196	Salazar Slytherin	218	سالازار سليثيرين	Morpho-adapt	1/77		سالازار سليثيرين	Morpho-adapt	Name
196	The Peverell coat of arms	218	شعار النبالة الخاص ببيتالة (بيفيريل)	Morpho-adapt	1/77		شعار نبالة بييفريل	Morpho-adapt	Name
200	Marvolo	223	مارفلو	Morpho-adapt	1/78		مارفلو	Morpho-adapt	Name
202	Tom Riddle	225	توم ريدل	Morpho-adapt	1/79		توم ريدل	Morpho-adapt	Name
208	Stanley Shunpike	232	ستان شونبيك	Morpho-adapt	2/3		ستان شونبيك	Morpho-adapt	Name
209	Eloise Midgeon	233	الويس ميدين	Morpho-adapt	2/4		الويس ميدين (منكر)	Morpho-adapt	Name
210	Hannah Abbot	233	هانا ابوت	Morpho-adapt	2/4		هانا ابوت	Morpho-adapt	Name
212	Demelza Robins	236	ديميلزا روبين	Morpho-adapt	2/5		ديميلزا روبنز (منكر)	Morpho-adapt	Name
212	Jimmy Peakes	236	جيمي بيكس	Morpho-adapt	2/5		جيمي بيكز	Morpho-adapt	Name
212	Richie Coote	236	ريشي كوتي	Morpho-adapt	2/5		ريشي كوت	Morpho-adapt	Name
218	Professor Gubbly-Plank	243	جوربلي-بلاك	Morpho-adapt	2/7		الاستاذة جوربلي بلاك	Morpho-adapt	Name
220	Melinda Bobbin	245	ميلندا بوبين	Morpho-adapt	2/8		ميلندا بوبين	Morpho-adapt	Name
242	The Secret Riddle	272	(ريدل) السعيد (كولي)	Morpho-adapt	2/17		ريدل السامض	Morpho-adapt	Name
243	Phineas Nigellus Black	273	فينيس نيجلوس بلاك	Morpho-adapt	2/18		فينيس نيجولاس بلاك	Morpho-adapt	Name
244	Caractacus Burke	275	كاراكتاكوس بوركي	Morpho-adapt	2/18		كاراكتاكوس بورك	Morpho-adapt	Name
247	Mrs. Cole	278	السيدة (كولي)	Morpho-adapt	2/19		السيدة كول	Morpho-adapt	Name
269	Auntie Muriel	303	العمة موريل	Morpho-adapt	2/28		-	deletion	Name
269	Viktor Krum	304	فيكتور كروم	Morpho-adapt	2/28		فيكتور كرام	Morpho-adapt	Name
276	Luna Lovegood	311	لونا لاغود	Morpho-adapt	2/30		لونا لالوجود	Morpho-adapt	Name
276	Madam Hooch	311	مدام (هوتش)	Morpho-adapt	2/30		مدام هوتش	Morpho-adapt	Name
276	Urquhart	311	اوركوهارت	Morpho-adapt	2/30		اوركوهارت	Morpho-adapt	Name
295	Eldred Worple	333	الغريد ووربل	Morpho-adapt	2/38		ايلدر ووربل	Morpho-adapt	Name
295	Sanguini the vampire	333	(سانجويني) مصاص الدماء	Morpho-adapt	2/38		مصاص الدماء سانجويني	Morpho-adapt	Name
309	Celestina Warbeck	349	سليستينا واربيك	Morpho-adapt	2/43		سليستينا واربيك	Morpho-adapt	Name
324	Gawain Robards	365	جواين روباردس	Morpho-adapt	2/48		غواين روبولز	Morpho-adapt	Name
351	Golpallot's Third Law	394	قانون (جولبالوت) الثالث	Morpho-adapt	2/58		قانون جولبالوت	Morpho-adapt	Name

351	Scarpin's Revelspell	395	تسوية (سكاربين) الكتيفة	Morpho-adapt	2/58	التاتل	Morpho-adapt	Name	
358	Willkie Twycross	403	ويلكي توإيكروس	Morpho-adapt	2/61	تسوية سكاربين لاكيف	Morpho-adapt	Name	
361	Susan Bones	406	سوزان بونز	Morpho-adapt	2/62	ويلكي توإيكروس سوزان بونز	Morpho-adapt	Name	
393	Peeves	441	(بيف)	Morpho-adapt	2/74	بيف	Morpho-adapt	Name	
405	Hepzibah Smith	454	هوزيباه سميث	Morpho-adapt	3/5	هوزيباه سميث	Morpho-adapt	Name	
405	Professor Galatea	453	أستاذة (جالثيا ميريوث)	Morpho-adapt	3/5	أستاذة جالثيا ميريوث	Morpho-adapt	Name	
428	Merrythought								
428	Octavius Pepper	479	أوكتيوس بيبير	Morpho-adapt	3/14	أوكتيوس بيبير	Morpho-adapt	Name	
442	The Montgomery sisters	494	الشميتان (مونتغمري)	Morpho-adapt	3/19	الأختان مونتغمري	Morpho-adapt	Name	
553	Alecto	615	أليكتو	Morpho-adapt	3/63	أليكتو	Morpho-adapt	Name	
553	Amicus	615	أميكنس	Morpho-adapt	3/63	أميكنس	Morpho-adapt	Name	
593	Rosalind Antigone	656	روزالين أنتيجون بنجر	Morpho-adapt	3/78	روزالين أنتيجون بنجر	Morpho-adapt	Name	
593	Rupert "Axebanger" Brookstanton	656	رupert إكسبانجر بروكستانتون	Morpho-adapt	3/78	رupert إكسبانجر بروكستانتون	Morpho-adapt	Name	
594	Snape	657	(سناپ)	Morpho-adapt	3/79	سناپ	Morpho-adapt	Name	
594	Tobias Snape	657	توبياس سناپ	Morpho-adapt	3/78	توبياس سناپ	Morpho-adapt	Name	
593	Eileen Prince	656	إيلين الأمير	Morpho-adapt	3/78	إيلين بريش	Morpho-adapt	Name	
291	Moaning Myrtle	328	(مورتل) النائبة	Morpho-adapt	2/36	ميرتل النائبة	Morpho-adapt	Name	
502	Eileen Prince, Captain of the Hogwarts Gobstones Team	559	(إيلين الأمير) قائدة فريق (موجورثانز جوبستونز)	Morpho-adapt	3/43	(إيلين الأمير) ، قائدة فريق موجورثانز جوبستونز	Morpho-adapt	Name	The surname 'Prince' is translated unlike most of the other names. Obviously, it is essential for the main theme of the story to translate the name, however this contradicts the main practice of transliteration throughout the whole series.
296	The Weird Sisters	334	جمعية الأخوات العراقات	Replacement			Deletion	Name	





233	Madam Puddifoot's teashop	261	مقهى مدام (بونفوت)	Morpho-adapt	2/14	مقهى مدام بانفوت	Morpho-adapt	Toponym	
51	Number twelve, Gimmauld Place	51	المنزل رقم 12 شارع (جرموولد)	Morpho-adapt + additional explanation	1/18	المنزل رقم 12 بشاحة جرمولد	Morpho-adapt	Toponym	
61	Budleigh Babberton	61	قرية (بوليج بابرتون)	Morpho-adapt + additional explanation	1/22	قرية بانلي بابرتون	Morpho-adapt	Toponym	Transliteration closer to accuracy
200	The Wizengamot	222	محكمة (وزيرينجاموت)	Morpho-adapt + additional explanation	1/78	محكمة السحر	Replacement by a common noun	Toponym	
120	Knockturn Alley	130	حارة (نوكورن)	Morpho-adapt + translation	1/46	زقاق نوكورن	Morpho-adapt + translation	Toponym	
108	Madam Malkin's	116	متجر مدام (مالكين)	Morpho- adapt+ additional explanation	1/41	متجر مدام مالكن	Morpho-adapt	Toponym	
189	Great Hangleton	210	قرية (هانجلتون) الكبرى	Morpho- adapt+ additional explanation	1/74	حريت هانجلتون	Morpho-adapt	Toponym	
189	Little Hangleton	210	قرية (هانجلتون) الصغرى	Morpho- adapt+ additional explanation	1/74	ليل هانجلتون	Morpho-adapt	Toponym	
112	Eylops Owl Emporium	121	سوق (الويس) لليوم	Morpho- adapt+ additional explanation	1/42	سوق اليوم التجري	Replacement by a common noun	Toponym	
14	The Cabinet Room	11	غرفة رئاسة الوزراء	translation	1/5	حجرة اجتماع مجلس الوزراء	translation	Toponym	
46	The Burrow	45	الجحر	translation	1/16	الملك	translation	Toponym	The Refuge
87	...we got wind of a nasty Backfiring Jinx down in Elephant and Castle....	91	لقد سمعنا عن تهيئة ارتدادية شريرة في (الفيل و القلعة)	translation	1/32	إنها تهيئة مضادة أصبحت قبلا و احد التلاع	Replacement by a name with another or	Toponym	A counter spell that hit an elephant and a castle

230	The Three Broomsticks	257	حانة الكائنات الثلاثة	translation	2/12	محل الكائنات الثلاثة	additional connotation translation	Toponym	
230	The Hog's Head	257	رأس الخنزير	translation	2/13	حانة فرجينيا	Replacement by a common noun	Toponym	
233	The High Street	261	الشارع الرئيسي	translation	2/14	الطريق العام	translation	Toponym	