

Tara Muayad Al-Hadithy¹

PROPER NAMES IN THE ARABIC TRANSLATION OF *HARRY POTTER AND THE GOBLET OF FIRE*

ABSTRACT

This paper examines how a set of the most common translation procedures used in transferring proper names in children's fantasy literature is being applied in the Arabic translation of J. K. Rowling's *Harry Potter and the Goblet of Fire*. The study adopts Fernandes's (2006) classification of ten procedures to discuss the ways of rendering proper names from English to Arabic. The focus of the study is three-fold: (1) Tossed light on the shortcomings of the Arabic translation when applying a translation procedure to transfer proper names. (2) To describe the effects of the adopted procedures on the textual and stylistic features of the target text as when compared to the English original. (3) To carry out an in-depth linguistic and contextual analysis to suggest solutions towards a more effective child-friendly transfer that takes into consideration the readability factor. The paper argues that the foreignization strategy adopted in this translation is so extreme and makes the translator too visible for the translation's own sake. Although a translator's role is essential to the writing process and foreignization is a means to make this role visible, it should not be at the expense of the author's intention and the ST's meaning. The researcher calls for adoption of a more flexible yet consistent approach that effectively balances foreignization against domestication when translating proper names used in fantasy fiction into Arabic.

Keywords: translation of proper names, foreignization, domestication

1. Introduction

A plethora of literature has been written on the difficulty of translating proper names whether in fictional or non-fictional works and many scholars suggested different models for translating proper nouns (Hervey and Higgins 1986; Newmark 1988; Hermans 1988; Fernandes 2006). *To translate or not to translate proper names* is the question dealt with by many of the scholars mentioned above. One case in point is Newmark (1988: 70) who states that proper names of single persons or objects are *outside* languages since they belong to the encyclopedia rather than the dictionary and have neither meaning nor connotation; therefore, they are untranslatable. As long as a proper name is just a proper name with no additional meaning or connection to the text, and serves only to convey the nationality of a character, it should then, remain untranslated.

It is proper names that have connotations as in children's literature and folk tales, which are usually translated (ibid: 27). However, this does not seem to apply to the Arabic translation of the

¹Post Box 59911, Abu Dhabi University, Abu Dhabi, UAE; tara.rashad@adu.ac.ae

Harry Potter series where the semantic load and suggestiveness carried by the ST proper names is often overlooked in the TT. Evidently, this leads to great translational loss. Nord (2003:2) states that by drawing on the whole repertoire of names existing in their culture, fiction authors “*can invent new, fantastic, absurd or descriptive names for the characters they create*”. For this reason, Nord feels it would be safe to assume that all names in fiction have some kind of auctorial intention behind them (ibid). Thus it is the translator’s job to find a way to recover this intention for the sake of the TT reader. The translator must take into consideration that names in literary works are often used to convey a message to the reader.

Marmaridou believes that literary works seem to operate on at least two levels of communication. One level is an in-text level at which some narrative elements of the novel communicate with one another. The other level is an above-text level “between the author of the work and the reader and somehow operates above the text” (Marmaridou 1991: 88 quoted in Fernandes 2006: 46). According to Fernandes (2006: 46) it is this latter level that names of a character, place, or object mentioned in the narrative can function “*to convey semantic, social, semiotic and sound symbolic meaning(s) directly from the writer to the reader.*”

This multi-layered feature of meaning found in proper nouns is based on Hermans’s (1988: 12) perception of names as word(s) which “*possess a certain deictic quality in that they point directly to a single, concrete referent*”. However, sometimes they may also “*acquire a semantic load which takes them ‘beyond the singular mode of signification’*” (ibid). Building on Hermans’s (1988) ways of rendering names from L1 to L2, Fernandes (2006) suggests ten strategies to deal with the problem of translating proper nouns taking into consideration that names are conveyors of a message that carries semantic, semiotic, and sound symbolic meanings.

The aim of this paper is to investigate how the Arabic translation of *Harry Potter and the Goblet of Fire* employs these translation procedures in transferring proper names from English into Arabic. The structure of the paper proceeds as follows. Section 2 explores the differences between loaded names and conventional names in terms of the motivation for translation. Section 3 deals with the transfer procedures and the tension between domestication and foreignization. Section 4 brings the discussion to a closure by drawing a general conclusion.

2. Loaded names vs. conventional names: ‘motivated’ vs. ‘unmotivated’

Hermans’s translational perspective divides names into two categories (i) Conventional *names* and (ii) *loaded names* (1988: 88). Fernandes (2006: 49) explains that conventional names are those which do not carry a semantic load and are thus, ‘unmotivated’ for translation. The morphology and phonology of such names do not need to be adapted to that of the target language system; perhaps because they have acquired an international status (e.g. *Minerva*–Harry Potter’s teacher). This could be true in a translation process involving a pair of languages that are not so discrepant.

A translation of English conventional proper names into Arabic is not a straightforward procedure since some of these seemingly unmotivated names do need to be adapted to suit the Arabic audience who does not have an international perception of the name in question. For example, Rowling chose the name *Minerva* for Harry Potter’s teacher. *Minerva* (Menrfa, or Menrva) was the virgin goddess of wisdom. She is often depicted with an owl, her sacred creature and, through this connection, a symbol of wisdom. This Latin name means ‘the mind’ and in

mythology, it is the name of the Roman goddess of wisdom, equivalent to the Greek goddess Athena. It may be argued here, that Athena sounds more familiar to Arab ears than Minerva. Although the semiotics and etymology of the name Minerva are an insusceptible loss in the Arabic translation, it would be wise to add the adjective (الْحَكِيمَةُ) (alHakeemah) to the transcription as follows: مانيرفا الحكيمة (MANerva alHakeemah). This addition is a typical attachment to personal names in Arabic as is true of سليمان الحكيم (sulaymAn alHakeem). Such an addition salvages one of the name's important shades of meaning which is considered conventional knowledge in a more related pair of languages like English and French or Spanish and Portuguese.

Loaded names are on the other hand, seen as *motivated* for translation. Fernandes explains that these names range from being faintly *suggestive* to overtly 'expressive' names and nicknames (ibid). Loaded names include "those fictional and non-fictional names in which historical and cultural inferences can be made on the 'encyclopaedic knowledge' available to the interlocutors of a particular culture" (ibid). Expressive names link with the lexicon of the language (e.g. *Private Drive, Riddle House, Ton-Tongue Toffee*), whilst 'suggestive' names (e.g. *Voldemort, Malfoy, Quirrell*) show less evidence of a semantic load.

In fact, one reason behind the inconsistency present in regarding the translation of proper names in *Harry Potter* into Arabic is that many names cannot straightforwardly be labelled as conventional or loaded. Mussche and Willems (2010: 478) state that *Harry Potter* names such as *Albus Dumbledore* can be transparent to a certain degree only. "Lat. *albus* signifies/(matt) white;/dumbledore is the designation of a bumblebee in Old-English" (ibid). They argue that although some of the *Harry Potter* loaded names can become transparent upon closer investigation, with other suggestive names matters can be quite complicated such as with *Quirrell* which "is often associated with querulous or squirrel, possibly in view of the character's nervous inclination" (ibid).

Another challenge for translators dealing with loaded names in *Harry Potter* is that these names may also be used to convey humour via their expression and meaning, for example, *Ton-Tongue Toffee, Severus Snape, and Peter Pettigrew*. Most of these humorous names employ the culture-specific technique of alliteration which is lost in translation. Another of Rowling's techniques to wittingly deliver clues is to use names in couples. For example: *Crabbe and Goil, and Bode and Croaker*. Rowling has a great weakness for wordplay and spoonerisms. By swapping the first initial in these couple names, interesting information surfaces. To swap the first example we get *Grab* and *Coil* which are typical snake movements as these two characters belong to the notorious *Slytherin House* at *Hogwarts*, which carries the serpent logo. By swapping the second example we get *Code Breaker*. This is of course no coincidence, since both characters are sworn to secrecy by the Ministry of Magic but *Bode* gets strangled to death by the evil *Death Eaters* to prevent him from talking about the *Death Eaters*' evil plan. To reproduce such spoonerism is immensely difficult due to linguistic and culture specific constraints.

3. Domestication and foreignisation

Translation procedures way between either an alliance with ST over TT or vice versa. Mussche and Willems (2010: 478) point out that when it comes to children's literature, the general argument is that "the foreignising effect of names that are left untouched in translation does not bother the children who are concentrating on the book's story line". They also state that the other

side of the argument is that “*foreign proper names may impinge on the child’s reception of the text*” (Willems 2010: 478). According to Nord (2003: 4) the translator adopts a particular procedure “*depending on whether the text is intended to appeal to the audience as ‘exotic’ or ‘familiar’*”. Hence, in the case of translating proper names which Nord considers as “culture markers”, if the translator adheres to *acceptability*, the translation procedures adopted serve to set the story in the receiver’s own cultural world to allow for identification. On the other hand, if the translator leans more towards *adequacy*, the translation procedures adopted serve to set the story in a strange, possibly exotic world which may induce the reader to “*stay at a distance*” (cf. Nord: *ibid*). Thus, an adequate translation of proper names as used in children’s books runs the risk of being *exotic*, whilst an acceptable translation runs the risk of losing the original’s charm despite being in effect *familiar*.

The argument of exotic vs. familiar is in origin a part of the contrast between ‘domestication’ vs. ‘foreignisation’ highlighted by Lawrence Venuti. Domesticating translation entails “*an ethnocentric reduction of the foreign text to target-language cultural values*” (Venuti 1995: 20). It involves translating in a natural, idiomatic style, placing in effect the target text in a linguistic and cultural context that is familiar to the TT reader. On the other hand, to foreignise in translation involves “*pressure on target-language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad*” (*ibid*). Foreignisation favors making the translator’s presence visible and valorizes the foreignness of the ST which is then carried over to the TT.

The relationship between domestication and foreignisation is not a dichotomy, but rather a continuum along which the methods are employed to different extents. Seeing that the translation of proper names constitutes a translation obstacle that stems more from the presence of cultural differences rather than linguistic ones, the domestication/foreignisation continuum seems to fit under the term *cultural transposition* introduced by Dickens et al. (2002: 29). The issue is that of a source-culture bias on one extreme, against a target-culture bias on the other visualized by points along a scale of various degrees running between *exoticism* and *cultural transplantation*. The scale is depicted as follows (*ibid*):



The translation categories that lean towards a source-culture bias respect the foreign elements and actually endeavor to make them a feature of the TT. However, the target-culture bias categories of translation ‘naturalise’ the ST into the target culture, i.e., making it fluent. Venuti’s theory is heavily influenced by Friedrich Schleiermacher’s theory of naturalisation and alienation. Schleiermacher explains that naturalization takes place when “*the translator leaves the reader alone as much as possible and moves the writer towards the reader*”, whilst alienation takes place when “*the translator leaves the writer alone as much as possible and moves the reader towards the writer*” (quoted in Munday 2001: 28). Hatim and Mason deem the trend of domestication in Anglo-American translation as damaging to translation since it has had a normalizing and neutralizing effect over the last three centuries “*depriving source text producers of their voice and re-expressing foreign cultural values in terms of what is familiar to (and therefore unchallenging) to the dominant culture*” (Hatim and Mason, 1997: 145).

Contrary to Venuti's anti-globalistic ideology, the Arabic translation of *Harry Potter and the Goblet of Fire* adopts foreignisation when dealing with personal proper names because it is influenced by a globalistic ideology. The Arabic translation of the fourth volume sounds strained with alien names that, unlike the original, play little or no part in communicating the author's message, or the author's clues, witty language, and humorous effect to its Arabic readers, presumably mostly children readers. In fact, the foreignisation strategy adopted in this translation is too extreme. The translator is too visible for the translation's own sake, for, although a translator's role is essential to the writing process and foreignisation is a means to make this role visible, it should not be at the expense of meaning in the ST.

The Arabic translation has given preference to the ST's foreign identity over the author's intention and the ST's meaning making it neither adequate (in the sense that it ignored the ST's meaning lying behind the proper names) nor acceptable (in the sense that it ignored the target reader's identification with those names). The foreignisation strategy may sound appealing in theory since it emphasizes the fact that translations are reconstructions of the original foreign text and wants readers to be aware of the fact that they are not reading the original. However, shouldn't reading material, especially that aimed at children, be easy to read whether it is translated or not? In practice, there are no clear-cut rules and each translator makes decisions based on his/her readers' expectations and what is acceptable and understandable to them.

3.1 Transfer procedures of proper names

By focusing on the translation of the genre of children's fantasy literature, it is beneficial to familiarise yourself with the most common translation procedures adopted when transferring proper names in the Arabic translation of *Harry Potter and the Goblet of Fire*. Fernandes (2006: 50-55) proposes a set of ten procedures that are most often used by translators to deal with rendering proper names. Using these different procedures shows flexibility in dealing with the problem of proper names translation which in turn reflects creativity. To use examples from the Arabic translation of the chosen Harry Potter novel would show their availability as tools for the English into Arabic translator of the children's fantasy genre and describe the effects they bring about on the TT when compared to the ST. Procedures that were not used in the TT will be discussed under section 3.2. The procedures that were used in the TT are discussed in the following sections.

3.1.1 *Rendition (translation proper)*

This procedure, which refers to translation proper, is used when the name is transparent or semantically motivated and is in standardized language, i.e. "*when the name in a source text is enmeshed in the lexicon of that language, thus acquiring 'meaning' to be rendered in the target language*" (Hermans 1988: 13). Examples of rendered names from the *Harry Potter and the Goblet of Fire* are shown in Table 1. The rendition procedure employed in the translation of these proper names is a literal one.

Table 1. ST's problematic proper names, their literal TT renditions, and the suggested renditions.

ST proper name	Meaning	Literal rendition in the TT	Suggested rendition
Seeker	Name of an athlete's role in the <i>Quidditch</i> game which involves catching the ball and scoring a goal.	الباحث (albAHith)	الخطاف (alKaTTAf)
Keeper	The goal keeper's role in the <i>Quidditch</i> game.	الحافظ (alHAFiZ)	حارس المرمى (HARis almarmA)
The Hanged Man	The name of a pub.	حانة الرجل المعلق (HANatalrajul almu ^C laq)	حانة الرجل المشنوق (HANatalrajul almashnooq)
Daily Prophet	The <i>Daily Prophet</i> is a newspaper for wizards based in London.	جريدة المتنبى اليومي (jareedat almutanabiyalya wme)	جريدة النبا اليومية (jareedat alnaba'alyawmiyah)
Dark Mark	The <i>Dark Mark</i> is the symbol of <i>Voldemort</i> and the <i>Death Eaters</i> . It looms in the sky when the <i>Death Eaters</i> murder someone. It looks like a skull with a snake coming out of its mouth in place of its tongue.	إشارة الظلام (i'shArat alZalam)	علامة الظلام؛ علامة الشر الاسود (^C IAmat alZalAm; ^C IAmat alsharr al'aswad)
Death Eaters	<i>Voldemort</i> 's followers who are summoned to him by the <i>Dark Mark</i> .	أكلو الموتى (^C Akiloalmawt A)	وحوش الظلام (wuHoosh alZalAm)
The Burrow	The Burrow is the family home of the <i>Weasley</i> family. Located on the outskirts of Devon, England, it is a truly magical dwelling that became a second home to Harry Potter.	الجحر (aljuHr)	منزل عائلة ويزلي المخفي عن الانظار (manzil ^C Ailat weezliyalmaKfee ^C an al'anZAr); المنزل المخفي لعائلة ويزلي (almanzil almaKfee li ^C Ai'lat weezliy)
Unforgiveable Curses	<i>The Unforgivable Curses</i> are some of the most powerful known Dark Arts spells. Their use inspires horror and great fear amongst others. The curses are so named because their use is - except by Ministry authorisation - forbidden on humans and if used unforgivable in the Wizarding world.	تعويذات لاتغتفر (ta ^C weethAt lA tuGtafar)	السحر المحرم (alsHir almuHarram); التعويذات المحرمة (alta ^C weethAt almuHarramah)
Muggles	A term used to refer to non-magic people.	العامية (al ^C Amah)	بشر لا يملكون قوى السحر (bashar lAymlikoon qiwa alsHir)
Unspeakables	A term used to refer to a group of people sworn to secrecy.	غير المتكلمين (Gayr almutakali-meen)	جماعة الكتمان (jamA ^C t alkitmAn)

The literal renditions to transfer the proper names listed in Table 1 result in a shift of denotative meaning and loss of connotative properties. This procedure domesticates the TT but does not succeed in making the TT familiar due to inaccurate renditions of the ST. The inaccuracies in rendering all the examples of ST proper names mentioned in Table 1 are explained as follows:

1. Harry Potter's game Quidditch consists of different player positions. These are named as: *Chasers*, *Beaters*, *Keeper*, and *Seeker*. The *Seeker* is the Captain of the team and the only one allowed to score a goal by catching the 'Golden Snitch', which is the game's sought after magical ball. In translation, *Seeker* is rendered as باحث (bAHith), a very unlikely name for an athletic role; furthermore, it conveys the wrong meaning. A *Quidditch* player as *Seeker*, does not search for the ball known as the *Golden Snitch*. He attempts to catch it by snatching it because it is so fast.
2. A player's role in the *Quiddish World Cup* is similar to the role of a goal keeper in football or soccer. The literal translation fails to convey this meaning. The same can be said about the other *Quiddish* roles, namely, the *Chasers* which is rendered as الملاحقون (almulAHaqoon) instead of المدافعون (almudAfi^Coon) and *Beaters* which is rendered as الضاربون (alDARiboon) instead of المهاجمون (almuhAjimoon). Although the rendition incorporates addition along with rendition, the interpretation of the pub's name is faulty. To say that the man is hanged means that he is executed by the rope.
3. Although the rendition incorporates addition along with rendition, the interpretation of the pub's name is incorrect. To say that the man is hanged means that he is executed by putting a rope around his neck and dropping him.
4. The TT incorporates the strategy of addition along with an erroneous literal and inaccurate interpretation that also fails in terms of acceptability.
5. It is narrowed down in the TT to a signal rather than a symbol. Yet, it does not only appear as a sign in the sky when murderous evil occurs, it is also tattooed on the arms of its evil bearers, the *Death Eaters*.
6. The literal rendition adopted in the TT is not as effective as the original for an evil group. In fact, this evil group does not eat the dead but uses wands that are made of trees that grow in cemeteries. Thus the trees feed on the soil in which people are buried.
7. The literal rendition does not match the portrayal of the Weasley's House which is quite big but not well built. The only reason why it is named as the Burrow is that it is hidden just like a weasel's home is hidden underground.
8. The literal rendition in the TT does not depict clearly to its readers the fact that the curses are forbidden and wizards using them go to the wizards' prison called *Azkaban*.
9. The TT's rendered sense is too general since it may include both ordinary and magical people. In fact, this word coined by Rowling from the word 'mug' (meaning gullible) is a term she used to refer to non-magic people in the Harry Potter world. In real life, the word became so popular that it entered the Oxford English Dictionary carrying reference to someone who is foolish and befuddled - a meaning often conveyed by the word in the Harry Potter books. *Squibs* is another name invented by Rowling to characterize people in relation to magical knowledge. Those people are born to parents with magical powers but cannot perform magic. They are often treated as second-class people. The TT usually omits or transcribes it without any added contextual clarification and not even a simple footnote.
10. This literal translation leads the reader to think that it refers to people unable to speak rather than sworn to absolute secrecy.

3.1.2 Transcription

Transcription is used by Fernandes (2006) as a synonym for transliteration. This synonymous sense will be adopted throughout the paper. Transcription occurs when a name is transliterated or adapted at the level of morphology, phonology, grammar, etc., to conform to the target language system. This tool should preferably be used by the translator with names that are apparently unmotivated to preserve the readability of the text in the TL context. In the Arabic translation we find transcription to be used both with conventional and loaded names. In fact, it is the most extensively used translation procedure of all the others. This procedure has a marked foreignising effect on the TT. A great deal is lost by resorting to the transcription of the loaded names in the Arabic translation. The reporter's name *Rita Skeeter* who spreads false rumors against Harry and his friends is no longer a witty clue for the TT readers because it is also transcribed. *Skeeter* means 'bug' as defined in *The Concise Oxford English Dictionary*. This makes sense when *Rita* morphs into a beetle to spy on *Harry* and his friends. Due to the use of transcription, the telling factor in the ST's loaded names is lost in translation. As a result, readability is hindered due to the force of exoticism. Examples of transcribed names in the translation under discussion are displayed below in Table 2.

Table 2. List of TT transcriptions of ST conventional

Conventional ST name	Transcription
Harry Potter	هاري بوتار (hAriy botar)
Ron	رون (ron), دون (don)
Fred	فريد (freed) ²
George	جورج (jorj)
Bill	بيل (beel)
Percy	بيرسي (birsy)
Charly	چارلي (jArliy)
Frank	فرانك (frAnk)
Dot	دوت (dot)
Vernon	فيرنون (firnon)
Roberts	روبرت (robart)
Peter	بيتر (bitar)

As evident in Table 2, there are flaws in the transcription method used. *Ron*, for example, gets to have two Arabic transcriptions. *Fred* is transcribed in a way that sounds like 'Fareed', which is actually an Arabic personal male name فريد (fareed). The [v] sound in *Vernon* is transcribed as a ف[f] sound, whilst that of *Voldemort* is transcribed as ف[v] in many instances. Young TT readers are confused pronunciation-wise due to the presence of non-Arabic letters such as ژ, چ, and ف in some of the proper names. Although these non-Arabic sounds do exist in some Arabic dialects, they pose difficulty for others. Moreover, the Arabic version chooses a transcription that omits, for some reason, the [s] at the end of the ST name *Mr. Roberts*. The Arabic translation is riddled with such inconsistencies which makes it even more inadequate.

²As this form is identical with the Arabic name (fareed), the Arabic name form is most probably expected to be pronounced by readers.

Table 3 clearly shows how the TT fails to do justice to the descriptive dimension of a large number of loaded names which have been treated as conventional names. All the loaded names in Table 3 carry some information about their bearers, information that is totally neglected in the TT.

Table 3. List of TT transcriptions of ST loaded names

Loaded ST name	Transcription
Voldemort	فولدمورت (voldmort) فولدمورت (foldmort)
Rita Skeeter	ريتا سكيتير (reetA skeetar)
Mad-Eye Moody	مودي (moodiy)
Privet Drive	برايفت درايف (brAyfit drAyf)
Hedwig	هيدويج (hadwij)
Buckbeak	بك بيك (bak beek)
Pensieve	بينسيف (beenseef)
Dumbledore	دمبلدور (dambaldoor)
Wormtail	ورمتيل (wormteel)
Cedric Diggory	سيدريك ديغوري (seedrik dijoriy)
Severus Snape	سناب (snAb)
Hermione Granger	هيرميون جرينجير (heermiyon jenjer)
Cornelius Fudge	كورنلوس فودج (kornlos fodj)
Sirius Black	سايرس بلاك (sAyraS blak)
Little Whinging	ليتل وايننج (litil wAyninj)
Ludo Bagman	لودو باجمان (loodo bAjmAn)

The Arabic translation did not even enclose a glossary at the end of the book. To have those names explained in a list would work wonders for inquisitive readers. In fact, a whole list of not only names, but charms, spells, and other problematic terms used by Rowling should be clarified. Otherwise, the Arab reader is only allowed a glimpse of the wit, humor, and clues that are implanted in those invented names. For example, the fun introduced through a play on the spelling of the word *whining* in Harry's town name *Little Whinging* would obviously be lost through the transcription technique. Rowling provides a clue here to Harry's annoying cousin Dudley who whines all the time, making Harry's stay at his Aunt's place in *Little Whinging* an annoying experience. To gloss this name would help the young reader enjoy the TT better.

The allusion inserted in the name *Ludo Bagman* is also lost in the transcription. *Ludo* comes from Latin, and means 'I play', which fits as he likes to try his luck by betting on sports. *Ludo* is the former Head of the Department of Games and Sports. *Bagman* is a person who earns money as a racketeer. The translator can at least depict the gambling urge of this character by using a TL semiotic symbol which represents betting and gambling to epitomise *Bagman*, such as النرد (alnard) or بخت (baKt) which allude to 'luck' in general. Thus, the name in the TT becomes: لودو البخت (loodo albaKt) or لودو النرد (loodo alnard). The translator can also make reference to Ludo's loss of money which is represented in the novel by him carrying an empty bag. Thus, لودو كيسه فاضي (loodo keesah faDiy) or even a blending of these words to make: لودو كيسه فاضي (loodo keesfaDiy) can help preserve the name's effect in the TT. *Draco Malfoy*, where *Draco* means 'serpent' or 'dragon', and thus associating the name with evil, can be given the TT name

which reflects an evil trait: دراكو ماكر (drAkoo mAkir). *Rita Skeeter* can be: ريتا حشرة (reetA Hasharah) or even ريتا خنفس (reeta Kunfus) because she actually turns into a beetle خنفساء (KunfusA'). After all, anything is possible in fantasy literature.

Another important problem that needs to be addressed by the Arabic translator concerns the many names Rowling gives to a single character. Again, a clarification in an annexed glossary would avoid mix-ups and littering the text with footnotes along with each transcription. For example, the main antagonist character *Voldemort* has many alias names, as he is also *The Dark Lord*, *You-Know-Who*, *He-Who-Must-Not-Be-Named*, *Tom Marvolo Riddle*, *Chief Death Eater*, *Heir of Slytherin*, and *The Half-Blood Prince* in the fifth volume. *Voldemort's* servant also has several names, which are: *Peter Pettigrew*, *Scabbers*, *Wormtail*, and *Wormy*. When the book makes reference to this character's past, it uses *Peter Pettigrew* (which is a funny play on words: the pet I grew) making reference to the character's ability to morph into an animal (rat) by means of the *Animagus* spell. *Scabbers* is a reference to the character's name when he turns into a rat and becomes *Weasley's* pet. *Wormtail* and *Wormy* are used when the character is serving the evil *Voldemort*. It reflects his ratty disloyal disposition. All this information can help the young reader to connect the clues better as well as enjoying doing so in the process.

The names of the four schools: *Gryffindor*, *Slytherin*, *Ravenclaw*, and *Hufflepuff* carry important connotations and suggestiveness that guide the reader to either the nature of teaching each school adopts or the nature of each school's students. *Gryffindor* comes from the name of the mythical creature the *Griffin* (which is the school's logo) and the French word *d'or* meaning "gold". A suggested work-around is to translate the creature's name into Arabic العنقاء (al^CanqA') and join it to an Arabic rendition of the French word and use explicitation through the addition of طائر (TA'ir) meaning *bird* thus: طائر العنقاء الذهبي (TA'ir al^CanqA'althahabee). *Slytherin* is Rowling's way of showing the evil tendency of this house of magic, symbolized by the slithering movement of a snake.

A possible interpretation can take advantage of the mutual pejorative connotation shared by Arabic and English relating to the word ثعبان (thu'bAn) or حية (Hayah) or أفعى ('af^CA). The snake in Arabic is associated with plotting and shrewdness. A suggested rendition can be: مدرسة مكر الثعابين (madrasat makr althabeen). Another suggestion is based on the Arabic onomatopoeic word that echoes a snake's hiss rather than its behaviour, such as: فحيح الافعى (faHeeH alaf^CA). *Ravenclaw* can simply be rendered as مدرسة مخلب الغراب (madrasat maKlab alGurAb) or even a blended form مدرسة مخلبغراب (madrasat maKlabGurAb). It is worth mentioning here that Arabic does tolerate blended names as evident in the names: سامراء (sAmarA') from سُرَّ من رأى (surra man ra'A) and حضرموت (HaDramout) from حاضر (HADir) and ميت (mayit). (cf. Al-Hamawi, nd: 270). *The Hufflepuff House* can be transcribed as مدرسة هفلبف (madrasat hafelbaf) or rather the translator can evoke the witty sounds of the words *huff* and *puff* by means of a blended name in Arabic. This can be created by joining the renditions of *huff* نفخ (nafK) and *puff* نفث (nafth): مدرسة النفخنفث (madrasat alnafKnafth) and thus recreating the original name. Being onomatopoeic, this rendition successfully imitates the sounds produced when wizards and witches prepare spells. However, since the blended form is likely to represent a pronunciation problem, the ST effect can still be reproduced by a coordination between the renditions of the two ST proper names: النفخ والنفث (alnafK wa alnafth).

3.1.3 Substitution

This procedure exists when a formally and/or semantically unrelated name is a substitute in the target text for any existent name in the source text. Fernandes explains this by saying that “*the TL name and the SL name exist in their respective referential worlds, but are not related to each other in terms of form and/or semantic significance*” (2006: 52). Examples of substitution in the Arabic translation do not exist. Fernandes (ibid) provides the following example of this procedure with an English into Brazilian Portuguese translation.

ST: He'd never even seen the boy: It might have been Harvey: Or Harold.

TT: Jamais vira o menino. Talvez fosse Ernesto. Ou Eduardo.

In this example, the translator not only replaced the two SL names (Harvey and Harold) with two unrelated names in the TL (Ernesto and Eduardo), but also recreated the original alliteration (i.e. the use of the same letter or sound at the beginning of words that are close together). It is also possible in an Arabic translation of the above instance to not only substitute the names of the TL, but to form alliteration by using the names: هادي (hAdiy) or هاني (hAniy) which even rhyme with هاري (hAriy). In this respect, Nord (2003: 6) emphasizes that “*the translator should make sure to keep up this strategy throughout the story, in order not to produce culturally incoherent scenes.*” However, substitution also domesticates the translation as the target-culture proper names that are used as substitutes for the ST names mark the setting of the story as belonging to the target addressee's own real world.

Another example where substitution can be used is with the name *Pigwidgeon* formed by blending *pig* and *pidgeon*. It is the name of Ron Weasley's adored tiny pet owl, also known as *Pig*. The Arabic translation merely transcribes the name as بيچ (bej) and its other form as بيجودجون (bejodjoun). The humorous effect produced by naming a tiny owl as *Pig* is lost in the Arabic version. Substitution may be a recommended solution here through the use of other animal names, preferably nicknames, in order to mimic the original's effect of *Pig* and make it look more like a name rather than just a common name with the denotative meaning of the animal species chosen, such as: فيلو (feelo) from فيل (feel) meaning (elephant), or دبدوب (dabdoob) from دب (dubb) meaning *bear*. The connotations of endearment and size present in these names are licensed here based on the pragmatic context of *Pig* in the ST. In this way, the Arabic text can compensate for the initial capital feature of names in English. It is noticeable that the names suggested here for substitution signal the male gender because *Pig* in the original is a male owl. However, the Arabic translation treats it as a female by using the rendition: البومة الصغيرة (alboomah alSaGeerah) to translate the anaphoric reference used in the original ‘the tiny owl’.

3.1.4 Recreation

This type of procedure consists of the recreation of an invented name in the SL text into the TL text in an attempt to reproduce similar effects in a different cultural setting. It differs from ‘Substitution’ in the sense that the recreated lexical item does not exist in the SL or in the TL. Rowling's invented wizardly World Cup Game—the *Quidditch* and the neologisms she used

vis-a-vis names of the sports instruments and participants' roles should provide room for translation creativity. However, the Arabic translation often resorted to erroneous transcription and rendition. For example, the *Quaffle* is transcribed as الكوافل (alkawAfil) and the *Bludgers* is transcribed as بلادجر (blAdjar). *Quaffle*- a rather big red ball used to score goals with- can be rendered successfully into Arabic as: كرة التهديف الحمراء (kuratahtahdeef alHamrA'). However, the TT choice of كوافل (kawAfel), an economic way of transferring the original neology, is alien to Arabic. Though it is a plural form of كافل (kAfel), it is used to transcribe both the singular and the plural forms of the ST ball's name. The *Bludgers* are two in number and are spherical and made of iron. Their purpose in the game is as an obstacle—they fly around attempting to hit players off their brooms indiscriminately. Possible Arabic renditions of this name are: الكرتان الفولاذيتان (alkuratAn alfoolAthiyatAn) or الكرتان المعيقتان (alkuratAn almu^CeeqatAn) or الكرتان المعرقلتان (alkuratAn almu^CarqilatAn) or just الفولاذيتان (alfoolAthiyatAn), المعيقتان (almu^CeeqatAn), and المعرقلتان (almu^CarqilatAn). These suggested renditions tend to clarify and simplify rather than domesticate the TT.

3.1.5 Deletion

It is a procedure which involves complete or partial removal of a name. Though drastic, it proves to be useful when dealing with names of apparently little importance to the development of the story. Consider the following examples in Table 4.

Table 4. List of ST proper names deleted in TT

ST name	Representation in ST
Fawcetts	The name of a wizard family neighbouring the Weasley's.
Lovegoods	The name of a wizard family neighbouring the Weasley's.
Hufflepuff House	One of the four main schools of magic in the wizardly world of Hogwarts.
Galleones (sometimes omitted), Sickles, Knuts	The currency used in the magical world of Harry Potter.
Portkey (sometimes omitted)	A magical object's name which transports those who touch it.
Village of Ottery St Catchpole	The name of the village where the homes of the Weasley family exists.
Mermish, Troll, Gobbledegook	Magic languages of magical creatures.
The Salem Witches' Institute	An American Institute of Magic.
Weasley's Wizard Wheezes	The name of a popular joke shop owned by the Weasley brothers.

None of the above mentioned names in Table 4 is insignificant to the story's plot, character development, and the general theme of magic. In fact, it would be safe to suggest that J.K. Rowling's use of proper names is never done haphazardly; hence, before deleting a name, the translator should proceed with caution. There are many procedures other than deletion that can be employed, such as transcription and addition for *Fawcetts* عائلة فوسيت (^CA'ilat fawseet) and *Lovegoods* عائلة لوفجود (^CA'ilat lofjood). Other names can be rendered, such as *Portkey*

مفتاح الانتقال السحري (miftaH ali'ntiqAl alsihree). Footnotes can also be helpful to clarify names that cause obscurity such as Portkey itself, which is a key that can be in the form of all sorts of unsuspecting looking objects, such as a shoe. Procedures such as rendition plus addition can be used for *Gallones*, which sounds like the English native speaker's pronunciation of 'gold-ones' in reference to gold coins, مسكوكات (maskokAt) or قطع نقدية ذهبية سحرية (qiTa^C naqdiya thahabiya siHriya).

The name of the Weasley's magic jokes shop *Weasley's Wizard Wheezes* can simply be clarified in the translation as: محل ويزلي للسحر الفكاهي (maHal wizliy lilsHir alfukAhee) or دكان ويزلي للدعابات السحرية (dukkAn wizliy lildu^CAbAt alsihriya). This shop name is also used in the novel as the title of the fifth chapter since the magical practical jokes played by the Weasley brothers are the focus of the chapter. In the Arabic translation, a different title is given to the fifth chapter that draws focus on Harry's presence at the Weasley's house: مع اسرة ويزلي (ma^Ca'usrat wizliy). *Mermish*, *Troll* and *Gobbledgook* are the names of three languages spoken by magical and mythical creatures which exist in the ST culture. One may argue that they are not relevant enough to aid the reader's comprehension and can thus be deleted or subsumed under a superordinate اللغات السحرية (alluGAt alsihriya) (magical languages). However, one should not forget the important magical role these proper names play in the novel's magical world. One may argue that *The Salem Witches' Institute* is very significant as it reminds the reader with the Salem witch trials in 1692 if it is apart of the reader's background knowledge. The translator can include the proper name *Salem* in a glossary to help make the TT reader be familiar with it.

3.1.6 Explication

This is the procedure of adding extra information to the original name to make it more explicit and familiar to its target audience. It also helps in eliminating any ambiguities that may stem from its translation. Frenandeds calls it addition, but addition can include explication and mere addition. Consider the following examples in Table 5.

Table 5. Examples of ST proper names transferred to TT by using the addition procedure

ST name	TT name plus addition	Back Translation
Privet Drive	شارع برايفت درايف (shAri ^C brAyfit drAyf)	street private drive
Common Magical Ailments and Afflictions	كتاب (الآلام والأمراض السحرية الشائعة) (kitAb al'AlAm wa al'amrADalsihriya alShA ^C iA)	book the pains and the illnesses the magical the common
Fat Lady	لوحة السيدة البدينة (lawHat alsayyda albadeena)	portrait the lady the fat
Portkey	أداة نستخدمها للانتقال (a'dAt nastaKdimuhA lili'ntiqAl)	tool we use for transportation

Explicitness as used in the above mentioned examples seems to always accompany other strategies like transcription as in the first example and rendition as in the second and third. The added paraphrase is just one more strategy to deal with the frequently used name *Portkey* although it does not reflect its magical significance. أداة الانتقال السحرية (a'dAt al'intiqAl alsihriya)

avoids this problem. However, the Arabic translation could have made better use of this strategy instead of depending heavily on transcription. Consider the following examples in Table 6.

Table 6. List of ST proper names and their suggested realization

ST name		Suggested realization by addition plus transcription or rendition
Peeves	This character roams Hogwarts but not as a ghost but as a chaotic spirit rather than a physical being.	<u>الجني المشاغِب بيفز</u> (aljiniy almushAGib beefiz)
Diagon Alley	Is the name of a magical market place that is a play on the word “diagonally”.	<u>حارة ديجون المائلة</u> (HArat dijon alMA'ilah)
Pensieve	Is the name of an object used to review memories of those who siphoned their recollections into it.	<u>بينسيف (خازنة الذكريات)</u> (benseef KAZinat althikrayAt) or <u>بنسيف (ساردة الذكريات)</u> (benseef sAridat althikrayAt)

Rowling uses names as her tell-tale strategy to guide the reader. A name like *Albus* Dumbledore (Hogwarts' Headmaster) can also be made more memorable for the TT readers by means other than transcription. *Albus* means white, which is relevant because the character has long white hair and a long white beard. *Dumbledore* is a term used in Archaic English to refer to bumble bees, which is relevant to the character since he hums tunes all the time (see section 2 above). A possible TT name which does the original name some justice is دمبلدور الطنان (dambildor alTannAn) or دمبلدور نغمة (dambildor naghama). Another way for the translator is to focus on the character's position in the school, such as: مدير المدرسة دمبلدور الطنان (mudeer almadrasa dambildor alTannan). However, for reasons of economy in later occurrences of the name, the translator can use Arabic humming adjectives to add to the transcribed name of this character, such as: المهمم (almuhamhem) or المغمغم (almughamghim).

3.1.7 Transposition

It involves replacing one word class with another without any semantic changes. This is another procedure that leans towards domestication. Consider the following examples in Table 7:

Table 7. ST proper names and their transposition in TT

ST name	TT Transposition of ST name
Accidental <u>Magic</u> Reversal Squad (noun)	<u>قسم الطوارئ السحري</u> (qisim alTawAri' alsIHriy) (adjective)
<u>Ton-tongue</u> toffees (noun)	<u>الحلوى المطولة للسان</u> (alHalwA almuTawila lilisAn) (adjective)

At first glance both of the above mentioned examples may be acceptable and even adequate translations via transposition. However a closer look shows that the strategy, which uses deletion

too, is erroneously used. By changing the noun *Magic* into an adjective in the translation, the translator has linked the reference of the adjective to the *Squad* rather than to the accidental or wrong usages of magic. In fact, the whole rendition of the ST title is faulty since by using قسم (qisim) for the *Squad*, the title sounds as if it is that of a hospital emergency unit which in turn is supported by the choice of الطوارئ (alTawAri'). To opt for الفرقة عكس تأثير السحر غير المتعمد (firqat Caks ta'theer alsiHirghayr almutaCammad) is to opt for adequacy at the expense of acceptability. The version فرقة الطوارئ لمعالجة الحوادث السحرية (firqat alTawAri' limuCAlajat alHawAdith alsiHriya), however, strives for both accuracy and fluency in the TT.

The second example is of a different problematic nature. The phrase used to render *Ton-tongue* may be a successful transposition but which also happens to be an expression in many Arabic dialects, meaning: to use offensive or disrespectful language against the addressee. Although context aids the literal meaning of the TT name rather than the idiomatic one, it warrants a more adequate attempt, such as: حلوى مد اللسان (Halwa mad allisAn).

3.2 Other transfer procedures

These procedures were not used in the TT, but their relevance is worth discussing. They include: copy, phonological replacement, and conventionality. The possibility of using these procedures and their effect are discussed in the following sections.

3.2.1 Copy

This procedure involves the reproduction of names in the target text in the same form in which they appear in the source text, without any orthographic changes. Copying is only possible with languages that use the same script, e.g., English and French, Arabic and Persian. Hence, copying an English proper name is not a translation option for the English into Arabic translator.

3.2.2 Phonological replacement

In this procedure the TT name attempts to mimic phonological features of a ST name “by replacing the latter with an existing name in the target language which somehow invokes the sound image of the SL name being replaced” (Fernandes, 2006: 54). This procedure has not been used in the Arabic translation. It can however, be used with seemingly unmotivated names, such as: فراس (firAs) for *Frank* (transcribed in TT as فرانك frAnk), بثينة جورجاني (buthayna jurjAny) for *Bertha Jorkins* (transcribed in TT as بيرتا چوركنس birtA chorkins). Another example is *Voldemort* which can be rendered by blending the rendition of the phrase *fly from death*- the French meaning of the proper noun. This phrase can be translated as فار من الموت (fAr minaalmawt) that is blended to become: فارمنموت (fArminmot), which is also a phonological replacement of the ST name. Being domesticating in effect, this procedure helps the receiver to identify with his own cultural world, but it strips the original from its intended culture and context. The way the author formulates the use of these names usually plays an importance in the story's frame. An easy to read and constant transcription procedure is recommended here for unmotivated names. In terms of motivated names, it is possible to use a phonological replacement with only the first name and

keep the surname transcribed or vice-versa, an approach which will both help make the name less exotic and more familiar. Whatever the procedure, it should be a consistent one that facilitates the readability of the names.

3.2.3 Conventionality

It is a procedure which takes place when a target language name is conventionally accepted as the translation of a given source language name. This domesticating procedure is not used in the Arabic translation of *Harry Potter and the Goblet of Fire* due to the discrepancy between English and Arabic. However, Arabic and English do share exonyms (conventionalized forms), such as سنديباد (sindebAd) and the English *Sinbad*, and علاء الدين (ʿalA'aldeen) and the English *Aladdin*. Closely related pairs of languages like English – Italian, English –Spanish, etc., may not be a problem when providing exonyms for a number of the Harry Potter names. For example, Arthur is *Arturo* in Italian and Spanish, and *Arto* in Finnish, whilst Lucius is *Luciano* in Italian and Spanish.

4. Conclusion

The Arabic translation of *Harry Potter and the Goblet of Fire* is not a skillful and well-rendered text as far as translation of proper names is concerned. The list of strategies shown above reveals that the Arabic translation is heavily dependent on the transcription procedure with regard to all the personal proper names, whether they are unmotivated or motivated for translation. Even this transcription technique is not carried out adequately, for it is never a consistent treatment. Generally speaking, the TT ignores the rendition of meaning in its different aspects of the fantasy names created by Rowling whether these are semantic, semiotic, or sound symbolic. It also takes for granted the readability of the mostly erroneous and inconsistent transcriptions of proper names. It is time that Arabic translators stepped up to the challenge of creativity when dealing with conventional and loaded names in particular.

Extreme foreignisation lacking the fine quality of fluency will not only 'send the reader abroad' as a tourist in the world of another language, but will rather send the reader away frustrated with a strong sense of alienation. In a nutshell, the translator using foreignisation as a means to deal with proper names should not hinge this on the false assumption that the ST's foreignness is more important than its actual meaning. Balanced flexibility in the use of the continuum that lies stretches from extreme foreignisation to total domestication should be used both efficiently and effectively. Hence, the translator won't run the risk of overshadowing the translation that will then scintillate.

REFERENCES

- Al-Hamawi, Y.(n.d.)*mu'jam al-buldAn* (the lexicon of countries). Beirut: Dar-al-Fikir.
- Dickens, J., S. Hervey and I. Higgins, 2002. *Thinking Arabic Translation*. London: Routledge.
- Hervey, S. and I. Higgins. 1992. *Thinking Translation*. London and New York: Routledge.
- Hermans, T. 1988. On Translating Proper Names, with reference to *De Witte* and *Max Heavelaar*. In: M.J. Wintle (ed.). *Modern Dutch Studies*. London: The Athlone Press, 11-24.
- Munday, J. 2001. *Introducing Translation Studies*. London and New York: Routledge.
- Newmark, P. 1988. *A Textbook of Translation*. London: Prentice Hall.
- Pym, A. 2004. *The Moving Text: localization, translation, and distribution*. Amsterdam/Philadelphia: John Benjamins.
- Rowling, J.K. 2000. *Harry Potter and the Goblet of Fire*. London: Bloomsbury.
- Rowling, J.K. 2007. *Harry Potter wa ka'as an-naar*. Translated by A.Hassan. Cairo: nahdetmisr.
- The Concise Oxford English Dictionary 1964/1995 [CD-ROM-9th edition], Oxford: Oxford University Press.
- Venuti, L. 1995. *The Translator's Invisibility: A History of Translation*. London: Routledge.

INTERNET SOURCES

- Fernandes, L. 2006. Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play, *New Voices in Translation Studies*, 2, 44-57. Available at: <http://www.iatis.org/newvoices/issues/2006/fernandes-paper-2006.pdf> accessed on 29 June 2012.
- Mussche, E. and Willems, K. 2010. *Fred* or *farīd*, *bacon* or *bayḍun* ('egg')? Proper Names and Cultural-specific Items in the Arabic Translation of *Harry Potter*. *Meta*, 55/3, 474-498. Available at: <http://www.erudit.org/revue/meta/2010/v55/n3/045066ar.html> accessed on 29 November 2012.
- Nord, C. 2003. Proper Names in translations for children: *Alice in Wonderland* as a case in point. *Meta: Translator's Journal*, 48/1-2, 182-196. Available at: <http://www.erudit.org/revue/meta/2003/v48/n1-2/006966ar.html> accessed on 15 September 2012.