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

A case study of Harry Potter and the Goblet of Fire

Dissertation Submitted in Partial Fulfillment of the Requirements of Master degree in Linguistics

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Abstract

Children's literature is an important field which highly contribute in the education of the child, since it is the first source of entertainment as well as education. Hence, the selection of children's books is a delicate responsibility of the state along with parents, especially translated books from one culture into another which could have a great impact on the child's personality whether positively or negatively.

The present qualitative study is devided into four chapters; a general introduction of the study is presented firstly, followed by the methodology used to conduct this research, then the review of literature. The first chapter provides a general study of children's literature all over the world and in the Arab world precisely, it also tackles translated children's literature in general and in the Arab world specifically. The second chapter discusses the theoretical approaches to the translation of children's literature; Domestication and Foreignization as well as Klingberg, Aixelà and Davies's models of analysis. The third chapter is the analysis of culture specific features in the novel of *Harry Potter and the Goblet of Fire* according to the chosen model. The fourth chapter provides a commentary about the translation in addition to a general conclusion of the study.

الملخص

يعتبر أدب الطفل من أهم المجالات التي تساهم في تربية الطفل حيث انه المصدر الأول للتسلية و التعليم. ومن ثم فإن اختيار كتب الأطفال مسؤولية حساسة للدولة و الأبوين معا وخاصة الكتب المترجمة من ثقافة إلى ثقافة أخرى و التي يمكن أن يكون لها تأثير كبير على الطفل سواء كان بالإيجاب أو السلب. تتألف هذه الدراسة من أربعة فصول موضحين كالآتي. يتم تقديم مقدمة عامة تليها المنهجية المستخدمة لإجراء هذا البحث ثم استعراض الدراسات. يقدم الفصل الأول دراسة عامة لأدب الطفل في جميع أنحاء العالم ثم في العالم العربي تحديدا كما يتناول أيضا ترجمة أدب الطفل بشكل عام و ترجمته في العالم العربي بشكل خاص. فيما يناقش الفصل الثاني المناهج النظرية لترجمة أدب الطفل (التدجين و التغريب) بالإضافة إلى نماذج التحليل الخاصة بديفييس و ايكسيلا. في حين يتمثل الفصل الثالث في تحليل السمات الثقافية الخاصة في رواية هاري بوتر و كاس النار وفقا للنموذج المختار. أما بالنسبة للفصل الأخير فهو عبارة عن تعليق حول ترجمة الرواية بالإضافة إلى استنتاج عام للدراسة

List of Abbreviations

SL Source Language

ST Source Text

TL Target Language

TT Target Text

HPGF Harry Potter and the Goblet of Fire

HPGF TT Harry Potter and the Goblet of Fire target text

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General Introduction

1 General Introduction

1.1 Introduction

This general introduction is dedicated to present the background of the study. Secondly, introducing the problems, and then state the research questions. Finally, setting the objectives of the study, and showing its significance.

1.2 Background of the Study

Children's literature or juvenile literature are writings dedicated to youngsters such as stories, books, children's magazines, and poems as a means of entertainment and education. The non-specialized in the field of literature would underestimate the difficulty of making such material and their effect on children's behavior, because children are very receptive and lack sufficient critical thinking. In fact, studying this special kind of writing goes beyond spotting spelling or grammatical mistakes, to try to investigate the communication act connecting an adult and a child.

The complexity of this field comes from the status it finds itself in, among mature writers, readers, critics and young readers; accordingly theory meets the real world due to children's literature (Hunt, 2004).

From an ideological standpoint, and given the role children's books play in the field of education, children's literature needs a worldwide research.
Children's literature has a long history in all parts of the world, despite the fact that there were no books dedicated for children at the beginning of printed literature. Sheila Ray (2005), and the few books which existed were for educational purposes in the fifteenth and sixteenth centuries in Europe, whereas in the twentieth century text books appeared to accumulate school syllabus, hence when children are able to read, they can take adults books which are written up on traditional stories. Step by step children books start to come out

in different fields especially religion due to its importance, and here comes the obstacle in powerful countries which were expected in the twenty first century to go through the different steps in a short period of time, yet unfortunately it was not the case, the development was slow. Ray (as cited in Hunt, 2005).It is important to know that the emergence of English children's books was initiated by British publishers like Mary Cooper and John Newbery. The first book especially prepared for North American youth was John Cotton's *Spiritual Milk for Boston Babes,* in India; children's books began in Calcutta in1817, whereas in Malayalam (spoken in Kerala) *Cherupaithangalkku Upakaratham Kathakal* (c. 1824) contained stories translated from English (Hunt, 2005, p. 5).

The power of English remained in 1988; most of children's literature was translations from English. Furthermore, as stated by Ray (Hunt, 2005) modern children's literature only appeared in the nineteenth century in spite of the translations of Grim, Andersen, and Perrault in Spain, from that time forward children's books purpose fluctuates between education, politics, and religion in one hand, and other ideas which call for freedom like fantasy and imagination in the other hand (Hunt, 2005).

Translation on the other hand has an important role in children's literature, for its contribution in presenting different cultures and ideologies all over the world. As Ronald Jobe validate in his article in the *International Companion Encyclopedia of Children's Literature* that most of the western literature is inherited due to translation and it is crucial role that provide the international bookshelf with books from different cultures (Hunt 2005, p. 519). There were also a general analysis of children's literature in the Netherlands *De Hele Bibele Bontse* which confirms the importance of translation when children's books were mainly for educational and religious purposes to guide them and teach them the main principles, as well as short stories which contain also morals and ethics, all these were with the help of translation, thereafter comes the translation of famous fairy tales and adventure stories such as *Heidi*, *Pinocchio, The stories of Grimm brother, and Alice's adventures in wonderlands* which were the best in growing a colorful childhood full of

imagination and beautiful thoughts(Riita, 2000). To sum up translation has a huge position in the field of children's literature, and thanks to it, cultures and traditions are exchanged in different parts of the world, the translation of beautiful stories contributes in creating innocent teenagers, and this noble job cannot be neglected.

1.3 Problem of the Study

There are many problems that are associated with translation, especially when it is between different cultures and before anything when it is meant for a delicate category which is children. The idea of equivalence and faithfulness in translating children's literature is debatable in the sense that a good translation is faithful and equivalent, and a good translator must be invisible through his translation. The problem which rises from this notion is that in translating children's literature the translator must take into consideration the differences of cultures and ideologies or transfers it the same as it is in the source text.

1.4 Research Questions

Based on the discussion above, this study addresses the following questions:

- What are the challenges that face translators while translating for children?
- How could translators overcome these challenges?
- What are the strategies used by translators to provide a well translated texts?
- To what extent should the translator be faithful dealing with texts directed for children?

1.5 Objectives of the Study

This study is conducted for the purpose of:

1. Highlighting the challenges that the translator encounters while translating for children on the level of culture and ideology.
2. Situating the status of children's literature in societies.
3. Dealing with translation as a cross-cultural communication.
4. Suggesting the suitable model for analyzing translations of cultural references in children's literature.

1.6 Significance of the Study

The result of this study is expected to spot out the strategies used for analyzing cultural references as well as choosing the equivalent model in order to fit the translated text into the target culture, so as to facilitate to the child reader the perception of the translated text without feeling that the original text belongs to a different culture.

1.7 Structure of dissertation

This work is divided into a general introduction and four chapters. The introduction starts with a general background of the study, which contains problem of the study, research questions, objectives and significance of the study beside clarification of the key terms used through the research. The first chapter of this thesis deals with reviews related to translated children's literature, whereas, the second chapter provides a discussion of the models used for the analysis of the novel chosen. Chapter three is devoted to the analysis of CSI in the novel of *Harry Potter and the Goblet of Fire*. The last chapter, chapter four presents a commentary of the analysis and a general conclusion of this research.

1.8 Research Methodology

1.8.1 Introduction

The main focus of this research is to investigate the major culture-specific and ideological challenges that the translator encounters while translating for children. Therefore, the aim of this chapter is to show the methods and procedures followed to conduct this research; the first section covers the selection of the research design. The second section deals with the description of the theoretical framework. The third section is concerned with setting and sampling. The data collection instruments used in this research are presented next. Section five discusses the methods and procedures used in data analysis. Finally the last section demonstrates the limitations and obstacles encountered during this research.

1.8.2 Research Design

The research design "is a strategic framework for action that serves a bridge between research questions and execution, or implementation of the research strategy" (Durkheim, 2004, p. 29). During the process of any research, researchers rely on a variety of approaches and methods to deeply understand the study being conducted. Hence, in order to investigate the major culture-specific and ideological challenges that the translator encounters while translating for children, researchers opt for qualitative comparative case study.

This approach is adequate for this thesis because qualitative case studies are the most suitable methods for understanding human attitudes through which researchers can study and deeply analyze situations, unlike quantitative methods where data are collected by measuring the things to be analyzed after through numerical comparison and statistical inferences (Minichiello, 1990). In order to know how to spot out the challenges being faced in translating children’s literature, critical discourse analysis was selected to carry on the study. Thus, a combination of Davies and Aixelà’s models was picked to analyze the novel chosen. This model is divided into different categories;

literary references, foreign language in the source text, reference to methodology and popular beliefs, historical and religious background, objects and clothes, customs and practices.

1.8.3 Theoretical framework

Children's literature is crucial as it is dedicated to a delicate category of people, which puts the author in a huge responsibility for any ideas he transfers to his readers. Translators on the other hand have another kind of responsibility left by the author to re-transfer the author's ideas in another language, and here comes the obstacle which makes the translator confuse whether to be close to the source culture or to the target culture. For this reasons, researchers choose to use Davies and Aixelà's models to analyze and compare between the two versions of *Harry Potter and the Goblet of Fire,* to figure out what methods the translator have chosen "preservation, explication, standardization, naturalization, deletion, or ideological adaptation" in the different categories chosen by Klingberg while translating to a different culture.

1.8.4 Setting

This research remained for eight months (from January 2020 to august 2020). The data was gathered through analyzing a well-known children story by using the electronic version of the novel in two different languages. For this research the researchers studied different models to choose the more suitable for analyzing the novel.

1.8.5 Sampling

The study takes as a study corpus on the electronic version of the novel *Harry Potter and The Goblet of Fire* and its translation in Arabic *هاري بوتر و كاس النار*, the two novels will be critically analyzed according to Davies and Aixelà's models. The process of data gathering lasted eight months.

1.8.6 Data Collection Instruments

This section presents the instruments used to collect the necessary data for this study. The present research aims to investigate the major culture-specific and ideological challenges that face the translator while he translates for children. Hence, the two versions of the novel *Harry Potter and the Goblet of Fire* (the English version as well as the Arabic one) are used in the process of gathering data. The two novels are to be read and analyzed critically in order to make the comparison between the first version and the translated one, therefore highlighting cultural differences between the two cultures.

1.8.7 Methods and procedures of data analysis

As mentioned before a combination of Davies and Aixelà's models are used to analyze the English novel of *Harry Potter and the Goblet of Fire* as well as the Arabic version using discourse analysis to compare between the two versions in terms of culture differences. The method used is to read one page from the English novel, then read the same page translated in Arabic and identify the differences and the procedure the translator used and the reasons why.

1.9 Conclusion

The given chapter described the methods and procedures followed in this research. Researchers opted for a comparative qualitative case study. The approach to be studied in this research is Critical Discourse Analysis by choosing Davies and Aixelà's models of analyzing CSI in translated children's literature to compare the novels and analyze the translation, the intended category was purposely chosen, since childhood is a critical period when the personality of the child is shaped. The novel was chosen as being well known all over the world as a movie or the written form of it, thus the intention was to **see whether the foreign work is transmitted as it is in the source culture, or**

it is changed and shaped according to the target culture readers. The results of this study will be shown, and the findings will be discussed in other chapters.

Literature Review

AND

Children’s literature

2 Literature Review

2.1 Introduction :

The main aim of this chapter is to review the literature of translating children's literature. It first enters from defining children's literature and comparing children and adults' literature, and then narrowing the scope to translated children's literature in the Arab world, going through the theories of translating for children: domestication and foreignization. And finally mentioning previous studies fulfilled on this topic.

Children's literature

Peter Hunt claims that "one of the most interesting starting points for the study of children's literature is the term itself" (Hunt, 2001, p. 4). In other words, the composition of the concepts "children" and "literature" is somehow opposing to the criteria of literature as the audience, children, is inexperienced and not familiar with the sophisticated literature.

Reynolds (2011) in his book: *children's literature: a very short introduction*. Claims that the term children's literature generally refers to the works dedicated for children and young people. Published by specialists and stored in the children's sections of libraries. By contrast, for those who are interested in researching and teaching children's literature the concept is perplexing.

Knowles and Malmkjaer (1996) in their book: *Language and Control in Children's Literature.* Define children's literature as "any narrative written and published for children and we include the "teen" novels aimed at the "young adult" or late adolescent reader, very much a tradition of the last three decades of the twentieth century" (p. 2)

Oittinen (2006) there is a little consensus on the definition of child, childhood and children's literature. The definition… is always a question of

point of view and situation: childhood can be considered as a social or cultural issue; it can be seen from the child or adults angle… I see children's literature as literature read silently by children and aloud to children (p. 41)

Children's literature is "impossible": impossibly large and amorphous for a field of study. In truth, there is no clearly identifiable body of children's literature any more than there is something that could be called adults literature, nor are the two areas of publishing as separate as these labels suggest. (Oittinen, 2006)

Children's literature and adults literature are considered to be two different categories, although the two of them are inter related, and they also share some basics. Still, they are different in some other points, that anyone could notice this difference; children's literature differs from adults' literature in the following points:

Generally books dedicated for children are shorter than those dedicated to adults, and unlike adults' writings, children's writings commend active rather than passive mode with dialogues, children stories are full of protagonists not like adult's novels, the advancement of the story develops within important ethical and moral lessons which is not that important in adults' fiction. Also, children stories are optimistic stories full of hope whereas those of adults tend to be depressive. Language is considered as an important aspect as well, it is often simple which could be understood by a child, while adults language could be different and little hard for children. Books of children are full of magic, fantasy, simplicity and adventures, where plots are different and no probability is allowed.

Translated children's literature

The norms of how children's books are translated, and the way they should be translated are rarely discussed by scholars. Nevertheless it is so important for the translator to be knowledgeable about the source and the target cultures, as well as a good mastery of their languages. (Asghari and Salmani, 2016)

Children in the medieval times used to read adult's books that they find interesting because they were no books dedicated for them, and here comes the issue when translating adult's books which are read by children, translators do not take into consideration that these works could affect children as well since the child is not able to recognize mistranslations, and also he is not able to distinguish real texts from translated ones as elders do (Asghari and Salmani, 2016).

It is necessary to talk about important works of Riita Oittinen (1993,2000 and 2006) on the translation of children's literature into Finnish when the subject is translation for children since most of her works are child oriented, Oittinen's principle interest is on the 'dialogics' (Bakhtin 1979, 1990) of translating for children, in which the books dedicated for children involve dialogues between the child and the translator taking into consideration his experiences as a member of a certain society, his background, culture, language and gender (Oittinen, 2000, p.161). The previously stated elements could create issues alongside with the translation of picture books which develop different meanings from the interaction between the participants of this process: authors, translators, readers and illustrators (Oittinen, 2000, p.161).

Unlike Oittinen's purpose in Finnish children's literature, Tiina Puurtinen's works (1994, 1995, 1997 and 2004) in the same field was merely of a linguistic interest, her main attention was on the stylistic and linguistic approval of a given translation, she used "Acceptability" as opposed to "Adequacy" in the technical sense to introduce the norms and conventions used

in the language (Puurtinen, 1994, p. 55-59). she also proposes an alteration of Shavit's (1986) principle which seeks a good translation for a child by an entertaining and enjoyable translation that keep the child wants to read more (Shavit, 1986), Oittinen's suggestion sounds beneficial especially with texts with themes of adventures and fantasy such as the *Harry Potter* series.

Translated children's literature in the Arab world

According to Oittinen (2000, p. 29-32), translation is the reproduction of already written text in other words, and the translator is the reproducer of the text who re-write it according to his reading experience. Yet, the translator who translates for children is committed to some restrictions equally with the author of the original text. For instance, the translator's child image and childhood definition according to his society, parent's needs and publishers interests (Mdallel, 2003, p. 302). These restrictions are highly required, especially when the translation is between two opposite cultures that share no similarities (Mdallel, 2003, p. 302).

Children's literature in the Arab world is essentially aimed for education, as Mdallel states that "Children's literature in the Arab world is basically meant to teach and to guide" (Mdallel, 2003). Furthermore, he claims that works devoted for children are devided into three main genres: moral tales, fairy tales and animal realism. It follows from this, that the books translated from foreign cultures are constrained to these genres; however, the restrictions did not prevent the spread of translated works excessively and, in such, alarming rates according to most Arab scholars as it affects the child negatively. Youssef (1985, p. 20) warns that Arab children are threatened by a cultural invasion from the West and that the waves of translated books filling the markets in the Arab world prevent the spread of local children's literature.

Theoretical approaches to the translation of children's literature

Translating children's literature is practically underestimated. Nonetheless, it requires much more attention than translating for adults. The debate is often raised on whether to choose a translation approach, strategy, in relation to ideology forming or ideology reflecting capacity of children's literature. In fact, children's literature is considered recent in the Arab world; it goes back to the late 1970s (Mdallel, 2003, p.299). This explains the insufficiency of research on the translation of children's literature into Arabic. Zohar Shavit is one of the most leading names in the field of translating children's literature. She 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. (Shavit, 1986)

Shavit (1986) Claims that, the manipulation should be, conditioned by: the two main standards on which translating for children is based. An adjustment of the text to make it appropriate and useful to the child, in accordance to what society regards (at a certain point in time) as educationally 'good for the child'; and an adjustment of the plot, characterization, and language to prevailing society's perception of the child's ability to read and comprehend. Hence, to accomplish the two previously mentioned standards 'changing, enlarging, abridging, deleting, or adding' are required in translation. (Shavit, 1986, p. 112-113)

Domestication and foreignization

Invisibility is an important concept discussed by Venuti, he reviews it to represent the translator's position in British and American cultures, and according to him it is presented by:

- The fluent way of translation into English to come up with a readable TT as well as claiming transparency.
- The way translated texts are read in the target culture.

Venuti (2008, p. 1) claims that, a translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the original (as cited in Munday, 2016, p .225).

In addition to invisibility, Venuti discusses two different methods of translation "domestication" and "foreignization", these two concepts are considered to be ethical practices regarding foreign texts and cultures, and according to him domestication is related to the leadership of British and American translation culture. Hence domestication requires a transparent, fluent and invisible style of translation, so as to reduce the foreignness of the target text. Venuti also associates with Schleiermacher's definition which involves "letting the reader free as much as possible and taking the author toward him" (Munday, 2016, p.225)

Foreignization, in the other hand requires selecting a foreign text, and translating it according to the target language norms. That is associated with the description of "letting the writer in peace, as much as possible and taking the reader toward him".

Venuti adopts foreignizing operations and considered it to be important cultural intervention, which take the reader to a different culture, by making the taking culture knowledgeable about the linguistic and cultural differences in the foreign text so as to show the existence of the translator and demonstrating the foreign identity of the source text. (Munday, 2016, p. 226)

However, foreignization despite being chosen by Venuti he also admits its inconsistency since it cannot be totally separated of domestication which involves a degree of subjectivity, still it is highly defended by Venuti (Munday, 2016, p. 228)

Hochel (1991) declares that, a translation from one literary language into another one normally involves three transfers: from one natural language into another one; from one time into another; from one cultural milieu into another one (as cited in Birdwood-Hedger, 2007). Birdwood states that the previously mentioned transfers would originate an invisible (domesticating) translation where the target text seems to belong to the target language and culture. They would also originate a foreignizing translation contradicted to the earlier which makes the translated text distinctive from the original literary work (Birdwood-Hedger, 2007).

Hatim (2001) defines domestication as an approach to translation which, in order to combat some of the ‘‘laienating’’ effects of the foreign text, tends to promote a transparent, fluent style. Foreignization is a translation strategy which deliberately breaks target linguistic and cultural conventions by retaining some of the foreignness of the source text. (As cited in Birdwood-Hedger 2007, p. 6)

Models of analysis of cultural references in children's literature

Göte Klingberg (1986)

Cultural context adaptation is Klingberg’s (1986) term for modifications that aim to adjust a text to the prospective reader’s frames of preference. (Alvstad, 2010). Klingberg initiated his approach from the debate between the two standards of translation strategy, that is to preserve the characteristics of the source culture or proximate the text to the target culture. Despite the fact that Klingberg (1986) is a strong supporter of literal translation, he believes

that manipulation of cultural references, or what he names as cultural context adaptation, is necessary in children's literature.

Klingberg arranges nine 'ways to effect cultural context adaptation' (Klingberg, 1986). This plan of actions is:

- Substitution of a rough equivalent.
- Substitution of an equivalent.
- Explanation outside the text.
- Explanatory translation.
- Added explanation.
- Simplification.
- Localization.
- Rewording.
- Deletion.

Aixelà (1996)

Aixelà's focus is the same as Klingberg, his studies concentrate on cultural items and their treatment in translation, Aixelà refers to cultural references by "culture specific items" and he observes that they don't define the concept, but in fact they are known as "kind of collective intuition"

Aixelà (1996, p. 57) claims that in translation a culture specific item does not exist of itself, but as a 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 the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.

He also distinguishes eleven possible procedures to manipulate "culture specific items" in translation (Aixelà, 1996, p. 60-64), he organizes these items

from the lesser to the greater degree of intercultural manipulation, and he also divides them into "conservation" which makes the translation equivalent to the original text, and "substitution" which seeks a translation close to the target culture

- **Conservation(ST oriented):**
  - Orthographic adaptation.
  - Linguistic translation.
  - Intratextual gloss.
  - Extratextual gloss.
  - Repetition.
- **Substitution (TT oriented):**
  - Obscure universalization.
  - Limited universalization.
  - Autonomous creation.
  - Naturalization.
  - Synonymy.
  - Deletion.

Eirleys E. Davies (2003)

Davies work goes deep in the work of Aixelà (1996) discussed above, in his interest on the analysis of culture specific items in the translation of *Harry Potter and the Philosopher's stone* into French and German, he also developed the approach by presenting "the macro perspective" by which he categorizes CSI in terms of their addition to the development of the whole text instead of dealing with each CSI separately. As follows, he asserts that "systematic decisions" of how to treat individual cases could be built when they are perceived as part of network references which work together to achieve a global impact (p. 65).

Furthermore, Davies analyzes the treatment of cultural items used by the translators within the scope of the micro level, in the French and the German versions of *Harry Potter and the Philosopher's stone*, he examines the techniques and procedures used by the two translators in comparison to their treatment of individual translation problems of CSI.

Davies's classification of the procedures differs of Aixelà's arrangement; they are not classified according to their degree of manipulation.

- **Preservation**

When the translator encounters a reference which has no correspondent reference in the target culture, usually the translator keeps the same term of the source text in the translated one. This option is called repetition by Aixelà.

- **Addition**

When the translators keep a foreign CSI in the translated text, in this case to clarify things, the translator could add an extra explanation in addition to that CSI. It is explained by Aixelà as Intratextual gloss.

- **Omission**

This procedure requires a total deletion of the CSI, in order not to find any equivalent reference of it in the translated text. There are different reasons behind such decision; it could have no equivalence in the target culture, or when it is too ambiguous to be understood by foreigners.

- **Globalization**

While Aixelà developed a general term which is universalization with its limited and absolute one, Davies replaceable concept is globalization. It is the process of replacing the culture specific reference by a more general or neutral one, in order to be understood by people from different cultures.

- **Localization**

This procedure is the equivalent of Aixelà's one naturalization, it is a strategy used by translators, instead of seeking a culture-free description, and they tie the reference in the culture of the target audience so that it seems to be more natural.

- **Transformation**

There are other cases of alteration of the CSI rather than globalization or localization, however there is no clear distinction between these categories. The choice to make changes of the content maybe affected by the translators, or editors' judgment of the target audience's flexibility, tolerance and enthusiasm to struggle the ambiguity.

- **Creation**

This procedure is referred to autonomous creation by Aixelà, it is a case when translators invent CSI which does not exist in the source text, it is however rarely used.

Previous studies

Unexpectedly, very few works seem to be available on the topic of translation for children in the Arab World. However, there are two doctoral theses that deal with the topic of translating children's literature into Arabic. These theses investigate the argumentation that the literature translated poses a threat on the personality of the child's reader in the Arab World because it is exposing the Arab child to strange values, beliefs and ethics which are totally different to those of his society.

"A discourse perspective on the translation of children's literature : the case of English/Arabic translation of fairytales " by Huda Mouzughi question this claim by analyzing 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, Mouzughi on the one hand notices the " institutions " of family, home, gender, race, religion, friendship, their representation in the target texts , 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 on the other hand . Mouzughi's study demonstrates that translators are "active" agents rather than pure reproducers since they adapt the "institutional content" as well as" interactional form "to the target culture and language.

Ali Azeriah (1993), in his thesis " Translated children's literature into Arabic: a case study of translational norms " starts to oppose the claim of the threat posed on the Arab child (stated above) by trying to prove that translation has an important role in strengthening the children's literature of the target culture (see also Azeriah 2000).Azeriah (1993) claims that, most classical literary genres in Arabic literature are not appropriate for children to read. Thus, he considers translation to be important in presenting 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 improvement of Arabic children's literature. Azeriah later examines the principles governing the act of translation of children's literature into Arabic on two levels: the linguistic and the cultural level. However, he does not use specific works such as case study. On the linguistic level, Azeriah examines the problem of " diaglossic situation " in the Arab world which refers to the entity of various dialects in each Arab country besides the Standard Arabic shared by all countries and the result of this situation on writing and translating stories for children. Although the excessive use of the classical Arabic sometimes exceeds the children's reading abilities, the impact of the Arabic language over the indigenous dialects has been displayed in various translated children books.

Definition of key terms

- **Culture: "**is a "continual creating of self" it means the "art of being man". (Izetbegovic, 1993, p. 45)
- **Civilization: "**is the effect of intelligence on nature, on the external world. It means the art of functioning, ruling, and making things perfect." (Izetbegovic, 1993, p. 45)
- **Children's literature:** "can be seen either as literature produced and intended for children or as literature read for children." (Oittinen, 2000, p. 61)
- **Translation:** "may be defined as rereading or rewriting for target-language audiences, which makes translations uniquely different from their originals: every time texts are translated they take on a new language , a new culture, new readers, and a new point of view." (Oittinen, 2014, p. 35). Or "Is a specific oral or written activity aimed a the recreation of an oral or written text (utterance) existing in one language into a text in another language, accompanied by keeping the invariance of content, qualities of the original and authors authenticity" translated by A.Lilova.
- **Translator:** "is often portrayed as a mediator whose task is to make these various cultural manifestations accessible to the reader of the translation" (Davies, 2003, p. 68)

Conclusion

This chapter was intended to provide an overview of children's literature. It covered up its history from the very beginning in addition to some definitions set by scholars, and then relates it to translation. The concept "translated children's literature" was explained until reaching the translation of children's literature in the Arab world mentioning the main concerns of the two. The theoretical approaches of translated children's literature "foreignization" and "domestication" are also mentioned. Beside the models of analyzing cultural

features in children's literature according to different scholars Göte Klingberg who has discussed cultural context adaptation, as well as Aixelà's focus on the treatment of these cultural adaptations in translation, then Eirleys E. Davies who analyzed the CSI in the translated version of *Harry Potter and the Philosopher's stone.* Finally, we have defined the key terms and mentioned previous studies done in our field of research.

2 Children’s literature

2.1 Introduction

The aim of this chapter is to asses translated children’s literature in the world, and specifically in the Arab world. Thus, this chapter focuses on children’s literature in general. The second section tackles translated children’s literature all over the world. The third part is concerned with children’s literature in the Arab world. Then the fourth section deals with translated children’s literature in the Arab world which is the main concern of this study.

2.2 Children’s literature

Children’s literature is considered to be the first educational and entertaining source for youngsters, the morals and noble actions they acquire from reading help to develop their personalities. Due to its importance, there have already been a number of histories about children’s literature to present its developments and shifting process throughout time.

According to the Professor Emiritus in Children’s literature ‘Peter Hunt’, the beginning of the research in children’s literature was inspired from the expression itself (Hunt, 2001, p. 2). However, its definition was never an easy task Hunt (2001) claims that children’s literature “seems to be an easy profession: books written for children, books read by children.”Yet, it is not that easy when it comes to theory and practice because of the contradiction of the two terms "children" and "literature". On one hand, literature is considered to be pieces of writings that are valued as works of art, especially novels, plays and poems which makes it inadequate to inexperienced audience in terms of knowledge and skills, in contrast to technical books, and children’s books. Hunt (2001) interferes to handle the contradiction of the terms, to make it more appropriate by replacing the term "literature" with "text" which gives us "texts for children" rather than "children’s literature"(p. 3)

Texts can be taken to mean any form of communication… book, film, and videos. The term "Children" on the other hand is an equally important term because of different definitions of the concept "childhood" among different cultures. Hunt (1994, p. 5) offers a valid definition, in which he defines childhood as “people whose minds and bodies have not yet matured in various definable ways” .Thus, if we are to accept these definitions of the term “childhood”, then at least we know what children are within a given culture and from a psychological standpoint. And we also affirm Hunt’s suggestion that an immature person cannot appreciate sophisticated writings, which makes the combination of the two words “children” and “literature” confusing as a concept.

2.3 Translated children’s literature

According to the reports on children’s literature, translation plays a crucial role in the writings dedicated for children, since the selection of children’s books is build on the basis of international traditions.

Ronald Jobe (1996) in the *International Companion Encyclopedia of Children's Literature* wonders how would be our lives and that of our children without the translation of great pieces of literature, how colorless would be their imagination without famous fairy tales such as *Heidi, Pinocchio, the stories of the Grimm brothers, Alice’s adventures in wonderland*, and many others. Hence, Jobe (1996) validate that a big part of western literary inheritance is due to translation, and its crucial role in children’s literature cannot be neglected. He also insists that thanks to translation, that the international bookshelf contains books from different cultures (Jobe, 1996 p. 519).

Furthermore, a complete analysis of children’s literature in the Netherlands *De Hele Bibele bontse* highlights the importance of translation in the field. The analysis consists of Latin translations in the ancient centuries

when children's literature was mainly schoolbooks, then comes in the 16th and 17th centuries religious books for children to teach them the main principles of religion and also short stories for children which involve morals, to be developed in the 18th century to materialistic literature for children so as to get them ready to engage in society, as well as fairy tales and adventure stories which sit on the top of children's literature until the middle of the 19th century. All these would not progress without the support given by translation in the domain of children's literature. Whereas, Perrault's fairy tales were first published unnamed in Paris in 1697 entitled *Conte de ma mère L'Oye*, to be translated and published into English in 1729 with the title *Tales of Mother Goose,* then comes the German translation in 1790, while the Dutch translation was published in French - Dutch which do not serve only as entertaining reading activity but also as an educational one to study the other language. (Riita, 2014, p. 20)

After all, regardless the rules of children's literature, translating for children is considered to be an easy task when we compare it to translating for adults, since adults are more critical and wiser than children are. In fact, both translations for kids and for adults have a problem in common which is the invisibility of the translator, who cannot leave his own culture and beliefs, which facilitate a dominance issue in the field. Beside the export of translated books which most of the time has personal interests to impose cultural dominance and ideological authority rather than the literary content (Riita, 2000, p. 4).

So far, children of a certain age are the most affected party when authors write for children, and when translators translate for them, there are always a hidden ideologies aimed to convey in their works, and there is an important question when we translate to children: For whom we translate? Is it for the future readers of the text or for those who will interpret it themselves, this one also raises the trouble of authority. Whereas the main problem in translating for children is the first reading incident of the translator who interpret the text in

his own way according to how he has experienced the original one, and then the future readers who read the experiences imagined by the translator, and eventually each reader go through the trial of other translators. Riita (2000, p. 5) "An original, the first text, and its translation, the second text, are invariably different as the translation has been manipulated (in a positive sense) by its translator" (Riita, 2000, p. 6). This means the original text lose the real meaning that the first author aimed to transmit.

Another principal point in translating for children which needs to be taken into consideration , is the adaptation which is typically taking the same or the equivalent ideas to the original text , and according to Riita (2000) "all translations involve adaptation" which requires changing and domesticating the idea, mainly if the translation is directed to children which is different and more perplexing than that of adults, as it also expects translating pictures, this puts the translator in a delicate position of balancing loyalty between the receiver of the translation and the author of the source text.

On top of this, cross-cultural translations are the hardest, and thus it is the responsibility of each nation to select the category of translations that could be read by its little ones, notably that children books are really influential in their education and they show them the good and the bad, because children are raised with these stories, and the ideologies they transmit without being aware that they are only translations which don't represent their own identities, specifically when we shift from western societies to the eastern. For instance, religion principles and society customs differ widely, which could affect the Arab child reader in a negative way if he adopts foreign ideas he receives, and here is the challenge facing a real translator to know what to address, the way he transfers his interpretation of the source text, and what are his limitations and duties toward his job. Consequently, the process of translating from one language to another one is a challenging activity, which requires a clever translator who is able to transfer the ideas of the original text in a suitable way

to the target audience, taking into consideration the cultural and religious differences between the sender and the receiver.

2.4 Translated children's literature in the Arab world

2.4.1 Children's literature in the Arab world

In the Arab literary heritage there is no actual trace of what is defined nowadays as "children's literature" as independent texts dedicated only to this audience. However; some poems considered as children's songs and rhymes before and after the Islamic era can be indicators of the existence of literal texts read by or for children. These works, according to some historians can be pointers to the beginning of what is called today children's literature. Arab societies are more known for the oral tradition of storytelling rooted in their history. For instance, ancient Egyptian culture proved to have this tradition including tales of gods, kings, myths and legends which were later written on papyrus. It is also believed that some of the children's texts were dedicated for adults such as the famous collection of fables *Kalila wa Dimna* in which stories are narrated by and about animals, yet contain hidden morals. Among these, there were suitable ones for children and young readers. Furthermore, another kind of stories considered as Arab folklore is suitable for a younger audience, mentioning: the anecdotes of *Juha*. However; other researchers disagree with this opinion. They claim that even if storytelling tradition is age-old but writing for children was not recognized until the late nineteenth century and it was by the influence of colonizers, where it firstly occurred in Egypt. "The Egyptian model was then followed by other children authors in Lebanon, Syria, and Iraq "(Mdallel, 2003, p. 299). The idea to be concluded from what is mentioned above is that children in the Arab world did not have special works dedicated only for them as an independent audience until the late 1970s, according to the only bibliographical guide available on children's literature in the Arab world entitled: *Bibliographical guide to Arab children's books* published in three volumes (Al-Hajji 1990, 1995 and 1999). Even though the first book covers the

era starting from 1950 to 1990, only a few works were dated back before 1979. This, however, does not eliminate the fact that children had their dose of culture with works read to or by them.

2.4.2 Translated children's literature in the Arab world

To start with, translation is commonly defined as the process of conveying the exact meaning of the source-language text into a target-language text. The challenging aspect in this process is the translator's "invisibility" which is the term used to describe his situation and activity throughout the text, which urges a debate on the influence translators have on a target-text. This phenomenon is more delicate in the case of translating children's literature, especially when the source and target texts are from two different cultures. Translators bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image (Oittinen, 2002). Mdallel (2003, p. 303) states that, for the Arab world, notable genres published for children can be categorized as moral tales and fairy tales or animal realism. Consequently, the international works to be translated into Arabic are constrained with these few categories. Opinions about this subject vary, some researchers claim that it is acceptable to expose children to new cultures through translated works since societies still have the right to control themes treated by those. Nonetheless, Censorship could be looked at as a normal reaction if the literature to be translated contains or encourages violence, racism, sexism or moral values not accepted by the target culture (Mdallel, 2003). Furthermore, the ineptitude of many Arab children's literature translators is one of the factors that lead to this antagonism against foreign works. In fact, translating for children has not always been a success story. Some publishers with certain economic interests and lack of serious interest in children's literature have published many low quality translations (Manaa, 2001). However; Ali Azeriah (1993), in his thesis "translated children's literature into Arabic: a case study of translational

norms", opposes this claim of threat by attempting to prove that the translation reinforces the children's knowledge of the target culture. Azeriah (1993) also points to the fact that translated books paved the way for the introduction of new literary genres such as the novel, the detective story and science fiction. Whereas others, for instance, Manaa (2001) consider the increasing of translated books on Arab children's shelves too high and threatening as it has a bad influence on them, mainly because children's books in the area are of educational purpose. Despite the worry voiced by critics, the number of translated literature is steadily increasing (Mdallel, 2003, p. 304)

It is worth mentioning that some translations are done for commercial purposes; while children's literature in the Arab world displays the values and the child images prevailing in societies, which makes it a challenging task for Arab translators, whom are also bounded by more restrictions of: culture, religion, and ethics, which pushed critics to denounce the invasion of translated works. However; there are many scholars that see no harm in that, and consider it beneficial for the development of the local children's literature. Hence, to attribute a fair competition between translated children's books and their local counterparts, the latter's quality should be improved, alongside with imposing censorship on foreign works.

2.5 Conclusion

This chapter provided a detailed description of children's literature, including different definitions of scholars specialized in the domain. Secondary, it investigated the role of translation in such an important field. Thirdly, it went precisely to children's literature in the Arab world according to Arab scholars. Finally, the last section dealt with translated children's writings in the Arab society and its impact on the child's personality.

Theoretical approaches to the translation of children's literature

2 Theoretical Approaches to the Translation of Children's Literature.

2.1 Introduction

The previous chapter gave us a general study of Children's literature and its translation all over the world and in the Arab world precisely. While the present chapter provides a discussion of theoretical approaches to the translation of children's literature "domestication" and "foreignization" as well as a presentation of the possible models Aixelà and Davies's ones of analyzing CSI in the translated novel of *Harry Potter and the Goblet of Fire*, the two models will be combined to draw a suitable model of analysis.

2.2 Ttheoretical Approaches to the Translation of Children's Literature

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On translating for children, Oittinen (2002) states that "One question clearly takes precedence when we translate for children: For whom?" She says that: "we translate for the benefit of the future readers of the text—children who will read or listen to the stories, children who will interpret the stories in their own ways" (Oittinen, 2002, p. 5).

On the other hand, Klingberg (1986) mentions two main pedagogical goals which can cause a revision of the original: 1. the aim of giving the

readers a text that they can understand; 2. the aim of contributing to the development of the reader's set of values (p. 10).

Interest in translated children's literature began in the 1970s, which can explain the lack of researches in the field of study that is considered to be recent itself, not only in the Arab world yet internationally. The third symposium of the International Research Society for Children's Literature (IRSCL) that was held in Sweden in 1976 "was the first, and for many years the only, children's literature conference devoted to translation and international exchange of children's books" (Lathey 2006: 1). Consequently, the cofounder of the IRSCL, Göte Klingberg is considered one of the first scholars to make an important impact in the field of children's literature and its translations. He claims that the aim of translating for children must simply be to make more available literature for children and also to increase the international perspective and understanding towards young readers in which the removal of peculiarities of the foreign culture or change of cultural elements will not further the reader's knowledge of and interest in the foreign culture (Klingberg, 1986).

2.3 Domesticating and Foreignization

It is agreed upon that literary translation is different from other types of translation, as it is three-dimensional, the literary work has to be translated or transferred: **1.** from one natural language into another, **2.** from one time into another, **3.** from one space into another (Hochel, 1991, p. 41). Bassnett (1980) claims that the founder of the translation theory as a specific was a French humanist Etienne Dolet. In 1540 Dolet had published a short outline of translation principles, entitled *La maniere de bien traduire d'une langue en autre,* which summarized the fundamental principles of translation in five paragraphs:

- The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

- The translator should have a perfect knowledge of both source language and target language.
- The translator should avoid the tendency to translate word-for-word renderings.
- The translator should use forms of speech in common use.
- The translator should choose and order words appropriately to produce the correct tone (as cited in Birdwood-Hedger 2006: p 15).

Consequently, the translator is left with two choices, as Schleiermacher (1977) said "either the translator leaves the author in peace, as much as possible, and moves the reader towards him, or he leave the reader in peace as much as possible, and moves the author towards him"(as cited in Gambier, Van Doorslaer 2010: p 40). In other words, he either chooses to domesticate the text or foreignize it. The terms, firstly introduced by Lawrence Venuti, are used to describe two translation theories often used in translating literary texts.

The term domestication is often used to refer to the adaptation of cultural context in translation or "an ethnocentric reduction of the foreign text to target-language cultural value" (Venuti, 1995, p. 20). Thus, domesticating theories require a fluent translation in order to preserve original cultural concepts when delivering the text to the target readers. For Venuti, domestication is more like the standardization of the source text to make it familiar to the reader, while foreignization requires a translation of the foreign text by preserving the dominant cultural values in the target language. Venuti (1998, p. 241)

Venuti agrees with Schleiermacher who describes this translation method as leaving the writer in peace, as much as possible and moving the reader towards him. Munday (2015, p. 226), Venuti's association with Schleiermacher prefer foreignizing method which aims to remove the reader by keeping the inherited culture knowledgeable about the linguistic and cultural difference inherent in the foreign text. This is to be produced by a different translation which is not clear to show the existence of the translator and demonstrate the unfamiliar identity of the source text. Moreover, in his article *The Scandals of*

Translation Venuti relates foreignization to minoritizing translation which consists of foreignizing items like modern American slang for the sake of highlighting the visibility of the translator so that the reader can realize that the work he is reading is a translation from a different culture. Munday (2015)

The choice of foreignization over domestication could be for the sake of presenting different cultures to the reader, where the translator is subjective and expresses different beliefs and customs freely, so that the reader could be aware that the text given is not the first source but a translation of it, in contrast to domestication where the reader cannot figure out if the text is a first source or it is translated.

According to Venuti, unlike how it looks, foreignization and domestication complete each other instead of being opposites; these strategies consist of important ethical choices chosen by the translator when he aims to translate in a foreign language, and to a different culture with strange customs and traditions than his own (Munday, 2015, p. 228). And it is up to the translator whether to manipulate the reader by domesticating the text he is translating, or to transfers the ideas as they exist in the original one.

Foreignization has also a negative side despite being the selected strategy by Venuti; someone should notice that it cannot be totally separated from domestication because it is nonobjective, as far as the original text is dedicated for a certain culture. In fact, the principle attitudes of the receiving culture are an important aspect in foreignization, because the visibility of the translator appears from those attitudes. However; Venuti sustains foreignization along with domestication, and he strongly validates their equivalence of their roles in the process of translation, therefore this equivalence must be exposed rather than being hidden (Munday, 2015, p. 228)

Furthermore, Venuti suggests some methods to analyze foreignization and domestication attitudes, the invisibility of the translator along with the connection between the publisher and the translator, these methods could be arranged as follows:

- Studying the original and the target text linguistically.

- Questioning the translators concerning their ways of translation.
- The aim of publishers behind such translations should be known.
- Counting the amount of books translated and in which languages.
- Noticing to what extent the translator is visible in his translation.
- Noticing if the translation is published as a second source by keeping the copyright of the writer, or it is attributed to the translator as if it was his own product.
- Studying the examinations of the translation, and according to what they are judged (Munday, 2015, p. 229).

2.4 Model used in translation analysis:

Analysing a translation requires deep understanding of the rules, ethics, and strategies of translation. Many researchers in the field suggest an appropriate model that they believe it covers all the aspects needed to evaluate a translation. Aixelà (1996) and Davies (2003) are two researchers in the field of translation. Each according to their researches and ideology established provided a translation analysis model. The two models are to be discussed and a combination of the two models to come up with a more inclusive model of analysis is to be used in the analysis of culture specific features.

2.4.1 Aixelà (1996)

During the process of studying the cultural elements of any translation, scholars find it difficult to draw an appropriate method of analysis, an image of "culture-specific item" (CSI) which will help us identifying cultural components. Therefore the principle difficulty of this identification is the evidence that any idea is culturally presented, including language itself (Aixelà 1996, p. 56-57).

Aixelà's focus is the same as Klingberg, his studies concentrate on cultural items and their treatment in translation, Aixelà refers to cultural

references by “culture specific items” and he observes that they don’t define the concept, but in fact they are known as “kind of collective intuition”.

Aixelà (1996) claims that in translation a culture specific item does not exist of itself, instead it appears from any conflict proceeding the linguistically represented reference in a source text, that create a translation problem when it is translated to the target language because whether it does not exist in the target culture, or the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture. . As M. Snell-Hornby claims:

“…the problems do not depend on the source text itself, but on the significance of the translated text for its readers as members of a certain culture, or of a sub-group within that culture, with the constellation of knowledge, judgment and perception they have developed from it” (Aixelà 1996).

Aixelà also distinguishes eleven possible procedures to manipulate “culture specific items” in translation (Aixelà, 1996, p.60-64), he organizes these items from the lesser to the greater degree of intercultural manipulation, and he also divides them into “conservation” which makes the translation equivalent to the original text, and “substitution” which seeks a translation close to the target culture.

- **Conservation:**
  - **Repetition**

    This strategy is frequently used by translators, which involves preserving as much as possible details from the original reference; it also increases old and unusual characters of the CSI.

  - **Orthographic adaptation**

    This strategy involves transcriptions and transliterations, in which letters and words of the source text are written using the alphabet of the target language. This strategy is used when the translator do not find the equivalent word in the target language, or with proper nouns.
  - **Linguistic (non-cultural) translation**

    In this method the translator use words and expressions of the original reference, however he explains it using similar expressions in the target reference so that the reader can understand it and at the same time recognize its foreignness.
  - **Extratextual gloss**

    For this method the translator use any of the previously mentioned methods, nevertheless he adds a more detailed explanation apart from the text whether in (footnote, endnote, glossary, commentary, translation in brackets, etc.), because he prefers not to mix it with the text.
  - **Intratextual gloss**

    This method is the same as the previous one, however in this case the translator chooses to keep the explanation inside the text, in order not to confuse the reader. The aim of these explanations is to clarify the ideas that are not completely understood in the source text.
- **Substitution:**
  - **Synonymy**

    This strategy is established on stylistic grounds, where the translator uses synonyms or similar references to avoid repetition of culture

specific item. Using synonyms is important especially if we are seeking a good piece of writing without recurrence.

- **Limited universalization**

  Culture specific item is generally ambiguous and unfamiliar for the target reader, for this reason translators search for different alteration to replace it. Looking for a different reference that belongs to the source language culture and not foreign for the target reader, it is a strategy that is used for credibility.

- **Absolute universalization**

  This strategy is the same as the previous one, however translators do not search for a well known CSI, and they do not delete foreign meanings to the target reader, they rather use vague references.

- **Naturalization**

  This strategy is rarely used in literature, especially children's literature. It is a decision made by the translator to lead the CSI into the Intratextual corpus felt as specific by the target language culture.

- **Deletion**

  The most used procedure by translators when they find that CSI is ideologically inappropriate, or when they find that it is hard to be understood by the target readers, or when it is too ambiguous and they do not have the right to use footnotes or endnotes to make it clear. This strategy is widely used especially in children's literature.

- **Autonomous creation**

  It is a strategy when translators create some culture reference, which does not exist in the source text to make it more attractive for its readers; however this strategy is rarely used especially in children's literature.

There are other strategies that exist alongside with the previous ones, such as:

- Compensation (deletion + autonomous creation) in a different paragraph of the text keeping the same meaning.

- Dislocation (displacement of the reference in the same text).
- Attenuation (replacement, on ideological grounds, of an unaccepted idea in the source text by another one which is more familiar for the target reader).
- Attenuation is widely used in children's literature. Aixelà (1996)

2.4.2 Eirlys E. Davies (2003)

In his article A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books Eirlys E. DAVIES (2003) spots out various strategies held by different translators in overcoming problems they face while translating and their effectiveness. He also argues that the amount of domestication or foreignization in the target text is not necessarily defined by the procedures practiced. He states that the difficulty laying in translating for children is the challenges that face the translator to preserve the child image they attract and transmitting it to the children of other cultures. Davies continues saying that translating for children is also a difficult task due to the intolerance of children about acts, scenes and phrases that are hardly understood by them unlike for adults who likely understand that it is a translation and incidents of the like often happen.

To speak about the cultural references and their treatment according to Davies, his definition of "culture" should be the starting point of the comprehension process of the model he provides. Davies (2003) in his article says: "Let us content ourselves here with a rough characterization of culture as the set of values, attitudes and behaviors shared by a group and passed on by learning"(p.68)he expands this definition to giving the point of view of some analysts saying that culture consists of layers inner and outer ones. He said: "the deeper or inner layers, consisting of the beliefs and values held by a group, to the outer or more superficial layers, represented by the customs, norms of behavior, artifacts and symbols attached to the group" (Davies, 2003, p. 68).

According to him translators encounter all these layers of a specific culture that are likely to manifest through literary texts or implicitly be held by protagonists appearing in it, such as values and beliefs that may be discovered through text genre . Translators are often portrayed as mediators whose job is to make these various cultural manifestations accessible for the reader of the translation. The cultural content of the texts to be translated usually pose difficulties or problems on two levels: text level and lexical or semantic level. The first one consists of is discourse structure, rhetorical devices and genre-specific norms. Whereas the second one of references to culture-specific entities (Davies, 2003)

Davies (2003) adopts a macro perspective approach concerning cultural references presented in books. What is special about Davies's model is that it is specific to the *Harry Potter* books. In which he provided two examples of networks of culture-specific items (CSI). In his analysis of the books he believes contributed as a whole in the success of the series which supports his theory of studying the contribution of these as a network not as individuals (p. 89)

The first group of culture-specific items related mostly to the details of the background setting that stories are built on, which is British culture. Including items like: food, traditions and school customs. Which are familiar to the source audience (Davies, 2003, p. 90) therefore he believes that the translation method of 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" (Davies, 2003, p. 91).

As an example of this network Davies examines the treatment of a cultural item that is "Food items" using his macro-level study in the translation

of *Harry Potter and the Philosopher's Stone* in his French and German translation. He spots out three major contributions of the use of reference to food items:

1. Their contribution in pleasing the child reader. For children it is a quite delightful to hear about details of food they like or even hate.
2. The exactness of the portrayal of details of food items that create more realistic scenes for the work.
3. In various occasions in the novel reference to food adds the touch of fantasy related to the theme of magic in a real setting that is Britain.

However Davies's analysis of the way the translator deals with these references did not reveal a specific strategy in dealing with these references. Yet every reference is treated separately. He enumerated four used strategies with their pros and cons as follows:

- **Omission:** Its excessive use is not recommended when dealing with these references as it can reduce details that are crucial in building the full image of items represented.
- **Supplementary explanation:** of food items gives a feeling of weirdness when familiarity is required.
- Globalization: might take off its specialness and normalize it with this standardization.
- **Localization:** it might create a similar effect on the target readers if the whole context is changed. For instance, in the case of the British context placing target culture items will be confusing.

The second group of CSI's gathers literary references and wordplay. The latter is a studied as a sample of this network; for Davies wordplay plays a very important role in the series of *Harry Potter* he provides examples of this case (Davies, 2003, p. 94) and his analysis reveals that , equivalents of wordplay

are provided when parallel probabilities are available. Yet wordplay cases are often lost in translation. Furthermore according to him the importance of word play is in their role and impact on the text in general not as individuals, thus only functional not semantic equivalents. He adds:

> "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" (ibid, p. 95)

Davies sees a great importance of keeping the humorous side provided by wordplay, so the translator is asked to preserve that in his translation and offer the same impact and a similar reading experience and that, according to him, will be achieved by the technique of preserving puns in translation. (Davies, 2003, p. 95)

2.5 Conclusion:

In conclusion each of the three models previously discussed offers a method to deal with cultural specific items occurring in text to be translated and suggest possible and the most relevant way, according to each, to overcome difficulties and provide the most suitable translation. Yet each model has some missing points that can be covered when joined together. So as Davies model is originally built on the one of Aixelà will be used in the analysis to cover all the sides of the study.

Analysis of cultural specific items

in

Harry Potter and the Goblet of Fire

3 Analysis of Harry Potter and the Goblet of Fire

3.1 Introduction

This chapter is devoted for the analysis of the cultural references, references to mythology and popular belief, religious and political background, and customs and practices in *Harry Potter and the Goblet of Fire* applying the theoretical model discussed in Chapters two. The original work written by the novelist J.K Rowling was firstly published in 2000 in Great Britain by Bloomsbury Publishing house and translated into Arabic by Ahmad Hasan Muhammad. The Arabic version is again published by Nahdet Misr publishing group in Egypt.

3.2 Translation methods used by the translator

The translator of *Harry Potter and the Goblet of Fire* uses different methods in dealing with the various cultural specific items he encounters. The methods combine both preservation and substitution.

3.3 Cultural references:

3.3.1 Literary References

Literary references in *Harry Potter and the Goblet of Fire* are songs and newspapers. To highlight this type of references we selected two literary references to be analyzed. However, we can say that this particular aspect is not very frequent.

When the translator does not mention the name of the newspaper, instead he translates it as جريدة الصباح or (the morning newspaper). That is globalization. This is your analysis (or comment). I must be after the source and target texts.

(1) Uncle Vernon's face was hidden behind the morning's *Daily Mail* (HPGF: 26)

لقد كان وجه العم فيرنون مختفيا خلف جريدة الصباح (HPGF TT : 31)

The second sample provided of literary reference is about the Sorting Hat song. The translator chooses to compensate the translation of the Sorting Hat song of about the four founders of Hogwarts. He deleted the song's text and explained what it was about.

(2) Then a long tear near the brim opened wide like a mouth and the hat broke into song: ...

بدأت القبعة تتغنى بأغنية التصنيف التي راحت تصف فيه تاريخ هوجوورتس و مؤسسيها الاربعة جريفيندور و رافنكو و هافلباف و سليذيرين و صفات كل منهم و التي انعكست على منزله في المدرسة (HPGF TT: 176)

3.3.2 Foreign Language in the source text

The use of foreign words, originally Latin, in the novel is frequent and most of them are spells. The orthographic adaptation and compensation are the methods used by the translator in dealing with the foreign words appearing in text, this strategy involves writing those words using the alphabet of the target language in this case foreign words will be written in Arabic letters.

In the *Goblet of Fire* most of foreign words are magic spells, which are transliterated in the Arabic translation such as "Accio" (HPGF: 347) 'اكسيو' (HPGF TT: 339) which is used to call for something, and "Obliviate" (HPGF: 77) 'اوبليفيات' (HPGF TT: 82) a spell used for memory modification, we have also "Furnunculus" (HPGF: 288) 'فرونوكيولوس' (HPGF TT: 290). Some of these names are hard to pronounce in Arabic. Also, some spells were deleted in the translation like, "Relashio" (HPGF: 496) and "Expelliarmus" (HPGF: 632) and

also the incantation “Imperio” (HPGF: 212) however it was replaced by ‘ تعويذة التحكم’ (HPGF TT: 208) which is a compensation.

In addition to spells, foreign terms are also used in *The Goblet of Fire* when Hargrid tries to please Madame Maxime the head teacher of the French school by talking to her in French, he welcomes her saying ‘Bong-sewer’ (HPGF :324) which is ‘bonsoir’ in French, which was translated in Arabic as ‘عبارة فرنسية ركيكة’ (HPGF TT: 318) where the translator preferred to use the compensation method as he deleted “Bong-sewer” and created a new term which has the same meaning (a French greeting) but lost the humorous effect resulting from the mispronunciation of Hargrid (bong-sewer : /bɒŋsewə/)

3.3.3 Reference to mythology and popular beliefs

Harry Potter series are full of imaginary creatures, some of these creatures were kept in translation, such as “Unicorn” (HPGF: 436) which was translated to ‘ حصان وحيد القرن ’ (HPGF TT: 422) and “Goblin” (HPGF: 96) as ‘قزم أسطوري’ (HPGF TT: 101) and also “werewolves” (HPGF: 211) ‘ذئاب متحولة’ (HPGF TT: 206)

Deletion is also adopted by the translator with some of the imaginary creatures, such as “Gnomes” (HPGF: 57), “Vampire” (HPGF: 147) and although the translation was carried out by an Egyptian, and that there is a similar well-known creature in Egyptian mythology, namely Sphinx of Giza, or ‘أبو الهول', it might be surprising to find out that it is deleted. The reason is that Sphinx in Greek mythology is mythicized as malevolent and merciless, unlike the Sphinx of Giza, which is viewed as benevolent.

(3) It was a Sphinx. It had the body of an over-large lion: great clawed paws and a long yellowish tail ending in a brown tuft. Its head however, was that of a woman (HPGF : 628)

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

Compensation was the translator's choice when the magical creature "Hippogriff" was used by Ron to describe how hungry he was:

(4) Ron moaned, beside Harry "I could eat a hippogriff" (HPGF: 175)

و فجأة صاح رون ليخرج هاري من كل هذا قائلا "هاري اني اكاد اموت جوعا" (HPGF TT : 175)

However, when it comes to mistranslations we find 'Goblin' in the example of "the Goblin Liaison Office" (HPGF: 86) which was translated to 'مكتب علاقات مدينة جوبلن' (the city of Goblin Liaison Office) (HPGF: 89) which could be a confusion between 'Goblin' the imaginary creature and "Dublin" a Hogwarts- like library or the English city of Dublin, and also the magical house of Weasley family "The Burrow" (HPGF: 47) which is literally translated as "الجحر" (HPGF TT: 52)

3.3.4 Customs and practices

Arabic and English cultures are known to be so much distinct in many aspects; religion, taboos, food, history, social structure, values, to mention but a few. These may eventually give rise to countless cases of challenges in translating texts that contain references to customs and practices. As far as our corpus is concerned, the translator uses a variety of procedures in treating cases of customs and practices references, namely conservation and substitution.

The translator employs Intratextual explanation to explain hands gestures.

(5) Harry gave her the thumbs-up to show his thanks (HPGF: 497)

أشار لها هاري بإبهامه كإشارة للشكر (HPGF TT : 472)

Many hand gestures are known to be not universal. The translator renders this sentence as an explanation of the thumbs-up gesture although it may not be strange for at least some Arab audience. But it is not part of their culture, the gesture is probably more familiar to young generations in the Arab world who are influenced, to some extent, by the Western culture.

On the other hand, naturalization is used with a foreign custom to the Arab culture in the following example:

(6) I would like you all, please, to stand, and raise your glasses, to Cedric Diggory (HPGF : 721)

أرجو أن تقفوا جميعا تحية لذكرى "سيدريك ديجوري" (HPGF TT : 647)

In the Arab world, people stand up in honor of someone, whereas in Western society, people raise their drinks. Thus the act of standing and raising the glasses is naturalized in this case.

Finger crossing is certainly not familiar to Arab children. Thus, it is not surprising that the translator opted for the globalizing method, when Dennis was excitedly telling Harry about his little brother joining Hogwarts.

(7) “I just hope he’s in Gryffindor! Keep your fingers crossed, eh, Harry?”

اتمنى ان يكون ضمن تلاميذ جريفيندور ...تمنى له حظا طيبا يا هاري. (HPGF TT: 174)

3.3.5 Religious and cultural references

In dealing with religious and historical references, the translator uses methods like globalization and deletion which are the most frequently used.

As for the word "girlfriend" The girlfriend/boyfriend relationship is relatively more common in western societies. The more the society becomes progressive, the more it accepts this kind of relationship. On the contrary, most Arab societies are still somewhat conservative and man-woman relationship is

highly shaped by religion. For this reason, we noticed that the translator avoided using words like 'عشيقة'or 'خليلة'or even 'صديقة'alone. Instead he attenuated this unaccepted idea by using the phrase 'صديقة فحسب'. By doing so, he implicitly refers to the girlfriend/boyfriend relationship which is more intimate compared to normal friendship.

(8) She is not my girlfriend, and she never has been (HPGF: 552)

هيرميون صديقتي وحسب (HPGF TT : 566)

Compensation is used by the translator to avoid a highly refused gesture in Arab societies which is ‘kissing’ and replacing it with an innocent and more acceptable gesture which is hand shaking.

(9) bent down, kissed Harry twice on each cheek (HPGF: 506)

و لكن فلور انحنت نحوه لتصافحه و تحييه (HPGF TT: 478)

Besides to another scene that was deleted in translation when Fleur kissed Harry to thank him for saving her sister’s life. The passage of kissing is deleted for cultural differences, and was mentioned as follows:

(10) Fleur bent down, kissed Harry twice on each cheek he felt his face burn (HPGF: 506)

There is also another mention of the same expression, when Hermione kisses Harry goodbye. For the second time kissing is changed, but this time is into waving compensation method is once again the method used.

(11) Bye Harry! Said Hermione, and she did something she had never done before, and kissed him on the cheek (HPGF: 734)

قالت هرميون وهي تلوح له: الى اللقاء هاري

We also find naturalization of the following examples, since the word "pub" is unfamiliar for the child reader and the act of drinking alcohol is

forbidden in most of Arab societies because most Arabs are Muslims. Pubs are an integral part of British society and the closest similar place in Arab societies is most likely to be coffee shops, especially popular ones. Pubs are rare in Arab and Muslim societies. This term is globalized into 'مطعم'instead of 'حانة'

(12) The bar's name: The Three Broomsticks pub (HPGF: 319)

مطعم العصي الثلاثة (HPGF TT : 311)

In other cases, however, where the author refers to the act of drinking we noticed that the translator opted for conservation. It may seem like a sort of an inconsistency in translation, but we believe it is done purposefully and in a specific context; namely when drinking is done by bad characters like Voldemort and his followers. This decision seems compatible with the target culture.

(13) Do you think they've been drinking (HPGF: 128)

ترى هل كانوا ثملين(HPGF TT :126)

In some other passages referring to the act of drinking is deleted, unlike in the previous example where it is done by good people.

(14) They murmured his name as they had murmured Cedrik's, and drank to him. (HPGF: 723)

Globalization is the method used in translating the word "Cathedral", which is a symbol of Christianity, used to describe how big the Quiditch stadium is. Although the 'mosque' is the functional counterpart in the Muslim world, it would not be appropriate to use the word 'mosque' to describe the size of a 'stadium' in a context of sorcery and magic, thus, conserving the word 'Cathedrals' or substituting it with the word 'mosque' is ideologically

inappropriate. The translator is left with one acceptable method, namely globalization.

(15) He could tell that ten Cathedrals would fit comfortably inside (HPGF: 87)

كان يعلم تماما انه ملعب عملاق للغاية (HPGF TT: 97)

Deletion is also the choice of the translator while sarcastically describing Harry's hosting family the "Dursleys". It is quite surprising to see how shorter the translation of this passage is after deleting all the details used in the description of the characters, Uncle Vernon, Aunt Petunia and Dudley. Doing this seems to be for moral grounds, because it is not just inappropriate to make fun of people's appearance in Islam, it is strictly forbidden.

(16) Uncle Vernon's large red face was hidden behind the morning's Daily Mail, and aunt Petunia's was cutting a grapefruit into quarters, her lips pursed over her horse like teeth. Dudley looked furious and sulky and somehow seemed to be taking up more space than usual. This was saying something, as he always took up an entire side of the square table by himself. (HPGF : 26)

لقد كان وجه العم فيرنون مختفيا خلف جريدة الصباح أما الخالة بتونيا كانت تقطع ثمرة الجريب فروت في حين بدا على ددلي انه أصبح أضخم من قبل (HPGF : TT :31)

Globalization is the method adopted for the translation of the word 'pudding' that is translated as حلوىdespite the fact that it is mentioned in four different contexts as follows:

(17) "Oh c'mon, 'Er-my-knee," said Ron, accidentally spraying Harry with bits of Yorkshire pudding. "Oops — sorry, 'Arry —" He swallowed. "You won't get them sick leave by starving yourself!" (HPGF: 182)

(18) “When the puddings too had been demolished, and the last crumbs had faded off the plates, leaving them sparkling clean” (HPGF:183)

In this context the globalization of the word is right as “Yorkshire pudding’ is a special kind of cake in England.

(19) “What’s that?” said Ron, pointing at a large dish of some sort of shellfish stew that stood beside a large steak-and-kidney pudding. “Bouillabaisse,” said Hermione” (HPGF: 251)

However; in this sample ‘pudding’ is a kind of ‘stew’ not a dessert.

(20) “then returned to the Great Hall for a magnificent lunch, which included at least a hundred turkeys and Christmas puddings, and large piles of Cribbage’s Wizarding Crackers” (HPGF:410)

As well as in this context it is apparently not a dessert.

The translator should have paid attention to the different contexts where ‘pudding’ is used in order to avoid such confusion.

The act of betting is not frequently used and in the following example the translator opted for the deletion method as it is unaccepted, immoral and forbidden in Arab societies.

(21) “We'll bet thirty-seven Galleons, fifteen Sickles, three Knuts,” said Fred, as he and George quickly pooled all their money...” (HPGF: 88)

Concerning names of religious events, "Easter holidays" (HPGF : 548) is translated to its equivalent in Arabic "عيد الفصح" (HPGF TT : 514), whereas "Halloween" (HPGF : 187) is transliterated to "عيد الهالويين" (HPGF TT : 183), and "Christmas day" (HPGF : 386) into "يوم الكريسماس" (HPGF TT : 377) although it is called "ميلاد المسيح", this could be for the reason that the translator wants to keep it out of its religious context. “Father Christmas” (HPGF: 413) as well as “Easter Eggs” (HPGF: 549) were both deleted in translation as they are unfamiliar for Arab children.

3.3.6 Clothes and objects

In translation costumes and practices receive a special treatment as most of them are unfamiliar for the Arab children. Thus, most of the deletions are for ideological grounds. However; in the translation under investigation, we believe that some deletions are unnecessary and unexplained.

As for clothes, a diversity of those appears in *Harry Potter and the goblet of fire* during the 'Quiditch world cup' in England. On this occasion 'Wizards' are asked to dress like 'Muggles' in order not to attract attention of real ones. Their attempts are amusing especially those who do not have Muggle origins. For example: when Harry and the Weasley family arrived at the Quiditch event place and met two wizards dressing like Muggles.

(22) He was wearing what appeared to be a golfing sweater and a very old pair of jeans, slightly too big for him and held up with a thick leather belt. (HPGF: 66)

لقد كان يرتدي ما يشبه الحذاء الخفيف و سروالا واسعا من الجينز(HPGF TT : 69)

(23) 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: 75)

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

One of the deletions carried out for religious and moral reasons is a scene when some wizards lifted Mr Roberts, his wife and his children up and flipped them in the air.

(24) One of the marches 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: 120)

وقام احد السحرة الذين يسيرون بالأسفل باستخدام عصاه لقلب السيد روبرت رأسا على عقب بينما السحرة من تحتها يصيحون في مرح (HPGF TT: 120)

Another deletion conducted for the same previous reason is when Malfoy was bothering Hermione and making jokes about her.

(25) 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: 122)

This Passage is considered as a type of bullying in which a kind of underwear is mentioned this explains the choice of the translator deleting the passage.

Whereas a case of unnecessary globalization is presented in examples bellow for instance:

In this example, there is a humorous scene. We notice that this translation sacrificed the humorous effect. When he described the tea-cosy Dobby wears for a hat as قبعةbecause the 'tea-cosy' is not known for the Arab child it would be difficult for him to get the joke behind this mention so the translator opted for globalization to make it easier to understand.

(26) He was wearing a tea-cosy for a hat. (HPGF: 375)

لقد كان يرتدي قبعة (HPGF TT : 364)

Concerning cloths the word "sweater" was frequently used. The translator opted for the compensation method in translating it.

(27) Listening to the gentle patter of the drops on the window, watching Hagrid darning his socks and arguing with Hermione about house-elves (HPGF: 265)

ليستمعوا لنقر قطرات المطر على زجاج نوافذ كوخ هاغريد و هرميون تحاوره على مشروع حماية الجني المنزلي (HPGF TT: 257)

Deletion was the choice of the translator once again because ‘darning’ has the same cultural significance with ‘knitting’ yet, in this example the word ‘socks’ is also deleted.

(28) “Dobby is going to buy a sweater next, Harry Potter! He said happily, pointing to his bare chest” (HPGF: 382)

دوبي سيشتري حاءا جديدا يا هاري بوتر (HPGF TT : 371)

(29) “I’ll give you the one my mum knits me this Christmas”

اسمع يا دوبي سأمنحك حذائي الذي ترسله لي أمي في أعياد الكريسماس (HPGF TT : 372)

(30) “He threw Dobby... the hand knitted sweater Mrs. Weasley had sent”

و ها هو حذاؤك الي وعدتك به (HPGF TT : 396)

For most objects that appear in the novel the translator preferred to use globalization in translation besides to some deletions mostly made for abridgment.

Each year, in the beginning of the school year Hogwarts’ student celebrate the occasion in a great event and the first years’ get sorted each in his house chosen by the magical hat. Deletion of objects in this translation is unexplained.

(31) Professor McGonagall placed a three legged stool on the ground before the first years, on top of it, an extremely old, patched wizard’s hat (HPGF: 176)

وتقدمت الاستاذة ماكجونجال لتضع قبعة التصنيف امام تلاميذ الصف الاول. كانت قبعة بالية قديمة مدببة من اعلى (HPGF TT : 176)

In this example the deletion of the “three legged stool” was unnecessary.

As soon as the sorting ended students headed to their dormitories. A set of objects in the example bellow were deleted in translation. Abridgment may be the reason behind these deletions because the shape of the stool is not important and has no significant or cultural value. And the same can be said

about the spiral stairs, but maybe because this kind of stair is not so familiar to Arab children.

(32) Harry, Ron, and Neville climbed up the last, spiral staircase until they reached their own dormitory, which was situated at the top of the tower. (HPGF: 181)

قبل ان يتجه هاري مع رون و نيفيل الى حجرة النوم التي كانت اعلى البرج (HPGF TT: 176)

(33) A crackling fire warmed the circular common room, which was full of squashy armchairs and tables. (HPGF: 181)

المدفأة مشتعلة و تدفأ الغرفة العامة (HPGF TT: 176)

However; the object in the following example was globalized although this kind of beds is known for Arabs, whereas the adjective 'five' is deleted in translation.

(34) Five four-poster beds with deep Crimson hangings stood against the walls (HPGF: 181)

يمتد بها مجموعة من الأسرة (HPGF TT: 176)

The color crimson that was mentioned in the previous sample and the sample below was deleted in translation probably due to its cultural significance and religious meaning in western societies.

(35) Her hair was set in elaborate and curiously rigid curls that contrasted oddly with her heavy-jawed face. She wore jeweled spectacles. The thick fingers clutching her crocodile-skin handbag ended in two-inch nails, painted crimson." (HPGF: 303)

و نظر نحوها هاري فوجدها ات شعر مجعد ووجه حاد القسمات ترتدي نظارة مرصعة بجواهر أما يدها فكانت تحمل حقيبة صغيرة من جلد التمساح تمتد فوقها أظافر مطيلة (HPGF TT: 296)

3.4 Conclusion

This chapter dealt with the analysis of cultural-specific items present in the novel of *Harry Potter and the Goblet of Fire*. Our main focus was on: literary references, foreign language, mythology and popular beliefs, customs and practices, clothes and objects, and finally religious and cultural references. We utilized a combination of Aixelà's and Davies' CSI analysis models, analyzing 35 samples from the source text and their Arabic translations so as to extract the methods used by the translator. The translation methods used appear to be the most relevant ones from the perspective of the translator and most of his choices are ideologically conducted.

DISCUSSION OF THE FINDINGS AND GENERAL CONCLUSION

4 Discussion of the findings

4.1 Introduction

The present research work was undertaken to investigate the major culture specific, and ideological challenges that the translator encounters while he translates for children, researchers have chosen a well-known novel in the field of children's literature, *Harry Potter and the Goblet of Fire* novel within its two versions the English and the Arabic one; to be read and critically analyzed in the third chapter in terms of culture features to extract different methods the translator adopted in his translation, whereas the fourth chapter we shall summarize the findings of the analysis of the novel where the translation trends of the translator are sought and draw a general conclusion to end up this research. The main reason behind the selection of the topic is its importance and delicacy as it is concerned with a sensitive category which is children, whose literature needs a special treatment, especially when it comes to dealing with cultural and ideological references in translation. The aim that leads to conduct this research is to come up with a suitable strategy a translator should adopt to deal with CSIs in translations devoted to such important audience. In this chapter, we shall summarize the finding of the analysis of the source text the target text...This will help us main translation methods used and with which category of CSIs. Thus we can make deductions about the correlations between the translation methods and the category of CSIs.

4.2 Commentary

We carried out the analysis in a casual manner by contrasting the source English text with its Arabic translation. We paid special attention to anything relating to culture in the light of the models presented in chapter two.

It has been noted that the most frequently used method was deleting with all categories. Some of the deletions seem exceptionally unexplained such as the

omission of some magic spells in the category of foreign language in the source text like: "Relashio" and "Expelliarmus". In mythology references, imaginary creatures were deleted as well such as:"Gnomes, "Vampire".

The analysis revealed that many religious and cultural references were deleted. We believe that it is a suitable method to deal with some references that are considered inappropriate, immoral or forbidden in Arab societies or in Islam. For instance, in passages where ‘kissing’ is involved, the translator either deletes the whole passages or changes them in way that makes them acceptable to the Arab audience also for examples that includes ‘betting’ which is forbidden in Islam and not part of the Arab culture. "Father Christmas" and "Easter eggs" were both deleted in translation as they are foreign to most Arab societies, in addition to being religious symbols that the translator preferred to move them out of their religious context.

Deletions are not always the only possible strategy at hand. But in many cases, as the analysis shows, it is the best one. However, the excessive use of deletion could lead to misunderstanding or misrepresentation of the source culture. It is difficult to adapt such novel to the Arabic culture, not only because of the cultural discrepancies between the two cultures, but also because of the theme of the novel. Deletions can lead as well to the disappearance of important and valuable details in many scenes. For instance, the deletion of ‘the stool’, ‘spiral stairs’ and the ‘crimson hangings’ was unnecessary because Including such details would certainly trigger the imagination of target reader.

As most clothes and objects used in the novel have some kind of cultural value, they are deemed unfamiliar to the target culture. Translating them would have be a challenging task. Deletion would be the easiest way out of such a CSI obstacle. In some cases deletion is of instances where he completely avoided scenes of uncovering. Despite the culturally or ideologically motivated deletions, in some cases, deletions remain unnecessary such as the deletion of ‘darning’ which is not considered unfamiliar to an Arab reader.

Beside deletion, the translator also opted for naturalization and preservation in other cases. On the other hand, the frequent use of globalization reduced prominent aspects of the original novel. For instance, in the category of literary references the translator chose to naturalize some acts such as "*Daily Mail*", the name of the newspaper was naturalized into a newspaper instead of mentioning its name in Arabic, this is simply because an Arab young reader would not care about the name of the newspaper, in addition to the low cultural value *The Daily Mail* has as it is dedicated to entertainment seekers.

However, in the category of customs and practices it is totally accepted to use naturalization since the translation is dedicated to a foreign culture which has obviously different traditions and customs than the source culture.

In dealing with these cultural specific items, the translator often opted for naturalization and explanation. He familiarized these items using the two methods with their indication rather than a literal translation to avoid any misunderstanding the examples of crossing fingers and thumbs up showed that the translator provided the explanation of gestures, thumbs up and fingers crossed, that are signs of agreement and hoping. These gestures are unfamiliar among Arabs, thus naturalization and Intratextual explanation are highly successful, which gave a smooth, fluent and clear translation. Whereas in some cases, the translator substituted some items with other appropriate ones for the target culture, the best example was where the act of raising glasses as a toast for the memory of Cedric Diggory was substituted by the act of standing up which is common in Arab societies in such situations. Westerners raise their glasses and drink wine in the memory of people. Thus naturalization was the best choice due to ideological and cultural reasons.

Yet standardization was also used when terms have no equivalence in the target culture or are considered inappropriate as for the word ‘girlfriend’ that was standardized into صديقة. In the source text, the word ‘girlfriend’ is used in a context of contrasting this kind of intimate relationship with a casual non-intimate friendship. Thus it needed a particular attention from the translator. It

was translated as this because this kind of intimate boy-girl friendship, in most Arab societies, are deemed inappropriate or forbidden. The term مطعم (restaurant) instead of (bar) حانة, and also a functional standardization was applied when the term 'Cathedral' was used to describe how huge is the stadium, was replaced by عملاق للغاية. Compensation was used by the translator in scenes that included kissing, into a more acceptable acts which are hands shaking and waving. Since this act is refused between girls and boys in Arab societies, the same act was deleted in other scenes.

Whereas two methods were used in dealing with the same instance that appeared in different occasions, as for the act of 'drinking' in the first one, preservation was adopted because this act is practiced by the evil followers of Voldemort. And yet it was deleted in translation of another scene when drinking was related to good people. The methods used by the translator seem to be the most suitable ones in dealing with such delicate and sensitive cultural items.

Compensation is a different method employed by the translator which requires a deletion of a literary reference and replacing it by its explanation. In the current analysis compensation is used in various occasions when the translator has chosen compensation in the translation of the sorting hat song about the four founders of Hogwarts. Thus the song was deleted and replaced by a brief description of it, probably because the translator judged it useless to translate the song; in this case the translation of the song was abridged at the expense of creativity.

When it comes to the category of imaginary creatures, once again the use of compensation is needless and not successful. Despite the fact that the translator is Egyptian, he chose to describe the creature instead of using 'أبو الهول', which would be recognized by Arab children. Globalization could have been a good choice and the right occasion for the translator to replace the evil reference of Sphinx with the kind one of 'أبو الهول'.

Compensation is used another time, however in this case the translator did the best choice in the example of Hippogriff which is a huge imaginary creature in *Harry Potter*, it was used by Ron to describe how hungry he was, still it is not an expression which could be easily understood by children, this was one of the reasons that pushed the translator to compensate it by omitting the creature, and explain Ron's intention. Another reason would be the mythological reference of the Hippogriff which represents the impossibility and Christ dual nature of being human and divine that is inappropriate.

In the category of clothes and objects, another example of this incidence is the compensation of the word 'sweater' which was replaced by the word 'a foot wear' so it was translated in many occasions as حذاءas knitting is an integral cultural act in Britain and particularly in Scotland, hence it surely has a cultural significance in the novel, whereas this act is not common in the Arab world, which is one of the hottest regions on earth. Thus the choice of the translator was reasonable.

Some translation decisions indicate the extent to which the translator was careless, because it was obvious that he did not even search for some words and expressions before translating them, as for the cases of mistranslations we came across during the analysis. In the case of the term 'goblin' in the example of 'the goblin liaison office' that was mistranslated into مكتب علاقات مدينة جوبلن which could be caused by confusion between 'goblin' and 'Dublin' Hogwarts like library or the city of Dublin. Or probably this was due to his ignorance of the two terms.

To sum up, the translator of *Harry Potter and the Goblet of Fire* used different methods in dealing with each category of the cultural references; which are: preservation, naturalization, compensation, and deletion; that is still the most used method he opted for. However; the constant use of deletion distort the text and was most of the time unsuccessfully done as most of the cases where this method is applied, was not carried out on valid ideological or cultural grounds and many valuable and colourful details were lost in

translation. Cases of inconsistency appeared through the text, for instance the term pudding was translated the same, although it was used in different contexts and required specific equivalence.

General conclusion

1 Conclusion

Finding the most relevant methods to translate children's literature is a hard task for translators, as it is a delicate field especially when it comes to cultural and ideological references. The confusion that rises while translating for children is whether to domesticate or foreignize the translated text, in addition to the difficulty in treating cultural and ideological references, and here lays the challenges that the translator encounters when dealing with this type of literature. Furthermore, to overcome these challenges translators often adopt different methods to provide what is considered as a good translation, in terms of faithfulness and equivalence. Generally translators employ substitution when they seek a foreignization of the text, whereas preservation is their choice when they seek domestication. The extreme adoption of one the methods is not recommended since totally foreignizing a text could make the original one lose much of its identity, while extreme domestication could lead to the rejection of the imported culture. Hence the translator could make a balance between the two strategies by being selective.

In order to achieve a deeper understanding of how do these methods work, it was necessary as an initial step to introduce the topic in a general introduction which highlights the most important objectives of the study. The review of the related literature presented in chapter one of this thesis helped greatly to lay background information of the topic which helped to gain a full understanding of the topic being researched, without forgetting that it reviews previous studies that had been carried out on this topic; in addition to a full presentation of the field of children's literature and its branches, starting from the general field of study, going through the translated literature, arriving to the main object of our interest which is translated children's literature in the Arab world. This directly leads us to wonder about the model used in the translation. Thus, the second chapter provides a detailed discussion of the models used for the analysis of the chosen novel. The third chapter which is the practical part of

the study that exposes the application of the model on the translated novel providing examples of the cultural references presented. The fourth and the last chapter provides a discussion of the findings as well as a general conclusion of the study which includes the limitations and the difficulties encountered during the study.

The hardest task in translating for children is to keep a good balance between faithfulness to the source text and fidelity to the target reader. It has been observed that the translator made particular choices when it comes to translating CSIs which resulted in shifts from the source texts. Those choices were made most often for cultural and ideological reasons. However, it has been noticed that in some cases the translator did not rely on the same translation strategy which led to some sort of inconsistency. CSIs are among the most challenging aspect in translating literature in general and children's in particular. It is obvious that cultural references are specific items for each nation, which makes the translator obliged to know these CSI's and translate them accordingly in general, and a special treatment is required while translating for children, as it was noticed in the translation of the novel where most of the CSI's translations were ideologically conducted, the thoughtful decisions of the translator were also remarkable.

Furthermore translating CSIs must be according to a set of strategies. The translator should be selective and intelligent in choosing them, as it has been observed the translator adopted different strategies in translating each culture feature. According to the analysis of the translation and the remarks made researchers can extract the best method translators should use when managing CSIs.

Limitations

Different obstacles face any researcher while conducting any research, and we as researchers struggled with some difficulties during our study. However, this year in particular was special for all students all over the world, the real obstacle started with the spread of pandemic of covid-19.

Another limitation is finding a suitable model of analysis was the major problem of our research, it was not an easy task to select it among various models which deals with analyzing CSI, comprehending the model and applying it on our the samples extracted was a different struggle we have faced. As Arabs, we found it difficult to directly perceive the cultural significance of the references as they were part of the British culture. Furthermore, reading both the source text and its translation side by side was time consuming regarding the size of books. And switching between two languages trying to identify, compare and analyze CSI's was a real challenge we faced.

Finally, we lacked sources as our study focuses on children's literature and translated children's literature, this field is recent so we could not find enough studies on the topic.

Recommendations

To better understand the implications of these results, future studies could address researchers to initiate more studies to grant the field its real value and help translators overcome the confusion they face in translating children's literature, by being faithful to the source text without affecting the target reader. Models should be a helpful guide for translators, as they provide the most suitable methods to translate children's literature, these models could also be used in translating advertisements, adults literature, film dubbing and subtitling because these tools can be applied on CSI's appearing in different fields. In order to provide a better translation, the translator should be highly knowledgeable about the source and the target cultures, so as to understand different culture references.

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